Session: 2024-25				
Part A - Introduction				
Subject	Music Vocal	Music Vocal		
Semester	v			
Name of the Course	Inter-relation of	Music with Variou	s Subjects	
Course Code	B23-PAS-501			
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-A5			
Level of the course (As per Annexure-I	300-399			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1.Understand relation of music with society and culture</li> <li>2. Understand relation of music with science</li> <li>3. Understand relation of music with fine arts and literature</li> <li>4. Understand relation of music with philosophy and Yog</li> </ul>			
	5* Perform and comparatively explain the given ragas and taalas			
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	

Max. Marks: 100 (50+50)	Time: 3 Hours
Internal Assessment Marks: 30 (15+15*)	
End Term Exam Marks:70 (35+35*)	

# **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
Ι	<ol> <li>Music and Society</li> <li>Music and Culture</li> </ol>	8
П	<ol> <li>Music and Science</li> <li>Music Therapy (Sangeet Chikitsa)</li> </ol>	8
III	<ol> <li>Music and Fine Arts</li> <li>Music and Literature</li> </ol>	7
IV	<ol> <li>Music and Philosophy</li> <li>Music and Psychology</li> <li>Music and Yog</li> </ol>	7
V*	<ul> <li>Practical</li> <li>1.OneVilambitand Drut khyal in each ragas of prescribed syllabus with alaps and taans.</li> <li>Todi , Vrindavani Sarang,</li> <li>2.Detail Description and comparative study ofragas prescribed in syllabus</li> <li>3. Ability to demonstrate the following taalas inThah Dugun and Tigun layakaries</li> <li>Jhaptaal , Sooltaal</li> </ul>	60

### **Suggested Evaluation Methods**

#### Internal Assessment: 30 (15+15\*)

> Theory 15

- Class Participation: 4
- Seminar/ presentation/ assignment/ quiz/ class test etc.:4
- Mid-Term Exam: 7

#### > Practicum: 15

- Class Participation: 5
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10
- Mid-Term Exam:

## Part C-Learning Resources

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2024-25				
Part A - Introduction				
Subject	Music Vocal			
Semester	V	V		
Name of the Course	Various Vocal form	ns of North Indian	Music	
Course Code	B23-PAS-504	B23-PAS-504		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M5 (V)			
Level of the course (As per Annexure-I	300-399			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Understand the vocal forms of Medieval period 2. Comparatively explain the vocal forms of medieval period. 3. Understand the various vocal forms of Mughal Period. 4. Understand the various vocal forms of Light music and folk music. 5*Perform the and comparatively explain the given ragas and taalas			
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	

Max. Marks: 100 (50+50)	Time: 3 Hours Theory and
Internal Assessment Marks: 30 (15+15*)	6 Hours (Practical)
End Term Exam Marks:70 (35+35*)	

## **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
Ι	1.Jati gayan	8
	2. Giti	
	3.Dhruva	
II	1. Prabandh	8
	2. Dhrupad	
	3. Dhamar	
III	1. Khyal gayan	7
	2. Thumri	
	3. Тарра	
	4. Tarana	
IV	1. Geet	7
	2. Gazal	
	3. Bhajan	
	4. Kajri	
	5. Chaiti	
V*	Practical	60
	<ol> <li>One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Bihag ,</li> </ol>	
	2. Detail Description and comparative study of ragas prescribed in syllabus	
	<ol> <li>Ability to demonstrate the following taalas inThahDugun and Tigun layakaries :Dhmar Taal, Deepchandi Taal</li> </ol>	

### **Suggested Evaluation Methods**

#### Internal Assessment: 30 (15+15\*)

> Theory 15

- Class Participation: 4
- Seminar/ presentation/ assignment/ quiz/ class test etc.:4
- Mid-Term Exam: 7

#### > Practicum: 15

- Class Participation: 5
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10
- Mid-Term Exam:

## Part C-Learning Resources

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2024-25				
Part A–Introduction				
Subject	Music Vocal	Music Vocal		
Semester	VI			
Name of the Course	Music Education	System		
Course Code	B23-PAS-60	)1		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-A6			
Level of the course (As per Annexure-I	300-399			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Enhance his/ her Knowledge about Music education in ancient period. 2. Enhance his/ her Knowledge about Music education in Gharana system. 3. Enhance his/ her Knowledge about Music education in Higher secondary Schools/ Institution of India. 4. Know about Music education in Universities and Colleges. 5* Practically demonstrate or Perform the given content			
Credits:4	Theory	Practical	Total	
Cicuito. 7	2	2	4	
Contact Hours	2	4	6	

Max. Marks: 100 (50+50)	Time: 3 Hours Theory and
Internal Assessment Marks: 30 (15+15*)	6 Hours ( Practical)
End Term Exam Marks:70 (35+35*)	

There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1.Guru – Shisya Parampara in Indian Tradition 2.Teaching of music in Ancient Period	8
Π	<ol> <li>Teaching of Music in Gharana</li> <li>Merits and Demerits of Gharana System</li> </ol>	8
III	<ol> <li>Teaching of Music in Sangeet Vidyalayas</li> <li>Teaching of Music in Schools</li> </ol>	7
IV	<ol> <li>Teaching of Music in Colleges</li> <li>Teaching of Music in Universities and Music Universities</li> </ol>	7
V*	<ul> <li>Practical <ol> <li>One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.</li> <li>Madhumad Sarang , Bhimplasi,</li> <li>Detail Description and comparative study of ragas prescribed in syllabus</li> <li>Ability to demonstrate the following taalas in Dugun, Tigun and Chaugun layakaries.</li> <li>Tivra, Basant</li> </ol> </li> </ul>	60

## **Suggested Evaluation Methods**

#### Internal Assessment: 30 (15+15\*)

> Theory 15

- Class Participation: 4
- Seminar/ presentation/ assignment/ quiz/ class test etc.:4
- Mid-Term Exam: 7

#### > Practicum: 15

- Class Participation: 5
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10
- Mid-Term Exam:

## Part C-Learning Resources

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2024-25				
Part A - Introduction				
Subject	Music Vocal			
Semester	VI	VI		
Name of the Course	Principles of Khy	al Style of Hindust	tani Music	
Course Code	B23-PAS-60	)4		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M7 (V)			
Level of the course (As per Annexure-I	300-399			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Enhance his/ her knowledge about Historical development of Khyal gayan. 2. Enhance his/ her knowledge about various Gharanas of Khyal Gayaki. 3. Comparatively explain the singing of various Gharanas of Khyal Gayaki. 4. Enhance his/ her knowledge about Contribution of various artists of Khyal gayan 5*Practically demonstrate or Perform the given content			
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	

Max. Marks: 100 (50+50)	Time: 3 Hours Theory and
Internal Assessment Marks: 30 (15+15*)	6 Hours (Practical)
End Term Exam Marks:70 (15+15*)	

There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>Origin and Development of Khyal Gayan</li> <li>Knowledge about various types of Khyal</li> </ol>	8
Π	<ol> <li>Gharana Tradition in Indian Classical Music</li> <li>Study of different Gharanas of Khyal Gayan</li> </ol>	8
III	<ul> <li>Comparative study of different Gharanas of Khyal Gayaki</li> <li>1. Gwalior Gharana</li> <li>2. Delhi Gharana</li> <li>3. Agra Gharana</li> <li>4. Kirana Gharana</li> </ul>	7
IV	Biographies 1.Pt. D. V. Paluskar 2. Pt. Krishana Rao Shankar Pandit	7
V*	<ul> <li>Practical <ol> <li>One Vilambit khyal and Drut khyal in each ragas of prescribed syllabus with alaps and taans.</li> <li>Bihag , Jaijaivanti</li> <li>Detail Description and comparative study of ragas prescribed in syllabus</li> <li>Ability to demonstrate the following taalas in Thah Dugun and Tigun layakaries : Dhmar Taal, Deepchandi Taal</li> </ol> </li> </ul>	60

Part C-Learning Resources         Ecommended Books/ e-resources/ LMS:         1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur         2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande         3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan         4. Raag Parichay Part (1-4) - Harishchand Shrivastav         5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa         6. Pranav Bharti – Pt. Omkar Nath Thakur         7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande         8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee         9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe         10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh         11. Bhartiya Sangeet National Laxim Narayan Garg         13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra         14. Samgaan – Prof. Pankej Mala Sharma         15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik	<ul> <li>Internal Assessment: 30 (15+15*)</li> <li>&gt; Theory 15</li> <li>Class Participation: 4</li> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> <li>Mid-Term Exam: 7</li> <li>&gt; Practicum: 15</li> <li>Class Participation: 5</li> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	End Term Examination: 70 (35+35*)
<ol> <li>Sangeetanjali – Part (1-6) Pt. Omkar nath thakur</li> <li>Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande</li> <li>Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan</li> <li>Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Sangaan – Prof. Pankej Mala Sharma</li> </ol>	Part C-Learning Resources	
<ol> <li>Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande</li> <li>Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan</li> <li>Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	Recommended Books/ e-resources/ LMS:	
<ol> <li>Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan</li> <li>Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
<ol> <li>Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
<ol> <li>Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
<ol> <li>6. Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>12. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>14. Samgaan – Prof. Pankej Mala Sharma</li> </ol>	4. Raag Parichay Part (1-4) - Harishchand Shrivastav	
<ol> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
<ol> <li>8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>12. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>14. Samgaan – Prof. Pankej Mala Sharma</li> </ol>	6. Pranav Bharti – Pt. Omkar Nath Thakur	
<ol> <li>9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe</li> <li>10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>12. Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>14. Samgaan – Prof. Pankej Mala Sharma</li> </ol>	7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
<ol> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
<ol> <li>Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe	
<ol> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh	
<ol> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>		
14. Samgaan – Prof. Pankej Mala Sharma		
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik		
	15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik	

Session: 2025-26 Part A - Introduction				
Subject	Music Vocal			
Semester	VII			
Name of the Course	Theoretical Surv	Theoretical Survey of Indian Music		
Course Code	B23-PAS-7	01		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС-Н1			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1.Enhance his/ her Knowledge about Musical terms and different scales of Music.</li> <li>2. Enhance his/ her Knowledge about various methods of classification of ragas.</li> <li>3. Enhance his/ her Knowledge about modern trends in Music.</li> <li>4. Enhance his/ her Knowledge about the concept of Gram in Music.</li> </ul>			
	5*Practically dem	onstrate or Perform	the given content	
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+3		Time: 3 Hours 7 6 Hours (Practi	•	

## **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>Write short notes on following Aptitude , Interest , Learning , Memory , Musicology ,Environment</li> <li>Detail study of different Scales – Equal Tempered Scale, Pythagorean Scale, Diatonic Scale</li> </ol>	8
Π	<ol> <li>Critical survey of Ancient to medieval Rag Vargikaran</li> <li>Mel System in Indian classical Music</li> <li>Ragang system in Modern Context</li> </ol>	8
III	<ol> <li>Modern trends in Indian Classical Music</li> <li>Modern Trends in Folk Music</li> <li>Modern trends in Light Music</li> </ol>	7
IV	<ol> <li>Detailed study of Gram with special reference to Shadaj and Madhyam Gram</li> <li>Detailed Study of Murchchhna and its relevance in present context.</li> </ol>	7
V*	Practical1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.Bhairav, Yaman2.Detail Description and comparative study of ragas prescribed in syllabus3. Ability to demonstrate the following taalas in Dugun ,Tigun and Chaugun layakaries.Jhat Taal, Deepchndi	60

## **Suggested Evaluation Methods**

#### Internal Assessment: 30 (15+15\*)

> Theory 15

- Class Participation: 4
- Seminar/ presentation/ assignment/ quiz/ class test etc.:4
- Mid-Term Exam: 7

#### > Practicum: 15

- Class Participation: 5
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10
- Mid-Term Exam:

## Part C-Learning Resources

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Principles and Te	chniques of stage P	erformance
Course Code	B23-PAS-70	)2	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС- Н2		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Enhance his/ her knowledge about various elements of a successful stage performance. 2. Enhance his/ her knowledge about stage performance in various types of music. 3. Enhance his/ her knowledge about accompaniment in various forms of vocal music. 4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise. 5*Practically demonstrate or Perform the given content		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50)	Time: 3 Hours
Internal Assessment Marks: 30 (15+15*)	
End Term Exam Marks:70 (35+35*)	

## **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>Historical perspective of stage performance in the field of music.</li> <li>Essential elements for a successful stage performance</li> <li>Inter-relationship between audience and performer.</li> </ol>	8
II	<ul><li>Essential elements for a good performance of following-</li><li>1. classical Music</li><li>2. light Music</li><li>3. folk music</li></ul>	8
III	<ol> <li>Principles of accompaniment with various forms of vocal music -classical / light / folk music</li> <li>Role of Accompanying Artistes in the Stage Performance</li> </ol>	7
IV	<ol> <li>Principles of Ancient and Present Alap gayan</li> <li>Types of Taans as described in various medieval and modern treatise of music.</li> </ol>	7
V*	<ul> <li>Practical</li> <li>1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Ahir-Bhairava and Nata-Bhairava,</li> <li>2. Detail Description and comparative study of ragas prescribed in syllabus</li> <li>3. Ability to demonstrate the following taalas in Dugun ,</li> </ul>	60

Tigun and Chaugun layakaries : Ada Chautaal, Dhamar		
Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*)	End Term	
> Theory 15	Examination:	
Class Participation: 4	70 (35+35*)	
• Seminar/ presentation/ assignment/ quiz/ class test etc.:4		
• Mid-Term Exam: 7		
> Practicum: 15		
Class Participation: 5		
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10		
• Mid-Term Exam:		
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		
1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur		
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande		
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan		
4. Raag Parichay Part (1-4) - Harishchand Shrivastav		
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa		
6. Pranav Bharti – Pt. Omkar Nath Thakur		
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande		
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee		
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe		
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh		
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma		
12. Hamare Sangeet Ratna- Laxmi Narayan Garg		
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra		
14. Samgaan – Prof. Pankej Mala Sharma		
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik		

Session: 2025-26				
Part A–Introduction				
Subject	Music Vocal			
Semester	VII	VII		
Name of the Course	Applied Theory of	f Performing Arts		
Course Code	B23-PAS-70	03		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС-НЗ			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her Knowledge about Principles of various types of compositions</li> <li>2. Enhance his/ her Knowledge about principles of Improvisation.</li> <li>3. Enhance his/ her Knowledge about Origin and development of Orchestra.</li> <li>4. Enhance his/ her Knowledge about various terms of music.</li> </ul>			
	5*Practically demonstrate or Perform the given content			
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	

Max. Marks: 100 (50+50)
Internal Assessment Marks: 30 (15+15*)
End Term Exam Marks:70 (35+35*)

# **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.
- 5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	1. Nibaddh and Anibaddh Gaan	8
	2. Principles of Composition	
Π	1. Knowledge of following Musical terms Upaj, Vistar, Prastar	8
	2. What are the principles of Improvisation	
III	1.Origin and development of Orchestra	7
	2.Difference between Vrind-Gaan and Vrind- Vadan	
IV	1. Harmony, Melody	7
	2.Resonance, Consonance	
V*	Practical	60
	1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.	
	Shyam Kalyan Shuddha Sarang,	
	2.Detail Description and comparative study of ragas prescribed in syllabus	
	3. Ability to demonstrate the following taalas in Dugun, Tigun and Chaugun layakaries.	
	Pancham Sawari,	
Suggest	ed Evaluation Methods	
Internal	l Assessment: 30 (15+15*)	End Term Examination:

<ul> <li>Theory 15</li> <li>Class Participation: 4</li> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> <li>Mid-Term Exam: 7</li> <li>Practicum: 15</li> <li>Class Participation: 5</li> </ul>	70 (35+35*)
<ul> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	
Part C-Learning Resources	1
Recommended Books/ e-resources/ LMS:	
1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
4. Raag Parichay Part (1-4) - Harishchand Shrivastav	
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
6. Pranav Bharti – Pt. Omkar Nath Thakur	
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe	
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh	
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma	
12. Hamare Sangeet Ratna- Laxmi Narayan Garg	
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra	
14. Samgaan – Prof. Pankej Mala Sharma	
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik	

Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	<b>Basic Training of Stage and Sound Arrangement and Music Production</b>		
Course Code	B23-PAS-70	)4	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSC- H1		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her knowledge about various terms and equipments of recording studio. 2. Enhance his/ her knowledge about history and techniques of sound recording. 3. Enhance his/ her knowledge about various softwares of music production. 4. Enhance his/ her knowledge about sequence of music production . 5*Practically demonstrate or Perform the given content		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50)	Time: 3 Hours
Internal Assessment Marks: 30 (15+15*)	
End Term Exam Marks:70 (35+35*)	

## **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	<ol> <li>Detailed knowledge of different Sound Equipments- Microphones, Sound Card, Mixer, Monitor, Different Types of Cables, Amplifiers</li> <li>Basic knowledge of the following technical terms of sound system : Equalization Compressor, Echo, Delay, Reverb</li> </ol>	8
II	<ul> <li>1.Techniques and methods of sound Arrangements in live performance</li> <li>2. Historical development of sound recording system</li> </ul>	8
III	<ul><li>1.Introduction of following software of digital sound recording Cubase, Nuendo</li><li>2. Importance of home studio in promoting new talent</li></ul>	7
IV	<ol> <li>Detailed knowledge of sequence adopted in Studio Recording</li> <li>Importance and utilization of Sound Library.</li> </ol>	7
V*	<ul> <li>Practical</li> <li>1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.Multani, Madhuvanti</li> <li>2.Detail Description and comparative study of ragas prescribed in syllabus</li> <li>3. Ability to demonstrate the following taalas in Dugun , Tigun and Chaugun layakaries.Sool taal , Chautaal</li> </ul>	60

Internal Assessment: 30 (15+15*)	End Term
> Theory 15	Examination:
Class Participation: 4	70 (35+35*)
<ul> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> </ul>	
• Mid-Term Exam: 7	
> Practicum: 15	
Class Participation: 5	
• Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10	
• Mid-Term Exam:	
Part C-Learning Resources	•
Recommended Books/ e-resources/ LMS:	
1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
4. Raag Parichay Part (1-4) - Harishchand Shrivastav	
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
6. Pranav Bharti – Pt. Omkar Nath Thakur	
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe	
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh	
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma	
12. Hamare Sangeet Ratna- Laxmi Narayan Garg	
13 Bhartiya sangeet Vadhya – Pt I al Mani Mishra	

- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VII		
Name of the Course	Vocal Stage Perfo	ormance	
Course Code	B23-PAS-705		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	РС- Н1		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about various elements of a successful stage performance.</li> <li>2. Enhance his/ her knowledge about stage performance in various types of music.</li> <li>3. Enhance his/ her knowledge about accompaniment in various forms of vocal music.</li> <li>4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise.</li> </ul>		
Credits:4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100		Time: 6 Hours ( P	Practical)

Part B- Contents of the Course		
Unit	Topics	Contact Hours
I	Students are required to prepare any <b>One</b> Raga from the ragas of prescribed syllabus of his/ her choice and perform it for not less than 30 minutes including Alap – bol alaps, Taan-bol taan behlava, laya bant-bolbant Vilambit-Khyal, Drut-Khyal and Tarana are required to be presented. Shyam-Kalyan and Shuddha Sarang, Ahir-Bhairava and Nata-Bhairava Yaman, Bhairava, Multani -Madhuvanti	30
II	One Dhrupad or One Dhamar or Sadra along with layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. It is recommended that Pakhawaj Accompaniment may be provided for <b>Dhrupad</b> or <b>Dhamar</b> singing.	30
III	One Thumari / Dadra/ in Bhairavi or kafi raga, or in any prescribed ragas.	30
IV	One Sadra in any raga of Prescribed syllabus	30
Sugges	ted Evaluation Methods	
<ul> <li>Theo</li> <li>Clas</li> <li>Sem</li> <li>Mid-</li> <li>Prace</li> </ul>	al Assessment: 30 bry 0 s Participation: 0 inar/ presentation/ assignment/ quiz/ class test etc.:0 .Term Exam: 0 eticum: 30 s Participation: 5	End Term Examination: 70

#### • Mid-Term Exam: 15

#### Part C-Learning Resources

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2025-26				
Part A-Introduction				
Subject	Music Vocal			
Semester	VIII			
Name of the Course	Historical Develo	Historical Development of Indian Music		
Course Code	B23-PAS-80	B23-PAS-801		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС-Н4			
Level of the course (As per Annexure-I	400- 499			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Enhance his/ her Knowledge about development of Music in Vedic period.			
	<ol> <li>2. Enhance his/ her Knowledge about development of Music in Mahakavyakal.</li> <li>3. Enhance his/ her Knowledge about development of Music in Medieval period</li> <li>4. Enhance his/ her Knowledge about development of Music in modern period.</li> </ol>			
	5*Practically demo	onstrate or Perform t	he given content	
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	

Max. Marks: 100 (50+50)
Internal Assessment Marks: 30 (15+15*)
End Term Exam Marks:70 (35+35*)

## **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>Music in Vedas</li> <li>Music in Puranas, Sanhitas, Brahmanas,</li> </ol>	8
II	<ol> <li>Music in Mahakavyakal Ramayana , Mahabharata</li> <li>Music in SrimadBhagwadgeeta</li> </ol>	8
III	1. Development of music in Medieval Period	7
IV	1. Development of music Modern Period	7
V*	<ul> <li>Practical</li> <li>1.OneVilambitand Drutkhyal in each ragas ofprescribed syllabus with alaps and taans.</li> <li>Bageshwari - Rageshwari,,</li> <li>2.Detail Description and comparative study ofragas prescribed in syllabus</li> <li>3. Ability to demonstrate the following taalas inAadlayakaries.</li> <li>Dadra , Rupak</li> </ul>	60
Sugges	ted Evaluation Methods	
> The	al Assessment: 30 (15+15*) ory 15 s Participation: 4	End Term Examination: 70 (35+35*)

- Seminar/ presentation/ assignment/ quiz/ class test etc.:4
- Mid-Term Exam: 7
- > Practicum: 15
- Class Participation: 5
- Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10
- Mid-Term Exam:

# **Part C-Learning Resources**

Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Principles and Techniques of stage Performance and Recording Studio Work		Performance and
Course Code	B23-PAS-80	)2	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС- Н5		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her knowledge about accompaniment with various musical forms. 2. Enhance his/ her knowledge about principles of Apap gayan and Taans 3. Enhance his/ her knowledge about Analog and Digital recording. 4. Enhance his/ her knowledge about use and advantages of Digital work station. 5*Practically demonstrate or Perform the given content		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50)
Internal Assessment Marks: 30 (15+15*)
End Term Exam Marks:70 (35+35*)

# **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	<ul> <li>1.Principles of accompaniment with various forms of vocal music -classical / light / folk music</li> <li>2. Role of Accompanying Artistes in the Stage Performance</li> </ul>	8
II	<ol> <li>Principles of Ancient and Present Alapgayan</li> <li>Types of Taans as described in various medieval and modern treatise of music.</li> </ol>	8
III	<ol> <li>Analog recording</li> <li>Digital Recording and reproduction process</li> <li>Introduction to Recording Softwares.</li> <li>Cubase ,Nuendo</li> </ol>	7
IV	<ol> <li>Digital audio work station</li> <li>Advantages of Hard Disc recording</li> </ol>	7
V*	<b>Practical</b> 1. One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans. Madhumad Sarang-Vrindavani-Sarang.	60

<ul><li>2.Detail Description and comparative study of ragas prescribed in syllabus</li><li>3.Ability to demonstrate the following taalas in Aad layakaries: Teen taal, Kaharwa</li></ul>	
Suggested Evaluation Methods	
<ul> <li>Internal Assessment: 30 (15+15*)</li> <li>Theory 15</li> <li>Class Participation: 4</li> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> <li>Mid-Term Exam: 7</li> <li>Practicum: 15</li> <li>Class Participation: 5</li> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	End Term Examination: 70 (35+35*)
Part C-Learning Resources Recommended Books/ e-resources/ LMS:	

Session: 2025-26					
Part A - Introduction					
Subject	Music Vocal				
Semester	VIII				
Name of the Course	Aesthetical Study of Indian Music				
Course Code	B23-PAS-803				
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС-Н6				
Level of the course (As per Annexure-I	400-499				
Pre-requisite for the course (if any)	NA				
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her Knowledge about principles of Aesthetics in Music.</li> <li>2. Enhance his/ her Knowledge about Indian and Western theories regarding Aesthetics.</li> <li>3. Enhance his/ her Knowledge about Ras theory of Indian music.</li> </ul>				
	<ul> <li>4. Enhance his/ her Knowledge about application of Ras theory in Indian music.</li> <li>.</li> <li>5*Practically demonstrate or Perform the given content</li> </ul>				
Credits:4	Theory	Practical	Total		

		2	2	4
		2	2	4
Contact Hours		2	4	6
Max. M	Iarks: 100 (50+50)		Time: 3 H	Iours Theory and
Internal Assessment Marks: 30 (15+15*)		6 Hours (	6 Hours ( Practical)	
End Te	erm Exam Marks:70 (35+3	35*)		
Part B-	Contents of the Course			
Instruct	ions for Paper- Setter			
1. There	shall be Nine Questions in	all.		
2. The Q	uestion paper will be divide	ed into five units		
-	Setter has to set 2 question	s from each unit	of syllabus giver	n below ,a total of
-	ns from all 4 units.			46 a mile al a11-1''
-	uestion no. nine (Unit- V) 7 objective type questions of	-	•	rs the whole syllabus, it
	estions Carry equal marks.			
Unit	Topics			Contact Hours
Ι	1. Principles of Aesthetics			8
	2. Aesthetics in			
II	1. Indian theories regarding Aesthetics			8
	2. Western theor			
III	1. Detailed description of Rasa theory			7
	2. Rasa theory in ancien			
IV	<ol> <li>Rasa theory and its application to Indian Music.</li> <li>Principles of good Alap and Taans</li> </ol>			7
V*	Practical			60
	1.One Vilambitand Drut	-	gas of	

V\* Practical 60
1.One Vilambitand Drutkhyal in each ragas of prescribed syllabus with alaps and taans. Marwa and Puriya.
2.Detail Description and comparative study of ragas prescribed in syllabus
3. Ability to demonstrate the following taalas in Aad layakaries. Ek Taal

Suggested Evaluation Methods	
<ul> <li>Internal Assessment: 30 (15+15*)</li> <li>&gt; Theory 15</li> <li>Class Participation: 4</li> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> <li>Mid-Term Exam: 7</li> <li>&gt; Practicum: 15</li> <li>Class Participation: 5</li> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	End Term Examination: 70 (35+35*)
Part C-Learning Resources Recommended Books/ e-resources/ LMS:	

Session: 2025-26			
Part A-Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Digital Era Recording Techniques and Application of Music		
Course Code	B23-PAS-80	14	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSC- H2		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her knowledge about Modern Studio and various equipments used in Music production. 2. Enhance his/ her knowledge about the importance of Print and digital media in Music 3. Enhance his/ her knowledge about the application of music in various forms in Human life 4. Enhance his/ her knowledge about music and business 5*Practically demonstrate or Perform the given content		
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

Max. Marks: 100 (50+50)
Internal Assessment Marks: 30 (15+15*)
End Term Exam Marks:70 (35+35*)

#### **Part B – Contents of the Course**

#### **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
Ι	<ol> <li>Detailed description of a Modern Studio.</li> <li>Description of L.P. Recording, Tape cassettes, CD/ D.V.D, Micro Chip etc.</li> <li>Sound Production &amp; Use of Microphone.</li> </ol>	8
II	<ul> <li>1.Importance of Computer &amp; Internet for Music.</li> <li>2.Importance of electronic media to promote Music</li> <li>3.Importance of Print Media for Music (Books, Newspapers, Magazines, Journals etc.)</li> </ul>	8
III	<ol> <li>Music and Meditation</li> <li>Healing through Music</li> <li>Importance of Music for school Students</li> <li>Use of music to enhance learning in various subjects</li> </ol>	7
IV	<ol> <li>Music licensing and copyright</li> <li>Music marketing and branding</li> <li>Music for business presentations and events</li> </ol>	7
V*	<b>Practical</b> 1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.	60

	<ul><li>Kafi, Bihag</li><li>2.Detail Description and comparative study of ragas prescribed in syllabus</li><li>3. Ability to demonstrate the following taalas in Aad layakaries.</li><li>Teen taal</li></ul>	
Suggest	ted Evaluation Methods	
<ul> <li>Theo</li> <li>Class</li> <li>Semi</li> <li>Mid-</li> <li>Prac</li> </ul>	Al Assessment: 30 (15+15*) bry 15 a Participation: 4 nar/ presentation/ assignment/ quiz/ class test etc.:4 Term Exam: 7 ticum: 15 a Participation: 5	End Term Examination: 70 (35+35*)
	nar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Term Exam:	
Part C-I	Learning Resources	
Recom	mended Books/ e-resources/ LMS:	

Session: 2025-26			
Part A - Introduction			
Subject	Music Vocal		
Semester	VIII		
Name of the Course	Vocal Stage Perfo	ormance	
Course Code	B23-PAS-80	)5	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	РС- Н2		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about various elements of a successful stage performance.</li> <li>2. Enhance his/ her knowledge about stage performance in various types of music.</li> <li>3. Enhance his/ her knowledge about accompaniment in various forms of vocal music.</li> <li>4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise.</li> </ul>		
Credits:4	Theory	Practical	Total
	Theory     0	4	4
Contact Hours	0	4	4
Max. Marks: 100	<u> </u>	<b>Time:</b> 6 Hours ( P	ractical)

Part B- (	Contents of the Course	
Unit	Topics	Contact Hours
I	Students are required to prepare any <b>One</b> Raga from the ragas of prescribed syllabus of his/ her choice and perform it for not less than 30 minutes including Alap – bol alaps, Taan-bol taan behlava, laya bant-bol bantVilambit-Khyal, Drut-Khyal and Tarana are required to be presented. Bageshwari - Rageshwari, MadhumadSarang- Vrindavani-Sarang. Kafi, Bihag, Marwa and Puriya	30
П	One Dhrupad or One Dhamar or Sadra along with layakries or Upaj are to be performed in the Ragas prescribed for Practical paper. It is recommended that Pakhawaj Accompaniment may be provided for <b>Dhrupad</b> or <b>Dhamar</b> singing. 10	
III	One Thumari/ Dadra/ in raga in any raga 10	30
IV	One Sadra in any raga of Prescribed syllabus Ability to demonstrate the following taalas in Aad layakaries : Teen taal, Ektaal	30
Suggest	ed Evaluation Methods	
<ul><li>Theo</li><li>Class</li><li>Semin</li></ul>	l Assessment: 30 ry Participation: nar/ presentation/ assignment/ quiz/ class test etc.: Ferm Exam:	End Term Examination: 70
<ul><li>Class</li><li>Semin</li></ul>	icum: 30 Participation: 5 har/ Demonstration/ Viva-voce/ Lab records etc.: 10 Ferm Exam: 15	
Part C-L	earning Resources	
	-	

Session: 2026-27				
Part A-Introduction				
Subject	:	Music Vocal		
Semeste	er	VIII		
Name of	the Course	Projects / Disserta	ations	
Course	Code	B23-PAS-806		
·	Type: CC/ MDC/ CC-M/ DSEC/ SE/ PC/ AEC/ VAC)	Projects / Disserta	ations	
Level of Annexu	f the course (As per re-I	500-599		
Pre-requisite for the course (if any)		NA		
Course Learning Outcomes(CLO):		After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits: 12(8+4)		Dissertation	Viva -voce	Total
		8	4	12
Contact Hours		-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce) Time: 6 Hours			•	
Part B- (	Contents of the Course			
Unit	Topics		Contact Hours	
Ι	Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam.			

PartC-Learning Resources	
	End Term Examination: 300(200+100)
Suggested Evaluation Methods	
<ol> <li>Coverage of musical competition, concerts / event or associated areas with written report and video C.D.( if required)</li> </ol>	
<ol> <li>Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas</li> </ol>	
4. Western Music	
3. Folk and Light Music	
2. Semi Classical Music	
Areas for project : 1. Classical	

books, epics, E- resources.

Session: 2026-27			
Part A–Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Interdisciplinary	Approach in India	n Music
Course Code	B23-PAS-9(	)1	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG1		
Level of the course (As per Annexure-I	500- 599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Enhance his/ her Knowledge about inter- relationship of Music with literature and Fine Arts 2. Enhance his/ her Knowledge about inter- relationship of Music with mathematics and Science 3. Enhance his/ her Knowledge about inter- relationship of Music with religion 4. Enhance his/ her Knowledge about inter- relationship of Music with Culture and Psychology 5*Practically demonstrate or Perform the given content		
Credits:4	Theory	Practical	Total

		2	2	4
Contact	Hours	2	4	6
Max. M Interna End Te	Iours Theory and Practical			
Part B-	Contents of the Course			
<ol> <li>There</li> <li>The Q</li> <li>Paper</li> <li>8question</li> <li>The Q</li> <li>syllabus,</li> </ol>	tions for Paper- Setter shall be Nine Questions in uestion paper will be divid Setter has to set 2 question is from all 4 units. uestion no. nine (Unit- V) it contains 7 objective type estions Carry equal marks.	ed into five uni s from each uni will be objectiv questions of or	t of syllabus gives e type, compulsor	
Unit	Topics		Contact Hours	
Ι	1.Music & Literature 2.Music and Fine Arts			8
II	1.Music & Mathematics 2.Music & Science			8
III	1.Music & Religion 2.Music and Society			7
IV	<ol> <li>1. 1.Music and Culture</li> <li>2. 2.Music and Psychology</li> <li>3.</li> </ol>			7
V*	<b>Practical</b> 1.OneVilambit and Drut prescribed syllabus with Miyan Ki Todi, Bilaskh 2.Detail Description and prescribed in syllabus 3. Ability to demonstrate layakaries. Teen Taal, E	alaps and taans ani Todi l comparative s e the following	s. tudy of ragas	60

Suggested Evaluation Methods	
Internal Assessment: 30 (15+15*) > Theory 15 • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 > Practicum: 15 • Class Participation: 5 • Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 • Mid-Term Exam:	End Term Examination: 70 (35+35*)
art C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
4. Raag Parichay Part (1-4) - Harishchand Shrivastav	
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
6. Pranav Bharti – Pt. Omkar Nath Thakur	
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe	
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh	
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma	
12. Hamare Sangeet Ratna- Laxmi Narayan Garg	

- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2026-27 Part A–Introduction		
Semester	IX	
Name of the Course	Aesthetics of Indian Music	
Course Code	B23-PAS-902	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC- PG2	
Level of the course (As per Annexure-I	500-599	
Pre-requisite for the course (if any)	NA	
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1.Develop a comprehensive understanding of the various traditions of Indian music 2. Explore the multifaceted relationship between music and spirituality in India, examining its significance in religious practices and devotional expression. 3. Develop a comprehensive understanding of the Rasa theory of Indian Classical Music 4: Evaluate the impact of modernity on Indian music, including the influence of Western music, the rise of fusion genres, and the evolving role of technology in the musical landscape. (Unit 4) 5*Practically demonstrate or Perform the given content	

Credits:	4	Theory	Practical	Total
		2	2	4
Contact	Hours	2	4	6
Internal	Max. Marks: 100 (50+50)Time: 3 Hours The 6 Hours PracticalInternal Assessment Marks: 30 (15+15*)6 Hours PracticalEnd Term Exam Marks: 70 (35+35*)6 Hours Practical		•	
Part B- C	Contents of the Course			
<ol> <li>There s</li> <li>The Qu</li> <li>Paper S</li> <li>8questions</li> <li>The Qu</li> <li>contains 7</li> </ol>	ons for Paper- Setter shall be Nine Questions in uestion paper will be divide Setter has to set 2 questions s from all 4 units. uestion no. nine (Unit- V) v objective type questions o estions Carry equal marks.	ed into five units. s from each unit of will be and compul		
Unit	Topics		Contact Hours	
I	Foundations of Indian Music Introduction to the vast landscape of Indian music: 1. Hindustani 2. Carnatic 3. Folk traditions.		8	
П	<ul> <li>Spiritual and Devotional Dimensions <ol> <li>The role of music in Indian religious traditions (Hinduism, Buddhism, Islam).</li> <li>Bhajans, Kirtans, and Qawwalis: devotional music genres.</li> <li>The concept of Bhakti (devotion) and its expression through music.</li> <li>The use of music in rituals and ceremonies.</li> <li>The idea of Nada Brahma (sound as the ultimate reality).</li> </ol> </li> </ul>		8	
III	<ul> <li>Rasa and Bhava: The Emotional Core</li> <li>1. The concept of Rasa: evoking emotions through music.</li> <li>2. Understanding the nine primary Rasas and their</li> </ul>		7	

	<ul><li>corresponding Bhavas (sentiments).</li><li>3. Exploring the relationship between Raga, lyrics, and Rasa creation.</li></ul>	
	4. Case studies of specific Ragas and their associated emotions.	
IV	<ul> <li>Modernity and the Future of Indian Music</li> <li>1. The influence of Western music on Indian music in the 20th century.</li> <li>2. Fusion music and cross-cultural collaborations.</li> <li>3. The role of technology in music production and dissemination.</li> <li>4. The future of Indian music: preserving traditions while embracing innovation.</li> </ul>	7
V*	Practical         1. One Vilambit and Drutkhyal in each ragas of prescribed syllabus with alaps and taans.         Maru Bihag, Nat Bihag         2. Detail Description and comparative study of ragas prescribed in syllabus         3.Ability to demonstrate the followingtaalas in Aad layakaries: Jhaptaal, Chutaal	60
Sugge	sted Evaluation Methods	
<ul> <li>The</li> <li>Cla</li> <li>Sen</li> </ul>	hal Assessment: 30 (15+15*) eory 15 ss Participation: 4 ninar/ presentation/ assignment/ quiz/ class test etc.:4 d-Term Exam: 7	End Term Examination: 70 (35+35*)
<ul><li>Cla</li><li>Sen</li></ul>	acticum: 15 ss Participation: 5 ninar/ Demonstration/ Viva-voce/ Lab records etc.: 10 d-Term Exam:	
Part C	-Learning Resources	
	<b>nmended Books/ e-resources/ LMS:</b> ngeetanjali – Part (1-6) Pt. Omkar nath thakur	

- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2026-27			
Part A–Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Voice Modulation Voice Culture & Application of Sound in Indian Music		
Course Code	B23-PAS-90	)3	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG3		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about the basics of Vocal Practices. 2. Enhance his/ her Knowledge about Voice Modulation. 3. Enhance his/ her Knowledge about Voice culture in Music. 4. Enhance his/ her Knowledge about application of sound in Music. 5* Practically demonstrate or Perform the given content		it the basics of it Voice it Voice culture in it application of
Credits:4	Theory	Practical	Total
	2	2	4

Contact Hours	2	4	6
	Max. Marks: 100 (50+50) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		eory and

#### Part B- Contents of the Course

#### **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
Ι	<ul> <li>The Foundation of Vocal Practice</li> <li>1. Anatomy and Physiology of the Voice: Understanding the vocal apparatus and its function in sound production.</li> <li>2. Posture and Breath Control: Techniques for proper posture, diaphragmatic breathing, and breath support for singing.</li> <li>3. Swarabhyas (Vocal Exercises): Introduction to basic vocal exercises for developing vocal clarity, pitch accuracy, and range.</li> <li>4. Concept of Riyaz (Practice): Importance of consistent practice routines and effective learning methods.</li> </ul>	8
Π	<ul> <li>Mastering Voice Modulation         <ol> <li>Techniques for Pitch Control: Exploring exercises and strategies for achieving accurate and sustained notes.</li> <li>Gamaka (Ornamentation): Learning different types of Gamakas used in Indian music for expressiveness.</li> <li>Emotional Expression through Voice: Exploring techniques to convey emotions through vocal delivery.</li> <li>Listening Skills and Imitation: Techniques for</li> </ol> </li> </ul>	8

	active listening and emulating the nuances of established vocalists.	
III	<ul> <li>Voice Culture in Indian Music Traditions</li> <li>1.Carnatic vs. Hindustani Vocal Techniques: Exploring the stylistic differences in vocal approaches between the two major Indian classical traditions.</li> <li>2.Aalap and Taan (Improvisation): Introduction to improvisation techniques in Indian vocal music.</li> <li>3.The Role of the Guru (Teacher): Importance of traditional teacher-student lineage in shaping vocal development.</li> <li>4.Maintaining Vocal Health: Practices for vocal hygiene and preventing vocal strain.</li> </ul>	7
IV	<ul> <li>Application of Sound in Indian Music</li> <li>1.The Science of Sound: Basic principles of acoustics relevant to vocal performance and Indian music.</li> <li>2.Timbre and Resonance: Exploring techniques for creating desired vocal timbre and achieving resonance.</li> <li>3.Microphones and Recording Techniques: Understanding microphone types and basic recording techniques for vocalists.</li> <li>4.Performance Practices in Indian Music: Stage presence, audience interaction, and maintaining artistic integrity in live performances.</li> </ul>	7
V*	<ul> <li>Practical         <ol> <li>OneVilambitand Drut khyal in each ragas of             prescribed syllabus with alaps and taans.             Madhukauns, Chandrakauns             2.Detail Description and comparative study of ragas             prescribed in syllabus             3. Ability to demonstrate the following taalas in             Aadlayakaries.Tivra , Rupak</li> </ol> </li> </ul>	60

Internal Assessment: 30 (15+15*) > Theory 15	End Term Examination: 70 (35+35*)
<ul> <li>Class Participation: 4</li> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> <li>Mid-Term Exam: 7</li> </ul>	70 (35+35*)
<ul> <li>&gt; Practicum: 15</li> <li>Class Participation: 5</li> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
4. Raag Parichay Part (1-4) - Harishchand Shrivastav	
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
6. Pranav Bharti – Pt. Omkar Nath Thakur	
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe	
<ol> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Vaigguanik Vishlashan, Dr. Swatantra Sharma</li> </ol>	
<ol> <li>Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma</li> <li>Hamare Sangeet Ratna- Laxmi Narayan Garg</li> </ol>	
<ol> <li>Hannale Sangeet Ratha- Laxin Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> </ol>	
<ol> <li>Bhartiya sangeet v adnya – Ft. Lai Wain Wishia</li> <li>Samgaan – Prof. Pankej Mala Sharma</li> </ol>	
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik	
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Session: 2026-27			
Part A–Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Multidimensional Aspects of Indian Music		
Course Code	B23-PAS-904		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSC-PG 1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Demonstrate a foundational understanding of the various concepts underlying the major Indian musical traditions</li> <li>2. Analyze the structure and characteristics of Talas, applying their knowledge to identify these elements in musical pieces.</li> <li>3. Explain the cultural significance of Indian music, exploring its role in religious practices, social commentary, and regional diversity.</li> <li>4. Evaluate the impact of modernity on Indian music, discussing the influence of Western music, the rise of fusion genres, and the evolving role of technology.</li> <li>5*Practically demonstrate or Perform the given content</li> </ul>		

Credits:	4	Theory	Practical	Total	
		2	2	4	
Contact ]	Hours	2	4	6	
Internal			Time: 3 Hours Th 6 Hours Practica	•	
Part B- C	Contents of the Course				
<ol> <li>There s</li> <li>The Qu</li> <li>Paper So</li> <li>Requestions</li> <li>The Qu</li> <li>Contains 7</li> </ol>	ons for Paper- Setter shall be Nine Questions in all store paper will be divided etter has to set 2 questions fr from all 4 units. stion no. nine (Unit- V) wi objective type questions of o stions Carry equal marks.	into five units. om each unit of sy ll be and compulso	-		
Unit	Topics	<b>`opics</b>		Contact Hours	
Ι	Unit 1: Essays on	Unit 1: Essays on Music		8	
	<ol> <li>Globalization and Indian music</li> <li>Role of Music In National Integration</li> <li>Role of music in all round development of child</li> <li>Suggestions for popularizing Indian Classical music in schools and colleges.</li> <li>Role of music for Employability</li> <li>Role of Music in Popularising Geeta</li> </ol>				
II	<ul> <li>Unit 2: Theory and Performance Practice</li> <li>1. Understanding the role of Tala in structuring rhythmic patterns and creating time cycles.</li> <li>2. Analyzing the relationship between Raga, Tala, and the structure of musical compositions.</li> </ul>		structuring ycles. n Raga, Tala, and	8	
III	Unit 3: Cultural Significance and Social Impact 1. Music as a tool for social commentary, storytelling, and		7		

	cultural transmission. 2. Exploring the regional variations and folk music traditions of Haryana and Punjab.	
IV	<ul> <li>Unit 4: Modernity and the Future of Indian Music <ol> <li>The influence of Western music on Indian music in the 20th century.</li> <li>Exploring the rise of fusion genres and cross-cultural collaborations.</li> <li>The impact of technology on music production, dissemination, and accessibility.</li> </ol> </li> </ul>	7
V*	<ul> <li>1.OneVilambitand Drut khyal in each ragas of prescribed syllabus with alaps and taans. Shuddha Kalyan , Puriya Kalyan</li> <li>2.Detail Description and comparative study of ragas prescribed in syllabus</li> <li>3. Ability to demonstrate the following taalas in Aad layakaries. Tivra , Rupak</li> </ul>	60
Sugges	sted Evaluation Methods	
<ul><li>The</li><li>Class</li><li>Sem</li></ul>	al Assessment: 30 (15+15*) Fory 15 as Participation: 4 minar/ presentation/ assignment/ quiz/ class test etc.:4 -Term Exam: 7	End Term Examination: 70 (35+35*)
<ul><li>Class</li><li>Sem</li></ul>	cticum: 15 ss Participation: 5 ninar/ Demonstration/ Viva-voce/ Lab records etc.: 10 -Term Exam:	
PartC-I	Learning Resources	
<ol> <li>Sang</li> <li>Krang</li> <li>Raag</li> <li>Raag</li> </ol>	mended Books/ e-resources/ LMS: geetanjali – Part (1-6) Pt. Omkar nath thakur mik Pustak Mallika- Part (1-6) V. N. Bhatkhande g Vigyan - Part (1-6) Pt. V. R. Patvardhan g Parichay Part (1-4) - Harishchand Shrivastav ninav Gitanjali (1-5) Pt. Ramashraye Jhaa	

- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2026-27			
Part A–Introduction			
Subject	Music Vocal		
Semester	IX		
Name of the Course	Vocal Stage Perfo	ormance	
Course Code	B23-PAS-90	)5	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC- PG 1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about various elements of a successful stage performance.</li> <li>2. Enhance his/ her knowledge about stage performance in various types of music.</li> <li>3. Enhance his/ her knowledge about accompaniment in various forms of vocal music.</li> <li>4. Enhance his/ her knowledge about principles of good Alap and taan as described in ancient and modern treatise.</li> </ul>		
Credits:4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4

Aarks: 100 al Assessment Marks: 30 erm Exam Marks:70	Time: 6 Hours ( Practical)			
Part B- Contents of the Course				
Instructions for Paper – Setter				
Topics	Contact Hours			
Students are required to prepare any <b>One</b> Rag ragas of prescribed syllabus of his/ her choice for not less than 30 minutes including Alap – bol taan behlava, laya bant-bol bantVilambit- Khyal and Tarana are required to be presented Miyan Ki Todi- Bilaskhani Todi , Maru Biha Madhukauns -Chandrakauns, Shuddha Kalyan Kalyan	and perform it ool alaps, Taan- Khyal, Drut- l. g – Nat Bihag,			
One Dhrupad or One Dhamar or Sadra along or Upaj are to be performed in the Ragas pres Practical paper. It is recommended that Pakha Accompaniment may be provided for <b>Dhrupa</b> singing.	cribed for waj			
One Thumri/ Dadra/ in any raga	30			
One Sadra in any raga of Prescribed syllabus Ability to demonstrate the following taalas in A Teen taal, Ektaal	Aad layakaries :			
ted Evaluation Methods				
al Assessment: 30 bry s Participation: inar/ presentation/ assignment/ quiz/ class test etc: Term Exam:	End Term Examination: 70			
	al Assessment Marks: 30         prm Exam Marks:70         Contents of the Course         ions for Paper – Setter         Topics         Students are required to prepare any One Ragragas of prescribed syllabus of his/ her choice for not less than 30 minutes including Alap –1 bol taan behlava, laya bant-bol bantVilambit-Khyal and Tarana are required to be presented Miyan Ki Todi- Bilaskhani Todi , Maru Biha Madhukauns -Chandrakauns, Shuddha Kalyar Kalyan         One Dhrupad or One Dhamar or Sadra along or Upaj are to be performed in the Ragas pres Practical paper. It is recommended that Pakha Accompaniment may be provided for Dhrupa singing.         One Thumri/ Dadra/ in any raga         One Sadra in any raga of Prescribed syllabus Ability to demonstrate the following taalas in A Teen taal, Ektaal         tet Evaluation Methods         I Assessment: 30         Dry         s Participation:         inar/ presentation/ assignment/ quiz/ class test etc:			

• Mid-Term Exam: 15	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
1. Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
3. Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
4. Raag Parichay Part (1-4) - Harishchand Shrivastav	
5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
6. Pranav Bharti – Pt. Omkar Nath Thakur	
7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
8. Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
9. Bhartiya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe	
10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh	
11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma	
12. Hamare Sangeet Ratna- Laxmi Narayan Garg	
13. Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra	
14. Samgaan – Prof. Pankej Mala Sharma	
15. Bhartiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik	

Part A - Introduction			
Subject	Music ( Commo	n in Vocal, Sitar , Ta	abla and Kathak
Semester	X		
Name of the Course	Research Method	Research Methodology	
Course Code	B23-PAS-10	001	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG4		
Level of the course (As per Annexure-I	500- 599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to 1.Enhance his/ her Knowledge about Research 2. Enhance his/ her Knowledge about methods of da collections 3. Enhance his/ her Knowledge about data analysis		Research methods of data
	and research 4. Enhance his/ h and scientific writ	er Knowledge about	research ethics
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+3		<b>Time:</b> 3 Hours The 6 Hours for Practic	-

#### Part B- Contents of the Course

#### **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
Ι	<ol> <li>Introduction to Research Methodology</li> <li>The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process.</li> <li>Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable).</li> <li>Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research.</li> </ol>	8
Π	<ol> <li>Research Design and Methods</li> <li>1. Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives.</li> <li>2. Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias.</li> <li>3. Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions.</li> </ol>	8
III	<ol> <li>Data Analysis and Interpretation</li> <li>Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software.</li> <li>Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional).</li> <li>Data Interpretation: Drawing meaningful conclusions</li> </ol>	7

	from analyzed data, identifying limitations, and discussing the implications of research findings.	
IV	<ul> <li>Research Ethics and Scientific Writing</li> <li>1. Research Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research.</li> <li>2. Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.).</li> <li>3. Research Communication: Effective presentation of research findings (oral presentations, posters, research reports).</li> </ul>	7
V*	<ol> <li>1. 1.Students have to prepare a Synopsis on any topic given by class teacher.</li> <li>2. Review of a Book</li> </ol>	60
Sugge	sted Evaluation Methods	
<ul> <li>The</li> <li>Cla</li> <li>Sen</li> <li>Mic</li> <li>Pra</li> <li>Cla</li> <li>Sen</li> </ul>	aal Assessment: 30 (15+15*) eory 15 ss Participation: 4 ninar/ presentation/ assignment/ quiz/ class test etc.:4 d-Term Exam: 7 ecticum: 15 ss Participation: 5 ninar/ Demonstration/ Viva-voce/ Lab records etc.: 10 d-Term Exam:	End Term Examination: 70 (35+35*)
Part C	-Learning Resources	
1. Sar 2. Kra	nmended Books/ e-resources/ LMS: ageetanjali – Part (1-6) Pt. Omkar nath thakur amik Pustak Mallika- Part (1-6) V. N. Bhatkhande ag Vigyan - Part (1-6) Pt. V. R. Patvardhan	

- 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Part A - Introduction			
Subject	Music Vocal		
Semester	X		
Name of the Course	Interdisciplinary Aspects of Indian Music		
Course Code	B23-PAS-10	002	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC- PG5		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to 1.Comparatively explain the difference between the North and South tradition of classical Music.</li> <li>2. Explain the various concepts of Rabindra Sangeet.</li> <li>3. Explain the various types of classical Dance</li> <li>4. Explain the various concepts of Western Music.</li> </ul>		
	5*Practically demo	onstrate or Perform th	e given content
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+3		Time: 3 Hours	

#### Part B- Contents of the Course

#### **Instructions for Paper- Setter**

1. There shall be Nine Questions in all.

2. The Question paper will be divided into five units.

3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 7 objective type questions of one marks each.

Unit	Topics	Contact Hours
Ι	Study of Karnatak Music	8
	1. Brief study of Karnatac Music and	
	2. Musical Forms of Karnatac Music	
	3. Elementary knowledge of Karnatac Taal System	
	4. Popular instruments of karnatac music	
	5. Comparative study of karnatac Music with Hindustani Classical music.	
II	Study of Rabindra Sangeet	8
	1. Brief study of Rabindra Sangeet	
	2. Musical Forms of Rabinder Sangeet	
	3. Talas of Rabinder Sangeet	
	4. Popular instruments used in Rabindra Sangeet	
III	Music and Dance:	7
	1. Brief knowledge of various indian classical dance forms	
	2. Bharatanatyam, Kathak, Odissi, Kuchipudi, kathakali	
IV	Study of Western Music	7
	Elementary Knowledge of the following	
	1. Staff Notation	
	2. Western taal system	
	3. Harmony	
	4. Melody	

V*	<ul> <li>Practical</li> <li>1. 1.One Vilambit and Drut khyal in each ragas of prescribed syllabus with alaps and taans.</li> <li>Megh – Miyan Malhar, Abhogi Kanhra- Nayaki Kanhara</li> <li>2. 2.Detail Description and comparative study of ragas prescribed in syllabus</li> </ul>	60
	<ul><li>3. 3. Ability to demonstrate the following taalas in Aad layakaries:</li><li>Dhamar, Deepchandi</li></ul>	
Suggeste	ed Evaluation Methods	
<ul><li>&gt; Theor</li><li>• Class</li><li>• Semir</li></ul>	Assessment: 30 (15+15*) ry 15 Participation: 4 nar/ presentation/ assignment/ quiz/ class test etc.:4 Ferm Exam: 7	End Term Examination: 70 (35+35*)
<ul><li>Class</li><li>Semir</li></ul>	icum: 15 Participation: 5 har/ Demonstration/ Viva-voce/ Lab records etc.: 10 Ferm Exam:	
Part C-L	earning Resources	
<ol> <li>Sange</li> <li>Kram</li> <li>Raag</li> <li>Raag</li> <li>Raag</li> <li>Abhir</li> <li>Prana</li> <li>Prana</li> <li>Bhatk</li> <li>Sange</li> <li>Bhart</li> <li>Bhart</li> <li>Bhat</li> <li>Sange</li> <li>Bhat</li> <li>Sange</li> <li>Bhat</li> <li>Sange</li> <li>Bhat</li> <li>Bhat</li> <li>Bhat</li> <li>Sange</li> <li>Bhat</li> <li>Sange</li> <li>Sa</li></ol>	nended Books/ e-resources/ LMS: eetanjali – Part (1-6) Pt. Omkar nath thakur ik Pustak Mallika- Part (1-6) V. N. Bhatkhande Vigyan - Part (1-6) Pt. V. R. Patvardhan Parichay Part (1-4) - Harishchand Shrivastav nav Gitanjali (1-5) Pt. Ramashraye Jhaa v Bharti – Pt. Omkar Nath Thakur thande Sangeet Shastra- (1-4) V. N. Bhatkhande eet Bodh – Shreedhar Sharad Chandra Pranjpayee iya Sangeet ka Itihas-Shreedhar Sharad Chandra Pranjpe rtiya Sangeet ka Itihas- Thakur Jaidev Singh rtiya Sangeet Ratna- Laxmi Narayan Garg rtiya sangeet Valgya Mala Sharma rtiya Sangeet ke Tantri Vadya – Dr. Prakash Mahadik	

Session: 2026-27			
Part A–Introduction			
Subject	Music Vocal		
Semester	X		
Name of the Course	Projects / Disser	tations	
Course Code	B23-PAS-	1006	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	Projects / Disser	tations	
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes(CLO):	1. Enhance his/	her Knowledge ab ach, and developi	
Credits: 12(8+4)	Dissertation	Viva -voce	Total
	8	4	12
Contact Hours	-	-	-
Max. Marks: 300(200 Dissertatio	n+100 Viva voce)	Time: 6 Hours	

Unit	Topics	Contact Hours
I	Student has to submit a project report / dissertation (60 to 80 Pages) in a print form before practical exam.	
	Areas for project :	
	1. Classical	
	2. Semi Classical Music	
	3. Folk and Light Music	
	4. Western Music	
	5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas	
	6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.( if required)	
Suggest	ted Evaluation Methods	
		End Term Examination: 300(200+100)
Part C-I	Learning Resources	
Student	mended Books/ e-resources/ LMS: can consult with Nobel laureates, and he / she can take assistance opics, E- resources.	of related literatur

#### KURUKSHERTRA UNIVERSITY KURUKSHETRA

# Syllabus and Course of Reading for Master of Performing Arts(5 Year Integrated Programme)

#### Under NEP- 2020 W.E.F. 2023-24

	Session: 2024-25	5	
	Part A - Introduct	ion	
Subject	Music Instrument	al -Sitar	
Semester	V		
Name of the Course	Development of Indian Musical Instruments from Vedic period to 1 <sup>st</sup> centaury		
Course Code	B23-PAS-505		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M5 (V)		
Level of the course (As perAnnexure-I	300-399		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	<ol> <li>Enhance his/ I aspects of instr</li> <li>Enhance his/ h basic terminol Indian classica</li> <li>Know how to Razakhani Gat</li> <li>know about co</li> </ol>	er knowledge about the ogy of music and vario	c and scientific application of ous theories of aseetkhani and sician
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*)End Term Exam Marks: 70 (35+35*)		<b>Time:</b> 3 Hours (Theory) and <b>6</b> Hours Practical	
Pa	rt B- Contents of th	e Course	
In	structions for Paper	- Setter	
<ol> <li>There shall be Nine Question</li> <li>The Question paper will be of</li> <li>Paper Setter has to set 2 question</li> </ol>	livided into five units		,a total

of 8questions from all 4 units.

- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
- 5. All questions Carry equal marks.
- 6. . The candidates shall be required to attempt five questions in all, selecting one questionfrom first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Uni	Торі	Contac
t	cs	tHours
Ι	1. Definition of Vadya	8
	2. Classification of Indian Classical Musical Instruments	
	3. Concept of Tumba in string instruments.	
II	1. Veena : an ancient strings instrument.	8
	2. Type of Veena.	
	3. Classification of String Instruments.	
III	1. Concept of Percussion Instruments.	7
	2. Various Vedic Percussion Instruments.	
	3. Importance of Animals in Indian Musical Instruments.	
IV	1. Detailed description of following Musical Instruments.	7
	Ektantri Veena, Saraswati Veena	
	Bhoomi Dudumbhi, Patah	
	Vanshi, Shankh	
	Ghanti, Ghanta	
	2. Contribution towards Music of the following:	
	Bharat, Matang, Narad	
V*	Practical	60
	1. Historical study and detailed description of the Ragas prescribed in the syllabus.	
	Jaijaiwanti, Bihag, Desh	
	2. Ability to play Sare jahan se acchha on Sitar.	
	3. One Maseetkhani Gat in Raag Jaijaiwanti and Razakhani Gat	
	inBihag,Desh With Two Toras and Jhala.	
	Suggested Evaluation Methods	
Å	Internal Assessment: 30 (15+15*)	End Term Examination :(35+35*)
	Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	· · · ·

#### > Practicum 10

Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:

#### **Part C-Learning Resources**

#### Recommended Books/ e-resources/ LMS:

1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra

2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal

3. Hamare Sangeet Ratna – Luxmi Narayan Garg

- 4. Bhartiya Sangeet ka Itihas Sharat Shridhar Paranjpe
- 5. Sangeet Visharad Basant

## KURUKSHERTRA UNIVERSITY KURUKSHETRA

### Syllabus and Course of Reading for Master of Performing Arts(5 Year Integrated Programme) Under NEP- 2020 W.E.F. 2023-24

	<u>F NEP- 2020 W.E.F.</u> Session: 2024-25			
	Part A - Introduction	on		
Subject	Music Instrumenta	al -Sitar		
Semester	VI			
Name of the Course	Musical Instruments	s from 1 <sup>st</sup> century to	modern period	
Course Code	B23-PAS-605			
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-M7 (V)	CC-M7 (V)		
Level of the course (As per Annexure-I	300-399			
Pre-requisite for the course (if any)	N.A.			
Course Learning Outcomes(CLO): Credits	After completing this course, the learner will be able to:         1. Enhance his/ her knowledge of music and scientific aspects of instruments         2. Enhance his/ her knowledge about the application of basic terminology of music and various theories ofIndian classical music.         3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala         4. know about contribution of famous musician         5*.Practically demonstrate or Perform the given Contents         Theory       Practical			
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks: 70 (35+		Time: 3 Hours (T 6 Hours Practical	heory) and	

### Part B- Contents of the Course

### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
- 5. All questions Carry equal marks.
- 6. . The candidates shall be required to attempt five questions in all, selecting one questionfrom first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
Ι	1. Importance of Instruments in Music.	8
	2. Concept of Electronic Musical Instruments.	
	3. Types of Veena Vadan (10)	
II	1. Detailed description of medieval period	8
	Rudra Veena, Rabab, Swarmandal	
	2. Detailed description of modern period	
	Israj, Sarod, Shehnai	
	3. Detailed description of Following Western Instruments	
	Guitar, Synthesizer, Drum, Saxophone	
III	1. Musical Instruments of 1 <sup>st</sup> century to modern period.	7
	2. Musical Instruments in Indian orchestra.	
	3. Importance of maintenance of musical instruments.	
IV	1. Short notes on Swar, Saptak, Gamak, Shruti,	7
	That, laya, Aalaap, Kan, Khatka	
	2. Vadkon ke gun aur dosh	
	3. Contribution of following musicians Pt. Nikhil	
	Banarjee, Pt. Shiv Kumar Sharma, Ustad Bismillah Khan	
<b>V</b> *	Practical	60
	1. Historical study and detailed description of the Ragas	
	prescribed in the syllabus. Todi, Pahadi, Kamod	
	2. Ability to play Sare jahan se acchha on Sitar.	
	<ol> <li>One Maseetkhani Gat in Raag Todi and Razakhani Gat in Pahadi, Kamod With Two Toras and Jhala.</li> </ol>	

Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*)	End Term Examination	
≻ Theory	(35+35*)	
Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7		
➢ Practicum 10		
Class Participation: 5		
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10		
Mid-Term Exam:		
Part C-Learning Resources		
<b>Recommended Books/ e-resources/ LMS:</b>		
1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra		
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal		
3. Hamare Sangeet Ratna – Luxmi Narayan Garg		
4. Bhartiya Sangeet ka Itihas -Thakur Jaidev Singh		
5. Sangeet Visharad - Basant		

### KURUKSHERTRA UNIVERSITY KURUKSHETRA

## Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

	Session: 2025-26			
Part A – Introduction				
Subject Music instrumental (Sitar)				
Semester	VII			
Name of the Course	Origin and Develop	ment of Strings Instr	ruments	
Course Code	B23-PAS-711			
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H1			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)				
Course Learning Outcomes(CLO):	<ul> <li>After completing Developed this course, the learner will be able to:</li> <li>1. Origin and development of strings instruments.</li> <li>2. Strings instruments in Ancient period.</li> <li>3. Non percussion instruments and Indian music in medival period.</li> <li>4. Comparative study between north Indian music and south Indian music.</li> <li>5. Practically demonstrate or Perform the given Contents</li> </ul>			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50*)		Time: Time: 3 Ho	ours (Theory) /	

Internal Assessment Marks:30 (15+15*) End
<b>Term Exam Marks:</b> 70 (35+35*)

6 Hours (Practical)

#### **Part B- Contents of the Course**

#### **Instructions for Paper- Setter**

There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1. Introduction, history and development of string instruments.	8
	2. Definition of string instruments.	
	3. Exploration of the earliest known string instruments.	
II	1. Basic Knowledge of classical instruments-	8
	<ol> <li>Sitar, sarod, Mohan veena, sarangi</li> <li>Role of string Instruments in Music</li> </ol>	
III	<ol> <li>Basic knowledge of folk strings instruments- Ektara, Banjo, Ravanhatha.</li> </ol>	7
	2. Role of string Instruments in folk Music	
IV	1. Basic knowledge of western string instruments- Guitar, Double bass, Mandolin.	7
	2. Role of string Instruments in Westren Music	
V*	Practical	60
	<ol> <li>Historical study and detailed description of the Ragas as given below – Jhinjhoti, Bhimplasi.</li> </ol>	
	2. Ability to play Dhun in Mishr Kafi Raag.	
	3. Ability to play Bhajan (Devotional Song) In Sitar.	
	4. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) – Sultaal, Mat-taal.	
	Suggested Evaluation Methods	
~ <b>m</b>	Internal Assessment: 30 (15+15*)	End Term Examination:
≻∏	eory Class Participation: 4	(35+35*)
	Seminar/ presentation/ assignment/ quiz/ class test etc.: <b>4</b> Mid- Term Exam: 7	

≻Pra	cticum:
C	Class Participation: 5
	eminar/ Demonstration/ Viva-voce/ Lab records etc.: <b>10</b> Mid-Term Exam:
	Part C-Learning Resources
Recom	mended Books/ e-resources/ LMS:
1.	Raag Shastra- Dr. Geeta Banarjee
2.	Taal Parichay- Bhaag 1 – Pt. Girish Chandra Srivastava
3.	Sitar and its compositions- Dr. Vinay Kumar Aggrawal
4.	Hamare Sangeet Ratna – Luxmi Narayan Garg
5. Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe	
6.	Sangeet Manual Volume 1 – Dr.Mritunjaya Sharma, Prof. Ram Narayan Tripathi.

# KURUKSHERTRA UNIVERSITY KURUKSHETRA

### Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme)

### Under NEP- 2020 W.E.F. 2023-24

Session: 2025-26				
Part A – Introduction				
Subject	Music Instrumental			
Semester	VII			
Name of the Course	String Instruments in	n Ancient period		
Course Code	B23-PAS-712			
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H2	СС-Н2		
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)	N.A.			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about different types of music</li> <li>2. Enhance his/ her knowledge about Sound and scientific aspects of Music</li> <li>3. Enhance his/ her knowledge about basic terminology of Music.</li> <li>4. Enhance his/ her knowledge about given ragas and taalas and able to write notation</li> </ul>			
Credits	Theory	nstrate or Perform th Practical	Total	
Cicuits	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*)	1	Time: 3 Hours (T	heory) and	

Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)	6 Hours Practical

### Part B- Contents of the Course

### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
- 5. All questions Carry equal marks.
- 6. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
Ι		8
	1. Introduction of music in Vedic literature – Rigveda	
	Samaveda	
	2. Classical strings instruments of Vedic period-	
	Saraswati veena	
	Rudra veena	
	Baan or Vaan	
	Karkari Veena	
II	1. Introduction of music in Vedic literature –	8
	Yajurveda	
	Atharvaveda	
	2. Classical strings instruments of Vedic period-	
	Kinnari Veena	
	Kamaycha	
	Alabu Veena	
III	1. Vedic Era (1500 BCE-600 BCE)	7
	Tambura	
	Gottuvadhyam	
	<ol> <li>Artistic contribution in string instruments of Vedic period- Bharat Muni, Narda Muni, Matang</li> </ol>	
IV	1. Forms of Veena in the Vedic period.	7
	2. Strings instruments were used in the Vedic period.	

$\mathbf{V}^*$	Practical	60
	1. Historical study and detailed description of the Ragas as given below Bihag, Kirwani.	
	2. Ability to play Dhun in Mishra Charukesi Raag.	
	3. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) - Jhap-Taal, Chartaal.	
	Suggested Evaluation Methods	
	Internal Assessment: 30(15+15*)	End Term
≻ T	heory	Examination:
	Class Participation: 4	70 (35+35*)
	Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-	
	Term Exam: 7	
<b>≻</b> P	racticum	
	Class Participation: 5	
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-	
	Term Exam:	
	Part C-Learning Resources	
	<b>Recommended Books/ e-resources/ LMS:</b>	
1. Bhat	khande Sangeet Shastra- V. N. Bhatkhande	
2. Kran	nik Pustak Mallika- Part II V. N. Bhatkhande	
3. Sang	eet Bodh – Sharad Chandra Pranjpayee	
4 TT	are Sangeet Ratna- Laxmi Narayan Garg	
4. Ham	Parichay Part (1-2) - Harishchand Shrivastav	

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme)

### Under NEP- 2020 W.E.F. 2023-24

	Session: 2025-26			
	Part A – Introductio	n		
Subject	Music Instruments sitar			
Semester	VII			
Name of the Course	Non percussion inst period	Non percussion instruments and Indian music in medieval period		
Course Code	B23-PAS-713			
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	СС-Н3			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)	N.A.			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about various aspects of Indian music .</li> <li>2. Enhances knowledge about various musical forms.</li> <li>3. Enhance his/ her knowledge about basic terminology of Taal and develops the ability to write Talas in Taal lipi</li> <li>4. 4 Enhance his/ her knowledge about given ragas and taalas and able to write notation</li> </ul>			
	5*.Practically demonstrate or Perform the given Contents			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (1 End Term Exam Marks:70 (35+35		Time: 3 Hours (The 6 Hours Practical	ory) and	

### Part B- Contents of the Course

#### **Instructions for Paper- Setter** There shall be Nine Questions in all. 1. 2. The Ouestion paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each. All questions Carry equal marks. 5. . The candidates shall be required to attempt five questions in all, selecting one question from 6. first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt. Unit **Topics Contact Hours** 8 T 1. Introduction of Indian Music In Medieval period. 2. Introduction of Non percussion instruments in Medieval period- Surbahar, Shehnai 1. Introduction of Non percussion instruments in Medieval 8 Π period- Vichtraveena, Sitar, Flute 2. The legacy of Sarangdev and the footprint of the Sangeet Ratnakar manuscript. III 1. Artistic contribution of Music in Medieval period-Amir 7 Khushro, Tansen, Meera bai. 2. Which Non-Percussion Instruments Played in Medieval period. IV 1. Which Non-Percussion Instruments Played in Mughal 7 period. 2. Brief Character sketch of Swami Haridas and Purandara Das. V\* Practical 1. Historical study and detailed description of the Ragas as given below-Raag Charukhesi, Deshkar. 2. Ability to play Dhun in Mishra KirwaniRaag. 3. Ability to play two Raag Based Film songs on Sitar. 4. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) – Ektaal, Dhamar. 5. Detail description and ability to demonstrate following talas : 60 Ektaal .Dadra

Suggested Evaluation Methods			
Internal Assessment: 30(15+15*)	End Term Examination:		
Theory Class Participation: 4	70 (35+35*)		
Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid- Term Exam: 7			
> Practicum 15			
Class Participation: 5			
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-			
Term Exam:			
Part C-Learning Resources			
<b>Recommended Books/ e-resources/ LMS:</b>			
1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande			
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande			
3. Sangeet Bodh – Sharad Chandra Pranjpayee			
4. Hamare Sangeet Ratna- Laxmi Narayan Garg			
5. Raag Parichay Part (1-2) - Harishchand Shrivastav			

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP- 2020 W.E.F. 2023-24

	Session: 2025-2	6		
	Part A – Introduct	tion		
Subject	Music Instrumenta	l		
Semester	VII	VII		
Name of the Course	Comparative study music	v between North Indi	an and South Indian	
Course Code	B23-PAS-714			
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	DSE-H1			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)	N.A.			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:         <ol> <li>Enhance his/ her knowledge about various aspects of Indian music .</li> <li>Enhances knowledge about various musical forms.</li> <li>Enhance his/ her knowledge about basic terminology of Taal and develops the ability to write Talas in Taal lipi 4 Enhance his/ her knowledge about given ragas and taalas and able to write notation</li> </ol> </li> <li>5*.Practically demonstrate or Perform the given Contents</li> </ul>			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+.	-	<b>Time:</b> 3 Hours (T Hours Practical	Theory) and <b>6</b>	

#### **Part B- Contents of the Course Instructions for Paper- Setter** 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 3. questions from all 4 units. The Question no. nine (Unit- V) will be and compulsory and covers the whole 4. syllabus, it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. The candidates shall be required to attempt five questions in all, selecting one question 6. from first four units and 9<sup>th</sup> question(Vth Unit) will be compulsory to attempt. Unit **Topics** Contact Hours Ι Introduction, History of South Indian Music. 8 1. 2. Detail Study of Dakshin Bhartiya Sangeet Paddati (Vishnu Digambar Paluskar). Introduction, Historyof North Indian Music. 8 Π 1. 2. Detail Study of Uttar Bhartiya Sangeet Paddati (Vishnu Narayan Bhatkhande) 7 Ш 1. Detail Study of DakhsinSangeet Forms styles Padam, Kriti, Kritnam, varnam, Jawli, Tillana,

		Talmalika,Raagmalika.	
	2.	Detail Study of Uttar Bhartiya Sangeet Forms Styles	
		Dhrupad, Khayal, Kirtan, Chaturang, Thumri, Tarana,	
		Raagmalika.	
IV	1.	Comparative Study of Raagas-	7
		Uttar Bhartiya Raagas- Bilawal, Kalyan, Bhairav, Todi, Bhupali, Kafi.	
		Dakshin BhartiyaRaagas-	
		DhirshankraBharan,Meghkalyani,Mayamalaw, Shubh Panturali, Mohanam, Kharharpriya	
	2.	Comparative Study of Uttar Bhartiya Sangeet and Dakshini	
		Sangeet Taalas.	
V*	1.	Historical study and detailed description of the Ragas as given below – Maru-Bihag, Hansdwani.	60
	2.	Ability to play Dhun in Mishr Kafi Raag.	
	3.	Ability to play Bhajan (Devotional Song) In Sitar.	
	4.	Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) - Jhap-Taal,Kehrwa.	

Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*)	End Term	
> Theory	Examination:	
Class Participation: 4	(35+35*)	
Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid-Term Exam: 7		
> Practicum 10		
Class Participation: 5		
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:		
Part C-Learning Resources		
<b>Recommended Books/ e-resources/ LMS:</b>		
1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande		
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande		
3. Sangeet Bodh – Sharad Chandra Pranjpayee		
4. Hamare Sangeet Ratna- Laxmi Narayan Garg		
5. Raag Parichay Part (1-2) - Harishchand Shrivastav		

# KURUKSHERTRA UNIVERSITY KURUKSHETRA

### Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

	Session: 2025-20	6	
	Part A – Introduct	tion	
Subject	Music Instrumen	tal –Sitar	
Semester	VII		
Name of the Course	Sitar Stage Perfor	mance	
Course Code	B23-PAS-715		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	PC-H1		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<ul> <li>a): After completing this course, the learner will be able to: <ol> <li>Enhances Knowledge about Ragas and Taals.</li> <li>Developed Capability to write composition with notation and Knowledge about different terms of classical music.</li> <li>Knowledge of history of music.</li> </ol> </li> <li>4. Knowledge about the contribution of science and knowledge of other musical instruments. <ol> <li>Practically demonstrate or Perform the given Contents</li> </ol> </li> </ul>		gas and Taals. composition with fferent terms of of science and ruments.
		D. A. J.	τ <b>Γ</b> ∕ 1
Credits	Theory	Practical 4	Total 4
Contact Hours		4	4
Max. Marks:100 Internal Assessment Marks:30 End Term Exam Marks: 70		6 Hours (Practical)	

	Part B- Contents of the Course	
	<b>Instructions for Paper- Setter</b>	
Unit	Topics	Contact Hours
Ι	<ol> <li>Detailed description of the Ragas prescribed in the syllabus. Bihag, Kirwani, Charukesi.</li> <li>One Maseetkhani Gat in any Raag prescribed in the syllabus</li> </ol>	8
II	<ol> <li>Detailed description of the Ragas prescribed in the syllabus- Desh, Kalawati, Maru-Bihag.</li> <li>One Razakhani Gat in any Raag prescribed in the syllabus.</li> <li>One Razakhani Gat in Jhaptaal or Ektaal.</li> </ol>	8
III	<ol> <li>Detailed presentation of the Taalas prescribed in the syllabus- Jhaptaal, Dhamar, Ada Chautaal,Ektaal.</li> <li>Ability to play any two taals on hand or on Tabla.</li> </ol>	7
IV	Practical	7
	<ol> <li>Ability to play a dhun out of following – Mishr Charukesi, Mishrpilu.</li> </ol>	
	2. Ability to play two Raag based song from your Syllabus.	
	Suggested Evaluation Methods	Γ
Class Semin Term <b>Pract</b> Class Semin	Internal Assessment: 30 Theory Participation: 4 aar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid- Exam: 7 cicum: Participation: 5 aar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid- Exam:	End Term Examination: (35+35*)
	C-Learning Resources	I
	nmended Books/ e-resources/ LMS:	
1.     1.       2.     7       3.     8       4.     1	Raag Shastra- Dr. Geeta Banarjee Taal Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava Sitar and its compositions- Dr. Vinay Kumar Aggrawal Hamare Sangeet Ratna – Luxmi Narayan Garg Bhartiya Sangeet ka Itihas – Sharat Shridhar Paranjpe	

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP- 2020 W.E.F. 2023-24 SESSION 2025-26

	Part A – Introductio	n	
Subject	Music Instrumental		
Semester	VIII		
Name of the Course	Indian Musical Edu	cation in Pre-Muslim	Era
Course Code	B23-PAS-811		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	CC-H4		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about historical development of music in Vedic and post vedic</li> <li>2. Enhance his/ her knowledge about prescribed ragas and talas with the ability to write notation.</li> <li>3. Enhance his/ her knowledge about development of music in medieval period</li> <li>4. Enhance his/ her knowledge about music in Musical treatise</li> </ul>		
	5*.Practically den Contents	nonstrate or Perform th	ne given
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (1 End Term Exam Marks:70 (35+35		Time: 3 Hours (The 6 Hours (Practical)	-

### Part B- Contents of the Course

### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8
- 4. questions from all 4 units.
- 5. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each.
- 6. All questions Carry equal marks.

. The candidates shall be required to attempt five questions in all, selecting one question from first four units and  $9^{\text{th}}$  question(Vth Unit) will be compulsory to attempt.

Unit	Topics	<b>Contact Hours</b>
Ι	<ol> <li>Shudh and Vikritswars in texts before the pre-Muslim's era - 22 Shrutis according to Bharata Muni and Sarang Deva.</li> <li>Foundation of Indain Musical Education exploring its</li> </ol>	8
	Samaveda and the development	
II	1. Introduction to the Murchanasas described by Bharat Muni and Matang.	8
	2. Indian Musical Education in Bodh Kaal.	
III	1. What is Jati Gayan? Introduction of Jati Gayan.	7
	2. Indian Musical Education in Jain kaal.	
IV	<ol> <li>Musical Gurukul System and Pedagogy in Pre-Muslim Era.</li> </ol>	7
	2. Which Instruments played in Indian Musical Education in Pre-Muslim Era.	
<b>V</b> *	Practical	60
	<ol> <li>One Vilambit and Drutkhayal in each ragas of prescribed syllabus with alaps and taans-Desh, Megh.</li> </ol>	
	<ol> <li>Detail Description and comparative study of ragas prescribed in syllabus.</li> </ol>	
	<ol> <li>Ability to demonstrate the following taalas in ThahDugun and Tigunlayakaries :</li> </ol>	
	Ada Chautaal ,Deepchandi,	

Suggested Evaluation Methods	
Internal Assessment: 30(15+15*) > Theory Class Participation: 4 Seminar(measuration/assignment/auir/alass test etc. 4 Mid	End Term Examination: 70 (35+35*)
Seminar/ presentation/ assignment/ quiz/ class test etc.: 4 Mid- Term Exam: 7	
➤ Practicum-	
Class Participation: 5	
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-	
Term Exam:	
Part C-Learning Resources	
<b>Recommended Books/ e-resources/ LMS:</b>	
1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande	
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande	
3. Sangeet Bodh – Sharad Chandra Pranjpayee	
4. Hamare Sangeet Ratna- Laxmi Narayan Garg	
5. Raag Parichay Part (1-2) - Harishchand Shrivastav	

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP- 2020 W.E.F. 2023-24

	Session: 2025-26
Part A– Introduction	
Subject	Music Instrumental

Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (1 End Term Exam Marks:70 (35+35		Time: 3 Hours (The 6 Hours (Practica	•
Contact Hours	2	4	6
	2	2	4
Credits	Theory	Practical	Total
	5*.Practically demonstrate or Perform the given Contents		ne given
	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge about given classical music Vocal forms of Medieval period</li> <li>2. Enhance his/ her knowledge about given classical music Vocal forms of Medieval period</li> <li>3. Enhance his/ her knowledge about given classical music Vocal forms</li> <li>4. Enhance his/ her knowledge about given semi classical music Vocal music of music</li> </ul>		
Course Learning Outcomes(CLO):			
Pre-requisite for the course (if any)	N.A.		
Level of the course (As per Annexure-I	400-499		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	СС-Н5		
Course Code	B23-PAS-812		
Name of the Course	Historical Development of Voice Recording		
Semester	VIII		

Part B- Contents of the Course					
1.	Instructions for Paper- Setter There shall be Nine Questions in all.				
_					
2.	The Question paper will be divided into five units.	alow a total of 9			
3.	Paper Setter has to set 2 questions from each unit of syllabus given by questions from all 4 units.	below, a total of 8			
4.	The Question no. nine (Unit- V) will be and compulsory and covers to contains 5 objective type questions of two marks each.	the whole syllabus, it			
5.	All questions Carry equal marks.				
6.	. The candidates shall be required to attempt five questions in all, sel from first four units and $9^{\text{th}}$ question (Vth Unit) will be compulsory t				
Unit	Topics	Contact Hours			
Ι	1. Origin and Development of Voice Recording.	8			
	2. Explore the Technological Principles behind there				
	Devices and their Limitations.				
II	1. Voice Recording Revolutionizer Music.	8			
	2. Discuss the Impact of Magnetic Tape on Sound				
	Quality, Editing Capabilities and the Music Industry.				
III	1. The Future of Voice Recording.	7			
	2. Describe the Digital Revolution and Modern				
	Recording Techniques.				
IV	1. Focus on the Early 20 <sup>th</sup> Century when Sound	7			
Recording became a Commercial Industry.					
2. Technological Advancements in Recording.					
<b>V</b> *	Practical	60			
	1. Historical study and detailed description of the				
	Ragas as given below –Kalawati, Jog.				
	2. Ability to play Dhun in Mishra Shivranjani Raag.				
	3. Ability to play a taal with double and				
	quadruple speed variations using hand (Tali				
	Khali) – Tiwra, Dadra.				
Suggested Evaluation Methods					
	Internal Assessment: 30(15+15*)	End Term			
≻T	'heory -	Examination:			
	Class Participation:	70 (35+35*)			
	Seminar/ presentation/ assignment/ quiz/ class test etc.: 15				

Mid-Term Exam:		
≻Practicum-		
Class Participation:		
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 15 Mid- Term Exam:		
Part C-Learning Resources		
<b>Recommended Books/ e-resources/ LMS:</b>		
1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande		
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande		
3. Sangeet Bodh – Sharad Chandra Pranjpayee		
4. Hamare Sangeet Ratna- Laxmi Narayan Garg		
5. Raag Parichay Part (1-2) - Harishchand Shrivastav		

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24 MPA (Instrumental- Sitar) Semester – VIII

Session: 2025-26			
Part A – Introduction			
Subject	Music Instrumental –Sitar		
Semester	VIII		
Name of the Course	Different Schools of Indian Musical Instruments		
Course Code	B23-PAS-813		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA	CC-H6		

Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1 Enhances Knowledge about Taals and Ragas.</li> <li>2. Developed Capability to write composition with notation and Knowledge about Ragas.</li> <li>3. Knowledge about structural and historical Knowledge of tuning of Sitar.</li> <li>4. Knowledge about the contribution of great maestros.</li> <li>5*. Practically demonstrate or Perform the given Contents</li> </ul>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks: 70 (35+35*)			urs (Theory) / (Practical)

# Part B- Contents of the Course

### **Instructions for Paper- Setter**

There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all, selecting **ONE** question from each unit. All questions carry equal marks.

Unit	Topics	<b>Contact Hours</b>
Ι	1. Introduction Historical background to Hindustani classical music.	8
	2. Overview of Hindustani classical instruments such as sitar, sarod, tabla, santoor, and sarangi.	
II	1. Introduction and Historical background to Carnatic classical music	8
	2. Overview of Carnatic classical instruments such as veena, flute, mridangam, violin, and ghatam.	
III	1. Importance of Percussion Instruments in Music.	7
	2. Exploration of percussion instruments used in Indian music, including tabla, mridangam, ghatam, dholak, and kanjira	
IV	1. Importance of Non-Percussion Instruments in Music.	7
	2. Exploration of Non-Percussion Instruments Used in Indian Music, Including String Instruments and Wind Instruments.	
V*	Practical	60
	<ol> <li>Historical study and detailed description of the Ragas as given below – Marwa, Puriya Dhanashree.</li> </ol>	
	2. Ability to play Dhun in Mishr Pilu Raag.	
	3. Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) –Tilvada, Jhumra taal.	
	Suggested Evaluation Methods	
≻ T	Internal Assessment: 30 (15+15*) heory	End Term Examination:
	Class Participation: 4	(35+35*)
	Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid- Term Exam: 7	
> P	racticum:	
	Class Participation: 5	
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: <b>10</b> Mid- Term Exam:	

### **Part C-Learning Resources**

### **Recommended Books/ e-resources/ LMS:**

- 1. Raag Shastra- Dr. Geeta Banarjee
- 2. Taal Parichay- Bhaag 1 Pt.Girish Chandra Srivastava
- 3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal
- 4. Hamare Sangeet Ratna Luxmi Narayan Garg
- 5. Bhartiya Sangeet ka Itihas Sharat Shridhar Paranjpe

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24 MPA (Instrumental- Sitar) Semester –VIII

	Session: 2025-26		
	Part A – Introducti	on	
Subject	Music Instrumental –Sitar		
Semester	VIII		
Name of the Course	Sitar in Different Fo Light Music	orms of Classical, Semi	-classical and
Course Code	B23-PAS-814		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	DSE-H2		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<ol> <li>Enhances Know</li> <li>Developed Cap notation and K classical music.</li> <li>Knowledge of I</li> <li>Knowledge abo knowledge of o</li> </ol>		nd Taals. Osition with cent terms of f science and ents.
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50 Internal Assessment Marks:3 Term Exam Marks: 70	0 (15+15*) End	Time: Time: 3 H 6 Hours (P	· · · · · · · · · · · · · · · · · · ·

	<b>Instructions for Paper- Setter</b>	
Unit	Topics	Contact Hours
Ι	1. Overview of the sitar's role as a primary melodic instrument in Hindustani classical music	8
	2. Explanation of the raga system and its significance in sitar Solo performance.	
Π	<ol> <li>Sitar in Semi-Classical Forms: Thumri, Dadra, and Ghazal.</li> <li>Introduction to semi-classical vocal forms and their</li> </ol>	8
	accompaniment by the sitar	
III	1. Sitar in Light Music: Bhajans and Folk Music-Exploration of the sitar's role in rendering devotional music such as bhajans and kirtans.	7
	2. Exploration of the role of sitarists and session musicians in the Indian film industry.	
IV	1. Overview of the fundamentals of learning the sitar, including posture, hand positioning, and finger exercises.	7
	2. Biographies- Ustad Raees Khan, Ustad Shahid Parvez Khan, Pandit Bhudaditiya Mukerjee.	
	<ol> <li>Historical study and detailed description of the Ragas as given below – Rageshree, Bageshari.</li> </ol>	
	<ol> <li>Ability to play anyRaag Based BollywoodSong in Sitar.</li> <li>Ability to play a taal with double and quadruple speed</li> </ol>	
	variations using hand (Tali Khali) –Teentaal, Ada-Chautal.	
V*	Practical –	60
	1. Historical study and detailed description of the Ragas prescribed in the syllabus- Todi, Bhupal Todi.	
	2. Ability to play RaagMishrCharukhesiDhun on Sitar.	
	<ol> <li>Ability to play a taal with double and quadruple speed variations using hand (Tali Khali) – Tilvada, Deepctaal.</li> </ol>	
	Suggested Evaluation Methods	
	InternalAssessment: 30 (15+15*)	End Term
	neory	Examination
2	Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: <b>4</b> Mid- Term Exam: 7	(35+35*)
	acticum:	
	Class Participation: 5	
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term	

### **Part C-Learning Resources**

### **Recommended Books/ e-resources/ LMS:**

- 1. Raag Shastra- Dr. Geeta Banarjee
- 2. Taal Parichay- Bhaag 1 Pt. Girish Chandra Srivastava
- 3. Sitar and its compositions- Dr. Vinay Kumar Aggrawal
- 4. Hamare Sangeet Ratna Luxmi Narayan Garg
- 5. Bhartiya Sangeet ka Itihas Sharat Shridhar Paranjpe

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24 MPA (Instrumental- Sitar) Semester –VIII

	Session: 2025-26	, )		
	Part A – Introduct	ion		
Subject	Music Instrumental –Sitar			
Semester	VIII	VIII		
Name of the Course	Sitar Stage Perfor	mance		
Course Code	B23-PAS-815			
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VA C)	PC-H2			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (if any)				
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhances Knowledge about Ragas and Taals.</li> <li>2. Developed Capability to write composition with notation and Knowledge about different terms of classical music.</li> <li>3. Knowledge of history of music.</li> <li>4. Knowledge about the contribution of science and knowledge of other musical instruments. 5*. Practically demonstrate or Perform the given Contents</li> </ul>			
Credits	Theory	Practical	Total	
		4	4	
Contact Hours		4	4	
Max. Marks:100 Internal Assessment Marks:30 End Term Exam Marks: 70		Time: 6 Hours (P	ractical)	

	Part B- Contents of the Course		
	<b>Instructions for Paper- Setter</b>		
Unit	Topics	Contact Hour	
Ι	<ol> <li>Detailed description of the Ragas prescribed in the syllabus. Marwa, Puriya Dhanshree, Rageshree.</li> <li>One Maseetkhani Gat in any Raag prescribed in the syllabus</li> </ol>	8	
II	<ol> <li>Detailed description of the Ragas prescribed in the syllabus- Bageshree, Jog, Bhupal Todi,jhinjhoti</li> <li>One Razakhani Gat in any Raag prescribed in the syllabus.</li> <li>One Razakhani Gat in Jhaptaal or Rupak.</li> </ol>	8	
III	<ol> <li>Detailed presentation of the Taals prescribed in the syllabus- Mat-Taal,Tivra, Sultaal,Ek-Taal</li> <li>Ability to play any two taals on hand or on Tabla.</li> </ol>	7	
IV	<ol> <li>Ability to play a dhun out of following – MishrKirwani, Pahadi.</li> <li>Ability to play two Raag based song from your Syllabus.</li> </ol>	7	
	Suggested Evaluation Methods		
	Internal Assessment: 30 Theory Class Participation: Seminar/ presentation/ assignment/ quiz/ class test etc.: Mid-Term Exam: Practicum: 30 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 15	End Term Examination: 30	
	Part C-Learning Resources		
<ol> <li>Ra</li> <li>Ta</li> <li>Sit</li> </ol>	nmended Books/ e-resources/ LMS: ag Shastra- Dr. Geeta Banarjee al Parichay- Bhaag 1 –Pt.Girish Chandra Srivastava tar and its compositions- Dr. Vinay Kumar Aggrawal amare Sangeet Ratna – Luxmi Narayan Garg		
	artiya Sangeet ka Itihas – Sharat Shridhar Paranjpe		

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

		Session: 2026-27		
		Part A–Introductio	n	
Subject	Music Instrumental			
Semeste	r	VIII		
Name of	the Course	Projects / Dissertat	ions	
Course	Code	B23-PAS-816		
•	Cype: CC/ MDC/ CC-M/ DSEC/ SE/ PC/ AEC/ VAC)	Projects / Dissertat	ions	
Level of Annexur	the course (As per e-I	500-599		
Pre-requiany)	isite for the course (if	NA		
Course Le	arning Outcomes(CLO):	LO): After completing this course, the learner will be able to 1. Enhance his/ her Knowledge about writing skil analytical approach, and developing own vi to explain comprehensively.		out writing skill,
Credits: 12(8+4)		Dissertation	Viva -voce	Total
		8	4	12
Contact	Hours	-	-	-
Max. M	larks: 300(200 Dissertation	on+100 Viva voce)	Time: 6 Hours	
	Part	t B- Contents of the	Course	
Unit		Topics		Contact Hours
Ι	Student has to su	bmit a project report	/ dissertation (60	

to 80 Pages) in a print form before practical exam	1.
Areas for project :	
1. Classical	
2. Semi Classical Music	
3. Folk and Light Music	
4. Western Music	
5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas	
6. Coverage of musical competition, concerts event or associated areas with written repo- video C.D.( if required)	
Suggested Evaluation Methods	
	End Term Examination: 300(200+100)
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
Student can consult with Nobel laureates, and he / she can literature, books, epics, E- resources.	n take assistance of related

## KURUKSHERTRA UNIVERSITY KURUKSHETRA

### Syllabus and Course of Reading for Master of Performing Arts(5 Year Integrated Programme) Under NEP- 2020 W.E.F. 2023-24

	NEP- 2020 W.E.F. 2 Session: 2026-27		
]	Part A – Introducti	on	
Subject	Music Instrument	al –Sitar	
Semester	IX		
Name of the Course	Structure and Schoo	ol of Indian String In	struments
Course Code	B23-PAS-911		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>Enhance his/ her knowledge of music and scientific aspects of instruments</li> <li>Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music.</li> <li>Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala</li> <li>know about contribution of famous musician</li> </ol></li></ul>		
Credits	Theory	nonstrate or Perform Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (1 End Term Exam Marks: 70 (35+3	•	<b>Time:</b> 3 Hours (T <b>6</b> Hours Practical	heory) and

#### Part B- Contents of the Course **Instructions for Paper- Setter** 1. There shall be Nine Questions in all. 2. The Question paper will be divided into five units. 3. Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8 questions from all 4 units. 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, it contains 5 objective type questions of two marks each. 5. All questions Carry equal marks. 6. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt. Unit Topics Contact Hours 8 I Origin and development of Sitar. 1. 2. Structural of Sitar 3. Manufacturing of Sitar 4. Tuning of your Instruments Concept of Jawari in String Instruments Π 1. 8 2. Repairing and maintenance of Sitar 3. Concept of Tumba in Sitar 4. Tar Jawari of your Sitar Ш 1. Origin and development of Gharana (School) in music 7 2. Detailed description of different schools of Sitar 3. Detailed description of different schools of Sarangi 4. Detailed description of Beenkar Parampara 7 IV 1. Detailed description of following string Instruments : Sarangi, Rudra Veena, Santoor, Tanpura 2. Importance of String Instruments in music 3. Contribution of following Musicians : Ustad Bismillah Khan, Pt. Shiv Kumar Sharma, Pt. Ravi Shankar **V**\* 60 **Practical** 1. Historical study and detailed description of the Ragas prescribed in the syllabus. 2. Aheer Bhairav, Madhuwanti, Pilu Dhun 3. Ability to play two Raag based song from your Syllabus. One Maseetkhani Gat in Raag Aheer Bhairav and 4. Razakhani Gat in Madhuwanti With Two Toras and Jhala.

Suggested Evaluation Methods	
Internal Assessment: 30 (15+15*) ➤ Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	End Term Examination: (35+35*)
➢ Practicum 10	
Class Participation: 5	
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10Mid-Term Exam:	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra	
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal	
3. Hamare Sangeet Ratna – Luxmi Narayan Garg	
4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar	
5. Sangeet Visharad - Basant	

	Session: 2026-27		
	Part A – Introduct	ion	
Subject	Music Instrumenta	al –Sitar	
Semester	IX		
Name of the Course	Notation System an	d Gatas of Sitar	
Course Code	B23-PAS-912		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>Enhance his/ her knowledge of music and scientific aspects of instruments</li> <li>Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music.</li> <li>Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala</li> <li>know about contribution of famous musician</li> </ol> </li> <li>5*.Practically demonstrate or Perform the given Contents</li> </ul>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (2 End Term Exam Marks: 70 (35+	,	<b>Time:</b> 3 Hours (T <b>6</b> Hours Practical	heory) and

	Part B- Contents of the Course				
	Instructions for Paper- Setter				
2. T 3. P	here shall be Nine Questions in all. he Question paper will be divided into five units. aper Setter has to set 2 questions from each unit of syllabus given be destions from all 4 units.	low ,a total of 8			
4. T sy 5. A 6 7	he Question no. nine (Unit- V) will be and compulsory and covers the Allabus, itcontains 5 objective type questions of two marks each. Il questions Carry equal marks. The candidates shall be required to attempt five questions in all, select om first four units and 9 <sup>th</sup> question (Vth Unit) will be compulsory to	cting one question			
Unit	Topics	Contact Hours			
I	<ol> <li>Origin and development of Notation System</li> <li>Detailed description of Bhatkhande Notation System</li> <li>Detailed description of Vishnu Digambar Paluskar Notation System</li> <li>Importance of Notation System in Indian Music</li> </ol>	8			
II	<ol> <li>Origin and development of Gat.</li> <li>Types of Gat</li> <li>Importance of Gat Vadan in String Instruments.</li> <li>Delhi Baaj and Poorvi Baaj</li> </ol>	8			
III	<ol> <li>Maseetkhani and Razakhani Gat Notation of the following Ragas : Shuddha Sarang, Alahiya Bilawal</li> <li>Notation of any Drut Gat other than Teen Taal</li> <li>Detailed description of the following Taals Rupak, Jhaptaal, Ektaal and Deepchandi</li> </ol>	7			
IV	<ol> <li>Detailed description of different parts of Gat in a complete performance</li> <li>Art of Composition making</li> <li>Short Notes on the following : Saptak, Murchhana, Layakari, Swar, Andolan, Alpatva- Bahutva, Gamak,</li> <li>Contribution of the following Musicians : Maseet Khan, Amir Khan, Firoz Khan, Ghulam Raza</li> </ol>	7			

V*	<ul> <li>Practical</li> <li>1. Historical study and detailed description of the Ragas prescribed in the syllabus.</li> </ul>	60
	Shuddha Sarang, Alahiya Bilawal, Shivranajani Dhun	
	<ol> <li>Ability to play two Raag based song from your Syllabus.</li> </ol>	
	3. Ability to play a Gat on other Instrument than Sitar	
	4. One Maseetkhani Gat in Raag Shuddha Sarang and Razakhani Gat in Alahiya Bilawal With Two Toras and Jhala.	
	Suggested Evaluation Methods	
	Internal Assessment: 30 (15+15*)	<b>End Term</b>
> ]	Theory	Examination:
	Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	(35+35*)
≻ I	Practicum 10	
	Class Participation: 5	
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10	
	Mid-Term Exam:	
	Part C-Learning Resources	
	Recommended Books/ e-resources/ LMS:	
1. I	Bhartiya Sangeet Vadya – Pt. Lalmani Mishra	
2. \$	Sitar and its compositions- Dr. Vinay Kumar Aggrawal	
3. H	Iamare Sangeet Ratna – Luxmi Narayan Garg	
4. 5	Sitar Nirman aur Marammat- Dr. Purushotam Kumar	
5. 5	Sangeet Visharad - Basant	

Under NEP- 2020 W.E.F. 2023-24 Session: 2026-27			
Part A – Introduction			
Subject	Music Instrument	al –Sitar	
Semester	IX		
Name of the Course	Schools of Non-Per	cussion Instruments	and their players
Course Code	B23-PAS-913		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 3		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>Enhance his/ her knowledge of music and scientific aspects of instruments</li> <li>Enhance his/ her knowledge about the application of basic terminology of music and various theories ofIndian classical music.</li> <li>Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala</li> <li>know about contribution of famous musician</li> </ol> </li> <li>5*.Practically demonstrate or Perform the given Contents</li> </ul>		nusic and scientific ut the application nd various c. of Maseetkhani and Jhala ous musician
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (1 End Term Exam Marks: 70 (35+1	,	<b>Time:</b> 3 Hours (T. <b>6</b> Hours Practical	heory) and

#### Part B- Contents of the Course

#### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
  - a. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
- 4. All questions Carry equal marks.
- 5. . The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
Ι	<ol> <li>Origin and development of musical instruments.</li> <li>Concept of Non percussion instruments.</li> <li>Detailed description of Sushir Vadya.</li> <li>Detailed description of Tantri Vadya.</li> </ol>	8
Π	<ol> <li>Various Western String Instruments.</li> <li>Various Western Air Instruments.</li> <li>Detailed description of the following instruments Guitar, Violin, Saxophone, harmonium, Piano</li> <li>Use of Western Musical Instruments in Indian music.</li> </ol>	8
ш	<ol> <li>Origin and development of Seniya Gharana.</li> <li>Playing style of Imdadkhani Gharana.</li> <li>Concept of Jugalbandi among different Gharana artistes.</li> </ol>	7
IV	<ol> <li>Contribution of following western musicians : Beethoven, Mozart, Picasso</li> <li>Contribution of following Indian musicians : Ustad Sultan Khan, Pt. Hari Prasad Chaurasia, Ustad Ali Akbar Khan</li> <li>Cultural Exchange through music.</li> </ol>	7

<b>V</b> *	Practical	60
	1. Comparative study of the Ragas prescribed in the syllabus.	
	Bageshri-Rageshwari Malkauns-Chandrakauns	
	2. Ability to play two Raag based song from your Syllabus.	
	3. Ability to play a Gat on other Instrument than Sitar	
	4. One Maseetkhani Gat in Raag Bageshri, Malkauns and Razakhani Gat in Rageshwari, Chandrakauns With Two Toras and Jhala.	
	Suggested Evaluation Methods	1
	Internal Assessment: 30 (15+15*)	End Term
$\blacktriangleright$	Theory	Examination:
	Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	(35+35*)
$\succ$	Practicum 10	
	Class Participation: 5	
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10	
	Mid-Term Exam:	
	Part C-Learning Resources	
	<b>Recommended Books/ e-resources/ LMS:</b>	
1.	Bhartiya Sangeet Vadya – Pt. Lalmani Mishra	
2.	Sitar and its compositions- Dr. Vinay Kumar Aggrawal	
3.	Hamare Sangeet Ratna – Luxmi Narayan Garg	
4.	Sitar Nirman aur Marammat- Dr. Purushotam Kumar	
5.	Sangeet Visharad - Basant	

Session: 2026-27			
	Part A – Introduc		
Subject	Music Instrument		
Semester	IX	~~~~	
Name of the Course	Fundamentals of R	ecording Studios Sit	ar Recording
Course Code	B23-PAS-914		0
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE - PG 1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ol> <li>Enhance his, aspects of in</li> <li>Enhance his, basic termin Indian classi</li> <li>Know how to Razakhani C</li> <li>know about co</li> </ol>	her knowledge abo ology of music and cal music. write the notation of ats with Toras and J ontribution of famou	nusic and scientific ut the application of various theories of Maseetkhani and Ihala
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)Time: 3 Hours (Theory) andInternal Assessment Marks: 30 (15+15*)6 Hours PracticalEnd Term Exam Marks: 70 (35+35*)6 Hours Practical		• /	
Pa	rt B- Contents of th	e Course	
	structions for Pape	r- Setter	
<ol> <li>There shall be Nine Questions</li> <li>The Question paper will be div</li> </ol>			

- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
  - a. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.

4. All questions Carry equal marks.

5. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

	from first four units and 9 <sup>ur</sup> question (Vth Unit) will be compulsory to attempt.		
Unit	Topics	Contact Hours	
Ι	<ol> <li>Origin and development of Audio Recording System.</li> <li>Detailed description of a modern recording studio.</li> <li>Detailed description of Computer.</li> <li>Describe different types of audio recording. Live Sound Recording Field Recording Studio Sound Recording Mobile Recording</li> </ol>	8	
Π	<ol> <li>Describe the following : CD, DVD, Pen Drive, Micro Chip, Hard Disc</li> <li>Detailed description of Spool Audio Recording.</li> <li>Importance of Sound Card in Recording Studio.</li> <li>Detailed description of Sound Proofing.</li> </ol>	8	
III	<ol> <li>Origin and development of microphone.</li> <li>Types of microphone.</li> <li>Relationship between Artiste and microphones.</li> <li>Recording a Sitar on a recording studio.</li> </ol>	7	
IV	<ol> <li>Importance of audio recording software.</li> <li>Detailed description of following Audio Recording Software : Audacity, FL Studio, Sound Forge, Nuendo, Cubase, Pro Tools,</li> <li>Importance of mixing and mastering in Sound Production.</li> </ol>	7	
V*	<ol> <li>Practical</li> <li>Ability to create a sound track.</li> <li>Ability to record a musical program.</li> <li>Candidate will submit a CD of his/ her sound production.</li> <li>Candidate will submit an assignment given by the teacher from the prescribed syllabus.</li> <li>Candidate should have a good knowledge of mixing and mastering.</li> </ol>	60	

Suggested Evaluation Methods		
Internal Assessment: 30 (15+15*)	<b>End Term</b>	
≻ Theory	Examination:	
Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	(35+35*)	
➢ Practicum 10		
Class Participation: 5		
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10Mid-Term Exam:		
Part C-Learning Resources		
Recommended Books/ e-resources/ LMS:		
1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra		
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal		
3. Hamare Sangeet Ratna – Luxmi Narayan Garg		
4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar		
5. Sangeet Visharad - Basant		

Session: 2026-27 Part A – Introduction			
Semester	IX		
Name of the Course	Sitar Stage Perform	nance	
Course Code	B23-PAS-915		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-PG 1		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>Enhance his/ her knowledge of music and scientific aspects of instruments</li> <li>Enhance his/ her knowledge about the application of basic terminology of music and various theories of Indian classical music.</li> </ol> </li> <li>Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala <ol> <li>know about contribution of famous musician</li> </ol> </li> </ul>		
Credits	Theory	Practical	Total
		4	4
Contact Hours		4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: 6 Hours Practical	

	Part B- Contents of the Course			
	Instructions for Paper- Setter			
2. T 3. Pa qu 4. T cc 5. A	here shall be Nine Questions in all. he Question paper will be divided into five units. aper Setter has to set 2 questions from each unit of syllabus given be uestions from all 4 units. he Question no. nine (Unit- V) will be and compulsory and covers the ontains 5 objective type questions of two marks each. All questions Carry equal marks. he candidates shall be required to attempt five questions in all, select	e whole syllabus, it		
fr	om first four units and 9 <sup>th</sup> question (Vth Unit) will be compulsory to	o attempt.		
Unit	Topics	Contact Hours		
I	<ol> <li>Detailed description of the Ragas prescribed in the syllabus. Aheer Bhairav, Shuddh Sarang, Bageshri, Malkauns</li> <li>One Maseetkhani Gat in any Raag prescribed in the syllabus.</li> </ol>	8		
Π	<ol> <li>Detailed description of the Ragas prescribed in the syllabus. Madhuwanti , Alahiya Bilawal, Regashwari, ChandraKauns</li> <li>One Razakhani Gat in any Raag prescribed in the syllabus.</li> <li>One Razakhani Gat in Jhaptaal or Ektaal</li> </ol>	8		
III	<ol> <li>Detailed presentation of the Taals prescribed in the syllabus. Basant, Sool Taal, Chautaal, Roopak</li> <li>Ability to play any two taals on hand or on Tabla.</li> </ol>	7		
IV	<ul> <li>a) Ability to play a dhun out of following :</li> <li>Pilu Dhun, Shivranjani Dhun,</li> <li>b) Ability to play two Raag based song from your Syllabus.</li> </ul>	7		
	Suggested Evaluation Methods			
Theor Class ↓ class to Mid-T ≻ P Class ↓	al Assessment: 30 y Participation: Seminar/ presentation/ assignment/ quiz/ est etc.: ferm Exam: racticum 30 Participation: 5 ar/ Demonstration/ Viva-voce/ Lab records etc.: 10	End Term Examination:30		
<u>I</u>	50			

Mid-Term Exam:15

## **Part C-Learning Resources**

## **Recommended Books/ e-resources/ LMS:**

- 1. Bhartiya Sangeet Vadya Pt. Lalmani Mishra
- 2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal
- 3. Hamare Sangeet Ratna Luxmi Narayan Garg
- 4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar
- 5. Sangeet Visharad Basant

	Session: 2026-27	1	
]	Part A - Introduct	ion	
Subject	Music ( Commor	ı in Vocal, Sitar , Tal	ola and Kathak)
Semester	X		
Name of the Course	Research Metho	lology	
Course Code	B23-PAS-1001		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG4		
Level of the course (As per Annexure-I	500- 599		
Pre-requisite for the course (if any)	NA		
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1.Enhance his/ her Knowledge about Research</li> <li>2. Enhance his/ her Knowledge about methods of data collections</li> <li>3. Enhance his/ her Knowledge about data analysis and research</li> <li>4. Enhance his/ her Knowledge about research ethics and scientific writing</li> </ul>		at Research ut methods of ut data analysis
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+		Time: 3 Hours Th 6 Hours for Pract	•

## Part B-Contents of the Course

### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unitof syllabus given below ,a total of 8questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 7 objective type questions of one marks each.
- 5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>Unit 1: Introduction to Research Methodology</li> <li>1. The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process.</li> <li>2. Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable).</li> <li>3. Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research.</li> </ol>	8
Π	<ul> <li>Unit 2: Research Design and Methods</li> <li>1. Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives.</li> <li>2. Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias.</li> <li>3. Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions.</li> </ul>	8
III	<ul> <li>Unit 3: Data Analysis and Interpretation</li> <li>Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software.</li> <li>Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional).</li> <li>Data Interpretation: Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings.</li> </ul>	7

IV	Unit 4: Research Ethics and Scientific Writing	7
	1. <b>Research Ethics:</b> Understanding ethical principles like	
	informed consent, anonymity, confidentiality, and	
	responsible conduct of research.	
	2. Scientific Writing: Structure of a research paper	
	(introduction, literature review, methodology, results,	
	discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.).	
	<ol> <li>Research Communication: Effective presentation of</li> </ol>	
	research findings (oral presentations, posters, research	
	reports).	
V	1.Students have to prepare a Synopsis on any topic	60
	given by class teacher.	
	2. Review of a Book	
	Suggested Evaluation Methods	
Intern	al Assessment: 30 (15+15*)	End Term
≻ Tł	neory 15	Examination:
• (	Class Participation: 4	70 (35+35*)
	Seminar/ presentation/ assignment/ quiz/ class test etc.:4	
• ]	Mid-Term Exam: <b>7</b>	
> Pr	acticum: 15	
• (	Class Participation: 5	
• 5	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10	
• ]	Mid-Term Exam:	
	Part C-Learning Resources	
Recon	mended Books/ e-resources/ LMS:	
1. 5	Sangeetanjali – Part (1-6) Pt. Omkar nath thakur	
	Znamily Dystals Mallilso Dont (1 6) V. N. Dhatlyhanda	
2.	Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande	
	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
3. ]		
3. ] 4. ]	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan	
3. 1 4. 1 5. 2	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav	
3. 1 4. 1 5. 4 6. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa	
3. 1 4. 1 5. 2 6. 1 7. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur	
3. 1 4. 1 5. 4 6. 1 7. 1 8. 2	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande	
3. 1 4. 1 5. 2 6. 1 7. 1 8. 2 9. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee	
3. 1 4. 1 5. 2 6. 1 7. 1 8. 2 9. 1 10. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe	
3. 1 4. 1 5. 2 6. 1 7. 1 8. 3 9. 1 10. 1 11. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh	
3. 1 4. 1 5. 2 6. 1 7. 1 8. 2 9. 1 10. 1 11. 1 12. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma	
3. 1 4. 1 5. 2 6. 1 7. 1 8. 2 9. 1 10. 1 11. 1 12. 1 13. 1	Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan Raag Parichay Part (1-4) - Harishchand Shrivastav Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa Pranav Bharti – Pt. Omkar Nath Thakur Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma Hamare Sangeet Ratna- Laxmi Narayan Garg	

	Session: 2026-27		
F	Part A – Introduction	on	
Subject	Music Instrument	al –Sitar	
Semester	X		
Name of the Course	New Concepts in M	Iusical Instruments	
Course Code	B23-PAS-1012		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 5		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Enhance his/ her knowledge of music and scientific aspects of instruments</li> <li>2. Enhance his/ her knowledge about the application of basic terminology of music and various theories ofIndian classical music.</li> <li>3. Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala</li> <li>4. know about contribution of famous musician</li> </ul>		
	5*.Practically der	nonstrate or Perform	
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (1 End Term Exam Marks: 70 (35+3	,	<b>Time:</b> 3 Hours (T <b>6</b> Hours Practical	heory) and

	Part B- Contents of the Course		
	<b>Instructions for Paper- Setter</b>		
1. T	here shall be Nine Questions in all.		
2. T	he Question paper will be divided into five units.		
	aper Setter has to set 2 questions from each unit of syllabus given be uestions from all 4 units.	low ,a total of 8	
	he Question no. nine (Unit- V) will be and compulsory and covers the value of the value of the covers of two marks each.	ne whole	
5. A	ll questions Carry equal marks.		
6'	The candidates shall be required to attempt five questions in all, sele	cting one question	
fr	om first four units and 9 <sup>th</sup> question (Vth Unit) will be compulsory to	o attempt.	
Unit	Topics	Contact Hours	
Ι	1. Concept of Electronic Instruments in Music.	8	
	2. Detailed description Stage Performance.		
	3. Relationship between Artiste and Accompanist.		
	4. Psychology of Audience and the Artiste.		
II	1. Concept of fusion in modern time.	8	
	2. Band Culture in modern period.		
	3. Role of musical instruments in reality shows.		
	4. Detailed description of Staff Notation System.		
III	1. Difference between Hindustani and Karnatak Music.	7	
	<ol> <li>Importance of Raag Vargikaran Siddhant in Indian Classical Music.</li> </ol>		
	3. Time theory of Ragas.		
	4. Short notes : Naad, Shruti, Gram, Murchhna, Alankar, That, Raag		
IV	1. Use of Sitar in Indian Cinema.	7	
	2. Role of Radio, Television, and Cinema in the promotion of Indian Music.		
	3. Importance of Music Festivals for a music student.		
	4. Repairing and Maintenance of Sitar.		
V*	Practical	60	
	1. Detailed description of the Ragas prescribed in the syllabus		
	Darbari Kanhda, Puriya Kaliyan, Jaunpiri		
	2. Ability to play two Raag based song from your Syllabus.		
	3. Ability to play a Gat on other Instrument than Sitar.		
	<ol> <li>One Maseetkhani Gat in Raag Darbari Kanhda and Razakhani Gat in Puriya Kaliyan, Jaunpiri With Two Toras and Jhala.</li> </ol>		

Suggested Evaluation Methods	
Internal Assessment: 30 (15+15*)	End Term Examination:
Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	(35+35*)
> Practicum 10	
Class Participation: 5	
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10Mid-Term Exam:	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra	
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal	
3. Hamare Sangeet Ratna – Luxmi Narayan Garg	
4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar	
5. Sangeet Visharad - Basant	

	Session: 2026-27		
]	Part A – Introducti	on	
Subject	Music Instrumenta	al –Sitar	
Semester	X		
Name of the Course	Different Schools of	of Indian Musical Instr	ruments
Course Code	B23-PAS-813		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG 6		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>Enhance his/ her knowledge of music and scientific aspects of instruments</li> <li>Enhance his/ her knowledge about the application of basic terminology of music and various theories ofIndian classical music.</li> <li>Know how to write the notation of Maseetkhani and Razakhani Gats with Toras and Jhala</li> <li>know about contribution of famous musician</li> </ol> </li> <li>5*.Practically demonstrate or Perform the given Contered of the second se</li></ul>		music and s out the y of music and cal music. n of ats with Toras
Creans	Theory 2	Practical 2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks: 70 (35+		<b>Time:</b> 3 Hours (The <b>6</b> Hours Practical	eory) and

## Part B- Contents of the Course

### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.
  - a. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.
- 4. All questions Carry equal marks.
- 5. The candidates shall be required to attempt five questions in all, selecting one question from first four units and 9<sup>th</sup> question (Vth Unit) will be compulsory to attempt.

Unit	Topics	Contact Hours
Ι	1. Origin and Development of Gharana Parampara.	8
	2. Necessity of Gharana in Music in modern time.	
	3. Merits and demerits of Gharana Parampara.	
	4. Music Education in Schools, Colleges and Universities.	
Π	1. Origin and development of Indian Percussion Instruments.	8
	2. Detailed description of the following musical instruments : Tabla, Pakhawaj, Mridang	
	3. Origin and development of Tabla	
	4. Detailed description of Schools (Gharanas) of Tabla.	
III	1. Detailed description of Schools (Gharanas) of Sarangi.	7
	2. Detailed description of Schools (Gharanas) of Khyaal.	
	3. Detailed description of Schools (Vaniyan) of Dhrupad	
IV	1. Vadyon se Rasotpatti.	7
	2. Relation between Rasa and Sangeet.	
	3. Relation between Folk and Classical Music.	
	4. Contribution of the following Musicians : Ustad Asad Ali Khan, Ustad Allahrakha Khan,	
V*	Practical	60
	1. Detailed description of the Ragas prescribed in the syllabus	
	Multani, Maru Bihag, Shyam Kalyan, Maand Dhun	
	2. Ability to play two Raag based song from your Syllabus.	
	3. Ability to play raag based film songs on Sitar.	
	4. One Maseetkhani Gat in Raag Multani or Maru Bihag and Razakhani Gat in Shyam Kalyan With Two Toras and Jhala.	

Suggested Evaluation Methods	
Internal Assessment: 30 (15+15*)	End Term Examination:
> Theory	(35+35*)
Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	
➢ Practicum 10	
Class Participation: 5	
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10	
Mid-Term Exam:	
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra	
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal	
3. Hamare Sangeet Ratna – Luxmi Narayan Garg	
4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar	
5. Sangeet Visharad - Basant	

	Session: 2026-27		
]	Part A – Introducti	on	
Subject	Music Instrumenta	al –Sitar	
Semester	X		
Name of the Course	Sitar in different for music	rms of classical, semi o	classical and light
Course Code	B23-PAS-814		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE- PG 2		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (if any)	N.A.		
Course Learning Outcomes(CLO):	<ol> <li>Enhance his/ aspects of ins</li> <li>Enhance his/ of basic term theories ofInd</li> <li>Know how to and Razakha</li> </ol>	is course, the learner w her knowledge of must struments her knowledge about inology of music and dian classical music. o write the notation of ni Gats with Toras and ontribution of famous r	sic and scientific the application various Maseetkhani I Jhala
	5*.Practically der	nonstrate or Perform t	he given Contents
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks: 70 (35+		<b>Time:</b> 3 Hours (The <b>6</b> Hours Practical	eory) and

	Part B- Contents of the Course		
	Instructions for Paper- Setter		
1. 7	There shall be Nine Questions in all.		
2. 7	The Question paper will be divided into five units.		
	Paper Setter has to set 2 questions from each unit of syllabus given b uestions from all 4 units.	elow ,a total of 8	
	The Question no. nine (Unit- V) will be and compulsory and covers to yllabus, it contains 5 objective type questions of two marks each.	the whole	
5. A	All questions Carry equal marks.		
6	The candidates shall be required to attempt five questions in all, sel-	ecting one question	
f	rom first four units and 9 <sup>th</sup> question (Vth Unit) will be compulsory	to attempt.	
Unit	Topics	Contact Hours	
Ι	1. Playing styles of Sitar.	8	
	2. Detailed description of Imdadkhani style of Sitar.		
	3. Detailed description of Seniya style of Sitar.		
	4. Importance of Thath in Indian and South Indian Music.		
II	1. Detailed study of Jati gayan parampara.	8	
	2. Detailed description of Harmony and Melody.		
	3. Detailed description of Prabandh.		
	<ol> <li>Short notes : Nibaddh Gaan, Alaap, Swasthan, Shuddh-Chhayalag-Sankirn Raag</li> </ol>		
III	1. Role of Television in the promotion of Indian music.	7	
	2. Role of Cinema in the promotion of Indian Classical Music.		
	3. Use of Sitar in Chitrapat Sangeet.		
	4. Comparative study of Hindustani and Karnatak Swar.		
IV	1. Detailed description of Geet and its types.	7	
	2. Detailed description of of Folk Instruments of Haryana and Punjab		
	<ol> <li>Detailed description of singing styles of Haryana and Punjab.</li> </ol>		
	4. Contribution of the following musicians :		
	Lata Mangeshkar, Jagjeet Singh, Ustad Rais Khan, Ustad Shujat Khan		
<b>V</b> *	Practical	60	
	1. Detailed description of the Ragas prescribed in the syllabus		
	Bilaskhani Todi, Bhatiyar, Hansdhwani, Jhinjhoti Dhun		
	2. Ability to play two Raag based song from your Syllabus.		
	3. Ability to play raag based film songs on Sitar.		
	4. Ability to play a thumri on Sitar in any raag prescribed in		

Suggested Evaluation Methods	
Internal Assessment: 30 (15+15*) ≻ Theory	End Term Examination (35+35*)
Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.: 4Mid-Term Exam: 7	
➤ Practicum 10	
Class Participation: 5	
Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10Mid-Term Exam:	
Part C-Learning Resources	
<b>Recommended Books/ e-resources/ LMS:</b>	
1. Bhartiya Sangeet Vadya – Pt. Lalmani Mishra	
2. Sitar and its compositions- Dr. Vinay Kumar Aggrawal	
3. Hamare Sangeet Ratna – Luxmi Narayan Garg	
4. Sitar Nirman aur Marammat- Dr. Purushotam Kumar	
5. Sangeet Visharad - Basant	

### Syllabus and Course of Reading for Master of Performing Arts(5 Year Integrated Programme) Under NEP- 2020 W.E.F. 2023-24

	Session: 2026-27		
	Part A – Introduct	tion	
Subject	Music Instrument	al –Sitar	
Semester	X		
Name of the Course	Sitar Stage Perform	nance	
Course Code	B23-PAS-815		
Course Type: (CC/ MCC/ MDC/ CC- M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	PC-PG 2		
Level of the course (As perAnnexure-I	500-599		
Pre-requisite for the course (ifany)	N.A.		
Course Learning Outcomes(CLO):	<ol> <li>Enhance his/ h aspects of instr</li> <li>Enhance his/ h basic terminolo Indian classica</li> <li>Know how to Razakhani Gat</li> </ol>	er knowledge about th ogy of music and varie	c and scientific ne application of ous theories of Maseetkhani and a
Credits	Theory	Practical	Total
		4	4
Contact Hours		4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: 6 Hours (Practical)	
Par	t B- Contents of the	e Course	
Ins	structions for Paper	- Setter	
<ol> <li>There shall be Nine Questions</li> <li>The Question paper will be di</li> <li>Paper Setter has to set 2 quest</li> </ol>	vided into five units		w ,a total of 8

3. Paper Setter has to set 2 questions from each unit of syllabus given below ,a total of 8 questions from all 4 units.

4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 5 objective type questions of two marks each.

6	Il questions Carry equal marks. The candidates shall be required to attempt five questions in all, se	• •
fı	rom first four units and 9 <sup>th</sup> question (Vth Unit) will be compulsory	to attempt.
Unit	Topics	ContactHours
Ι	<ol> <li>Practical</li> <li>Detailed description of the Ragas prescribed in the syllabus. Bilaskhani Todi, Multani, Maru Bihag, Darbari Kanhda</li> <li>One Maseetkhani Gat in any Raag prescribed in the syllabus.</li> </ol>	25
п	<ol> <li>Detailed description of the Ragas prescribed in the syllabus. Bhatiyar, Hansdhwani, Shyam Kalyan, Puriya Kalyan, Jaunpuri</li> <li>One Razakhani Gat in any Raag prescribed in the syllabus.</li> <li>One Razakhani Gat in Roopak or Basant taal</li> </ol>	25
III	<ol> <li>Detailed presentation of the Taals prescribed in the syllabus Tilwara, Rudra, Pancham Sawari</li> <li>Ability to play any two taals on hand or on Tabla.</li> </ol>	20
IV	<ol> <li>Ability to play a dhun out of following : Maand Dhun, Jhinjhoti Dhun</li> <li>Ability to play two Raag based song from your Syllabus.</li> </ol>	20
	Suggested Evaluation Methods	[
Class I etc.: Mid-T ≻ P Class I Semin	Internal Assessment: 30 Theory Participation: Seminar/ presentation/ assignment/ quiz/ class test erm Exam: Tracticum 30 Participation: 5 ar/ Demonstration/ Viva-voce/ Lab records etc.: 10 erm Exam:15	End Term Examination:30
	Part C-Learning Resources	
1.Bhai 2.Sitar 3.Ham 4.Sitar	<b>mended Books/ e-resources/ LMS:</b> tiya Sangeet Vadya – Pt. Lalmani Mishra and its compositions- Dr. Vinay Kumar Aggrawal are Sangeet Ratna – Luxmi Narayan Garg Nirman aur Marammat- Dr. Purushotam Kumar geet Visharad - Basant	

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

		Session: 2026-27		
Part A-Introduction				
Subject Music Instrumental				
Semester	r	X		
Name of	the Course	Projects / Dissertat	ions	
Course C	Code	B23-PAS-1016		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)Projects / Dissertations				
Level of t Annexure	the course (As per e-I	500-599		
Pre-requisite for the course (if any)		NA		
Course Learning Outcomes(CLO):		After completing this course, the learner will be able to: 1. Enhance his/ her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.		
Credits:	12(8+4)	Dissertation	Viva -voce	Total
		8	4	12
Contact	Hours	-	-	-
Max. Marks: 300(200 Dissertation+100 Viva voce) Time: 6 Hour			Time: 6 Hours	
	Part	B- Contents of the	Course	
Unit		Topics		Contact Hours
Ι		bmit a project report a print form before pra		

Areas for project :	
1.Classical	
2. Semi Classical Music	
3. Folk and Light Music	
4. Western Music	
<ol> <li>Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas</li> </ol>	
6. Coverage of musical competition, concerts / event or associated areas with written report and video C.D.( if required)	
Suggested Evaluation Methods	
	End Term Examination: 300(200+100)
Part C-Learning Resources	
Recommended Books/ e-resources/ LMS:	
Student can consult with Nobel laureates, and he / she can take	assistance of related

literature, books, epics, E- resources.

### KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

Session: 2024-25			
Part A - Introduction			
Subject	Music Instrumental – Tabla		
Semester	v		
Name of the Course	Basic terms and aest	hetical components of	f Tabla
Course Code	B23-PAS-502		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –B5		
Level of the Course (As per Annexure-I	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<ul> <li>After completing this Course , the learner will be able to:</li> <li>1. Comprehensive understanding of key concepts such as Varna, Ras, Chhand, and Alankar</li> <li>2. Fundamental aspects of sound, including vibration, frequency, pitch, intensity, and timber.</li> <li>3. Knowledge of classification of Panch Jati Bhed</li> <li>4. Ability to improvise confidently and creatively within the framework of traditional tabla.</li> </ul>		
	5*. Practically den	nonstrate or Perform t	he given Contents
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 End Term Exam Marks:70 (35		Time: 3 Hours	
Part B-Contents of the Course			

## **Instructions for Paper- Setter**

- > There shall be Nine Questions in all.
- > The Question paper will be divided into five units.
- Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units.
- The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul> <li>Definition of the following:-</li> <li>Varna, Ras, Chhand- (Varnik, Matrik)Alankar(Shabdalankar- Yamak,Anupras,Punarukti)</li> </ul>	8
Π	<ul> <li>Knowledge of the following:-</li> <li>Vibration (ii) Frequency (iii) Pitch (IV) Intensity</li> <li>(v) Timber</li> </ul>	8
III	<ul> <li>Study of PanchJatiBhed –</li> <li>Trista, Chatastra, Khand, Mishra and Sankirn Jati.</li> </ul>	7
IV	<ul> <li>Understanding the art of improvisation.</li> <li>Creativity in tabla playing and its contribution to individual expression.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Recitation of Jhaptaal in Barabar, Dugun, ChaugunLaya.</li> <li>One Kayda of AadiLaya with FourPalta and Tihai in Rupak Taal.</li> <li>One Rela and Two Tukda of Rupak Taal.</li> <li>Practice of above mentioned compositions with nagma (Saringi/ Harmonium)</li> </ul>	60
Sug	gested Evaluation Methods	
>	<pre>rnal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7</pre>	End Term Examination: 70(35+35)*
	Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	

## Part C-Learning Resources

**Recommended Books/ e-resources/ LMS:** Dhwaniaur Sangit- Lalit Kishor Singh Taal Vadya Shastra-Sri Bhalchandra Rao Marathe

Taal Sarvang- Dr.Vidyanaath Singh

Tabla Vadan Me NihitSaundarya-Pt. SudhirMainkar

### KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

Part A - Introduction			
Subject	Music Instrum	ental –Tabla	
Semester	V		
Name of the Course	History and dev modern era	elopment of Taal System	n from ancient to
Course Code	B23-PAS-506		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –M5(V)		
Level of the Course (As per Annexure-I	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes (CLO):	<ol> <li>Understandi</li> <li>Knowledge of</li> <li>Structure of Study.</li> </ol>	g this Course , the learno ng of Taal Origins and f Marg Taal System. Desi Taal System and ( ng North Indian and S	Classification Comparative
	5*. Practically demonstrate or Perform Contents & Execution of Kayda in A Palta and Tihai in Jhaptaal		-
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours	
Part B- Contents of the Course		•	
<ul> <li>Ins</li> <li>There shall be Nine Questions</li> <li>The Question paper will be di</li> </ul>			

Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units.

Unit	Topics	Contact Hours
Ι	<ul> <li>Brief study of Origin of taal,</li> <li>Kinds of Taal(Shudha Taal, Salag Taal, Sankirna Taal)</li> </ul>	8
II	<ul> <li>Brief Knowledge of Marg Taal System - Laghu, Guru, Kaal, Marg, Shasabd- Nihshabd, Kala-Paat</li> </ul>	8
	<ul><li>Structure of Desitaal System</li><li>Comparative study of Marg and Desi Taal system</li></ul>	7
V	<ul> <li>North Indian Taal System</li> <li>South Indian Taal System</li> <li>Comparison of North Indian &amp; South Indian Taal System</li> </ul>	7
/*	<ul> <li>Practical</li> <li>Recitation of Ektaal in Barabar, Dugun, Chaugun Laya.</li> <li>One Kayda of Aadi Laya with Four Palta and Tihai in Jhaptaal.</li> <li>One Rela and Two Tukda in Jhaptaal.</li> <li>Practice of above mentioned compositions with Nagma(Saringi/ Harmonium)</li> </ul>	60
Sugge	sted Evaluation Methods	
> T • • > P •	hal Assessment: 30(15+15*) heory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 racticum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70(35+35)*
rt C-]	Learning Resources	
Dhwa Гaal V	nmended Books/ e-resources/ LMS: niaurSangit- LalitKishor Singh Vadya Shastra- Sri Bhalchandra Rao Marathe arvang- Dr.Vidyanaath Singh	

### KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme) Under NEP-2020 W.E.F. 2023-24

Part A - Introduction			
Subject	Music Instrumen	tal –Tabla	
Semester	VI		
Name of the Course	Classification of in	nstruments and their d	escription
Course Code	B23-PAS-602		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС –В6		
Level of the Course (As per Annexure-I	300-399		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<ul> <li>After completing this Course , the learner will be able to:</li> <li>1.Comprehensive understanding of Musical Instruments</li> <li>2. Knowledge ofSushirVadya&amp; Flute,Shankh</li> <li>3. Knowledge of classification AvnadhyaVadhya</li> <li>4. Understanding the cultural context &amp; significance ofGhanVadya</li> </ul>		
		y Tabla Solo &Accor hythmic frameworks	npaniment within the
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*)	1	Time: 3 Hours	

## **Instructions for Paper- Setter**

There shall be **Nine** Questions; Question number **one** must be objective type which is compulsory. The candidate is required to attempt **FIVE** questions in all,selecting**ONE**question from each unit. All questions carryequal marks.

Unit	Topics	Contact Hours
Ι	<ul> <li>Introduction of Musical Instruments ,</li> <li>Definition and examples of Chordophones(Tat Vadya),</li> <li>Classification of Tat Vadya(Tat, Vitat)</li> </ul>	8
Π	<ul> <li>Definition and examples of Aerophones (Sushir -Vadya).</li> <li>Knoledge of Following Instruments: Fluet, Shankh</li> </ul>	8
III	<ul> <li>Definition and examples of Membranophones(Avnadhya-Vadya).</li> <li>ClassificatiofAvnadhya-Vadya(Ekmukhi,Dvimukhi)</li> </ul>	7
IV	<ul> <li>Definition and examples of Idiophones(Ghan-Vadya)</li> <li>Brief knowledge of following Instruments: Manjira, KhatTaal.</li> <li>Cultural context&amp;significance of GhanVadya.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Recitation of Jhaptaal in Barabar, Dugun, Tigun, Chaugun Laya Of Ek Taal.</li> <li>One Kayda with Four Palta and Tihai in EkTaal.</li> <li>One Rela and Two Tukda of EkTaal.</li> <li>Accompaniment with Badakhyal in Ektaal)</li> </ul>	60
Inter > 1 > P •	nal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70(35+35)*
Part C-	Learning Resources	
Dhwa Taal Y TaalS	<b>mmended Books/ e-resources/ LMS:</b> miaurSangit- LalitKishor Singh VadyaShastra- Sri BhalchandraRaoMarathe arvang- Dr.Vidyanaath Singh Vadan Me NihitSaundarya- Pt. SudhirMainkar	

Part A - Introduction				
Subject	Music Instru	mental –Tabla		
Semester	VI			
Name of the Course	Compositiona	Compositional forms of Avnadhya –Vadya		
Course Code	B23-PAS-606	B23-PAS-606		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC – M7(V)			
Level of the Course (As per Annexure-I	300-399			
Pre-requisite for the Course (if any)				
Course Learning Outcomes(CLO):	1.Comprehe 2. Knowledg 3. Knowledg 4. Understan 5*.Ability t	ensive understanding ge ofvarious reperto ge of Gat & Paran. ading of Pre compose o Play traditional Tab companiment within th	ires. sed repertoires.	
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 3 End Term Exam Marks:70 (35		Time: 3 Hou	rs	
Part B- Contents of the Course		•		
<ul> <li>There shall be Nine Question</li> <li>The Question paper will be</li> <li>Paper Setter has to set 2 questions from all 4 units.</li> </ul>	divided into five estions from each	ve units.	ven below, a total of	

The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul> <li>Brief Study of Origin of composition in tablaplaying</li> <li>Definition of Bandish - expandable and nonexpendable compositions.</li> </ul>	8
II	<ul> <li>Detailed studyofTheka, Peshkar, Quaida,Prastar (Paltas)</li> <li>Mukhda, Mohra, Tukda, Uthan , Bant</li> </ul>	
III	<ul> <li>Definition of Gat, Kinds of Gat (Shudhh Gat, Darjedar Gat,</li> <li>Definition of Paran, Kinds Of Paran (Sath -Paran, Gat-Paran, Taal –Paran, Bol-Paran)</li> </ul>	7
IV	<ul> <li>Theory of Tihai Composition and its Kinds-Damdar, Bedam</li> <li>Theory of Chakkardaar, FarmaishiChakkardaar,KamalChakkardar</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Recitation of LaykariinBarabar, Dugun,TiginChaugun,AadiLayaTeentaal.</li> <li>One Kayda with SixPalta and Tihai in Teentaal.</li> <li>One Relaofdhirdhir, and Two TukdaOne farmaishiChakkardaar in Teentaal.</li> <li>Accompaniment with Badakhyal in Tilwada)</li> </ul>	60
Sug	gested Evaluation Methods	1
>	<pre>rnal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 Practicum: Class Participation: 5</pre>	End Term Examination: 70(35+35)*
	<ul> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	
Part C	2-Learning Resources	
Dhv Taal Taal	ommended Books/ e-resources/ LMS: /aniaurSangit- LalitKishor Singh VadyaShastra- Sri BhalchandraRaoMarathe Sarvang- Dr.Vidyanaath Singh aVadan Me NihitSaundarya- Pt. SudhirMainkar	

Part A - Introduction			
Subject	Music Instrumental – Tabla		
Semester	VII		
Name of the Course	History of Indian	Percussion Instruments	
Course Code	B23-PAS-721		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H1		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<ol> <li>Comprehensi instruments.</li> <li>Knowledge o</li> <li>Knowledge o</li> <li>Contemporation</li> </ol>	y percussion instrume	t of percussion
		ay traditional Tabla Solo specified rhythmic fram	
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 3 End Term Exam Marks:70 (3		Time: 3 Hours	
Part B- Contents of the Course		-	
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Quest</li> <li>➢ The Question paper will b</li> <li>➢ Paper Setter has to set 2 q 8questions from all 4 unit</li> </ul>	e divided into five u uestions from each u		ow, a total of

The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul> <li>Definition and significance of percussion instruments in Indian music</li> <li>Historical background and evolution of Indian percussion instruments.</li> </ul>	
Π	<ul> <li>Classification of Indian percussion instruments: Membranophones, Idiophones, Chordophones, and Aerophones</li> <li>Introduction of some prominent Indian percussion instruments: Tabla, Mridangam, Pakhawaj,</li> </ul>	8
III	<ul><li>Analysis of pakhawaj: its role in dhrupad and dhamar traditions,</li><li>Techniques, and compositions- Padal,</li></ul>	7
IV	• Evolution of Indian percussion in contemporary music genres like Film Music, Folk Music, fusion, jazz, and world music	7
V*	<ul> <li>Practical</li> <li>Knowledge ofAdachartaal(14 Matra)Theka.</li> <li>One Kayda with Six Palta and Tihai inAdachartaal.</li> <li>One Rela ofdhirdhir and two Tukda in Adachartaal.</li> </ul>	60
Sugg	ested Evaluation Methods	
> '' • •	rnal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70(35+35)*
Part C	-Learning Resources	
Taal Taal Bhar Taal	ommended Books/ e-resources/ LMS: VadyaShastra- Sri BhalchandraRaoMarathe Sarvang- Dr.Vidyanaath Singh atiyaSangeetVadya - Pt. Lal Mai Mishra. VadyaParichay- Dr. Jamuna Prasad Patel e kaudgamvikasaurVadanshailiyan	

Session: 2025-26			
Part A - Introduction			
Subject	Music Instru	ımental –Tabla	
Semester	VII		
Name of the Course	Concept of d	ifferent TablaGharana	
Course Code	B23-PAS-722		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H2		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	1.Knowledg 2. Knowled 3.Knowledg 4. Important 5*.Ability	ting this Course , the la ge of the Gharanas. ge of prominent Table ge of Characteristics of ce of preserving Ghar to Play traditional Tabl artal&Accompaniment	aGharana. of theGharanas . rana. a Solo in
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+	· /	Time: 3 Hour	S
Part B- Contents of theCourse			
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Question</li> <li>➢ The Question paper will be d</li> <li>➢ Paper Setter has to set 2 ques 8questions from all 4 units.</li> <li>➢ The Question No. nine (Unit-</li> </ul>	ivided into five tions from eacl	h unitof syllabus given	

The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul> <li>Define "Gharana" and its significance in Indian classical music</li> <li>Historical background and evolution of Indian Percussion instruments.</li> </ul>	
II	<ul> <li>Six widely recognized TablaGharanas and their Historical development.</li> <li>Prominent PakhawajGharana and their History.</li> </ul>	8
III	<ul> <li>Characteristics of the Following Gharanas:DelhiGharana, AjradaGharana,Punjab Gharana. LucknowGharana, Banaras Gharana, FarrukhabadGharana.</li> </ul>	7
IV	<ul> <li>Discuss the importance of preserving Gharana traditions while fostering innovation.</li> <li>Challenges in front of Gharana System in 21st Century.</li> </ul>	7
Sugge	<ul> <li>Knowledge of Adachartaal (14 Matra) Theka.</li> <li>One Kaydain AdiLaya with Six Palta and Tihai in Adachartaal.</li> <li>One Simple,oneFarmaishiChakkardaar in Adachartaal.</li> <li>Accompaniment with ChhotaKyal&amp;BadaKhyal.</li> </ul>	60
Intern > T • • > P •	hal Assessment: 30(15+15*) heory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 racticum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70(35+35)*
Part C-	Learning Resources	
TaalV TaalS Bhara TaalV Table	nmended Books/ e-resources/ LMS: adyaShastra- Sri BhalchandraRaoMarathe arvang- Dr.Vidyanaath Singh tiyaSangeetVadya - Pt. Lal Mai Mishra. adyaParichay- Dr. Jamuna Prasad Patel kaudgamvikasaurVadanshailiyan wajaur Table keGharaneEvamParamparaen. DrAban E. Mistry	

3-PAS-723 2 –H3 0-499 ter completing t Introduction& Knowledge of Development o	f South Indian Taal sys his Course , the learner <b>Concept of Taal in K</b> a <b>Shadang.</b>	will be able to
alytical study of 3-PAS-723 2 –H3 0-499 ter completing t Introduction& Knowledge of Development o	his Course , the learner Concept of Taal in Ka Shadang.	will be able to
3-PAS-723 2 –H3 0-499 ter completing t Introduction& Knowledge of Development o	his Course , the learner Concept of Taal in Ka Shadang.	will be able to
2 –H3 D-499 Iter completing t Introduction& Knowledge of Development o	Concept of Taal in Ka Shadang.	
0-499 ter completing t Introduction& Knowledge of Development o	Concept of Taal in Ka Shadang.	
ter completing t Introduction& Knowledge of Development o	Concept of Taal in Ka Shadang.	
Introduction& Knowledge of Development o	Concept of Taal in Ka Shadang.	
Introduction& Knowledge of Development o	Concept of Taal in Ka Shadang.	
System	Study of North and So	
•	•	
Theory	Practical	Total
2	2	4
2	4	6
5+15*) 5*)	Time: 3 Hours	
i	Adchartal& Theory 2 2 5+15*) *) n all. ded into five un	2 2 2 4 5+15*) *) Time: 3 Hours

The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
I	• Introduction &concept of Taal in Karnatak Music: Definition, significance of Taal in Carnatic music.	8
II	• Knowledge of Shadang-Anudrut, Drut, Laghu, Guru, Plut, Kakpad,	8
III	Development of Saptsooladi Taal, Chaputaal, Characteristics of Saptsooladi Taal	7
IV	<ul> <li>Comparative study of North and South Indian TaalSystem</li> <li>Similarities and differences between Carnatic and Hindustani Taal System</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of Dhamar (14 Matra) Theka</li> <li>One Simple TukdaInDhamar.</li> <li>One FarmaishiChakkardaar in Dhmar.</li> <li>Accompaniment with Dhrupad.</li> </ul>	60
Inter	ested Evaluation Methods nal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7	End Term Examination: 70(35+35)*
•	Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C-	Learning Resources	1
TaalV TaalS Bhara TaalV	<b>mmended Books/ e-resources/ LMS:</b> VadyaShastra- Sri BhalchandraRaoMarathe Sarvang- Dr.Vidyanaath Singh atiyaSangeetVadya - Pt. Lal Mai Mishra. VadyaParichay- Dr. Jamuna Prasad Patel Grammer of Carnatic Music –K.G. Vijaykrishnam	

Music Instrument		
Music Instrument		
	tal –Tabla	
VII		
Technical and Mathematical studies of Tabla compositions		
B23-PAS-724		
DSE-H1		
400-499		
<ul> <li>1.Knowledge of t</li> <li>2.Knowledge of c</li> <li>3.Knowledge of r</li> <li>4. Technical comp</li> <li>5*.Ability to Play</li> </ul>	he Laykari's conce calculation of Chak nathematics of Taa orehension of Tihai y traditional Tabla S	pt. kardar. Il and Laykari. Golo in Pancham
	-	Total
•		4
(15+15*)	Time: 3 Hours	6
	B23-PAS-724 DSE-H1 400-499 After completing th <b>1.Knowledge of t</b> <b>2.Knowledge of t</b> <b>3.Knowledge of r</b> <b>4. Technical comp</b> 5*.Ability to Play	B23-PAS-724         DSE-H1         400-499         After completing this Course , the learn         1.Knowledge of the Laykari's conce         2.Knowledge of calculation of Chak         3.Knowledge of calculation of Chak         3.Knowledge of mathematics of Taa         4. Technical comprehension of Tihai         5*.Ability to Play traditional Tabla S         Sawaril & Accompaniment with         Theory       Practical         2       2         4       Time: 3 Hours

# **Instructions for Paper- Setter**

- > There shall be Nine Questions in all.
- > The Question paper will be divided into five units.
- Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units.
- The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul><li>Introduction Laykari, Kinds of Laykary.</li><li>Mathematics OfAdi, Kuadi, &amp;BiadiLaykari.</li></ul>	8
II	<ul> <li>Knowledge of mathematics of Simple Chakkardar.</li> <li>Brief Knowledge of Calculation of Farmaishi.</li> </ul>	8
III	• Study on creating compositions of any Part icular taal to any other Taal.	7
IV	<ul> <li>Knowledge of Tihai making in Any popular Taal Jhaptaal, Roopak Taal, Ektaal, Chartaal.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of PanchamSawariTaalTheka.</li> <li>One Kaydain with Six Palta and Tihaiin Panchamsawaritaal.</li> <li>One Simple,oneFarmaishiChakkardaar inPanchamsawaritaal.</li> <li>Accompaniment with ChhotaKyal&amp;BadaKhyalinTilwada. SS</li> </ul>	60
Sugg	gested Evaluation Methods	-
≫	rnal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7	End Term Examination: 70(35+35)*
•	Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C	-Learning Resources	-
Taal Taal Bha Taal Tabl Tiha	ommended Books/ e-resources/ LMS: VadyaShastra- Sri BhalchandraRaoMarathe Sarvang- Dr.Vidyanaath Singh ratiyaSangeetVadya - Pt. Lal Mai Mishra. VadyaParichay- Dr. Jamuna Prasad Patel e kaudgamvikasaurVadanshailiyan–Dr. YogmayaShukla iyonEvamChakradaronkaGaniteeyVishleshan thematical Analysis of Conditional Compositions)- Dr. HemantSachdeva	

Sessio	on: 2025-26			
Part A	A - Introduction			
Subjec	ct	Music Instrumental – Tabla		
Seme	ster	VII		
Name	of the Course	Tabla Stage Perfor	rmance	
Cours	se Code	B23-PAS-725		
(CC/ N	e Type: MCC/ MDC/ CC-M/ / VOC/ DSE/ PC/ AEC/	PC-H1		
	evel of the Course (As per 400-499 nnexure-I			
Pre-reo (if any	quisite for the Course			
Outcomes(CLO):		1. Knowledge of		
Credi	ts:4	Theory	Practical	Total
		0	4	4
Conta	act Hours	0	4	4
Max. Marks: 100Time: 6 HoursInternal Assessment Marks: 30End Term Exam Marks:70				
Part B-	Contents of the Course			
Unit		Topics		Contact Hours
I	• AdvancedUthan&Pe	eshkarInTeentaal.		23
II	• One Bant in Teentaa	l with 4 Vistar and T	ïhai.	23
III	• One Fard Gat & One Teentaal.	• One Fard Gat & One Darjedar Gat Of banarasGharana in		22

IV	• Complete Solo Performance in Teentaal With Lehra.	22
Sugg	ested Evaluation Methods	
> I •	nal Assessment: 30 Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 15	End Term Examination: 70
Part C-	Learning Resources	
TaalF TaalS TaalF Tihai	mmended Books/ e-resources/ LMS: Parichay- Bhag-1, 2, 3, Sarvang- Dr.Vidyanaath Singh Prasoon- Pt. Chhotelal Mishra yonEvamChakradaronkaGaniteeyVishleshan hematical Analysis of Conditional Compositions)- Dr. HemantSach	deva

Session: 2025-26			
Part A - Introduction			
Subject	Music Instrument	al –Tabla	
Semester	VIII		
Name of the Course	Conventional musi	c and Instruments of I	ndia
Course Code	B23-PAS-821		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	СС – Н4		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<ol> <li>Comprehensio</li> <li>Understand his instruments.</li> <li>Knowledge of</li> <li>Comprehend S</li> </ol>	nis Course , the learne n of historical percus storical significance various percussion in South Indianpercussi	ssion instruments. of traditional nstruments of Folk. on instruments.
		y traditional Tabla Sol pecified rhythmic fran	-
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+		Time: 3 Hours	
Part B-Contents of the Course Instructions for Paper- Setter		I	

- > There shall be Nine Questions in all.
- > The Question paper will be divided into five units.
- Paper Setter has to set 2 questions from each unit of syllabus given below, a total of 8questions from all 4 units.
- The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	• Knowledge of the following instruments: Panav, Patah, Mirdang(According to ancient treatise)	8
II	• Brief Knowledge of the following percussion instruments : Nakkara, Dhol, Dholak	8
III	• Pung,Madal, Damroo and their use indevotional music	7
IV	<ul> <li>South Indian LayaVadya&amp; Their Significance: Morsing, Ghatam, Khanjira</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of 11 MatraTheka.</li> <li>One Kayda with Six Palta and Tihai in 11 Matra.</li> <li>One Rela and two Tukda in Adachartaal.</li> </ul>	60
Sugge	sted Evaluation Methods	
<pre>Internal Assessment: 30(15+15*) &gt; Theory • Class Participation: 4 • Seminar/ presentation/ assignment/ quiz/ class test etc.:4 • Mid-Term Exam: 7 &gt; Practicum:</pre>		End Term Examination: 70(35+35)*
•	Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C-	Learning Resources	
TaalV TaalS Bhara TaalV Table	nmended Books/ e-resources/ LMS: adyaShastra- Sri BhalchandraRaoMarathe arvang- Dr.Vidyanaath Singh tiyaSangeetVadya - Pt. Lal Mai Mishra. adyaParichay- Dr. Jamuna Prasad Patel kaudgamvikasaurVadanshailiyan ya Talon kaShastriyaVivechan- Dr. Arun Kumar Sen	

Part A - Introduction			
Subject	Music Instru	nental –Tabla	
Semester	VIII		
Name of the Course	Study of musi	cal acoustics and its i	mplications in music.
Course Code	B23-PAS-822		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H5		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	1. Comprehe 2. Knowledg 3. Knowledg 4. Understan	end science of sound e of waves. e of Distortion & No od The Auditory Sys	oise.
		the specified rhythm	1
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 3 End Term Exam Marks:70 (3	· ,	Time: 3 Hou	rs
Part B- Contents of theCourse		i	
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Questi</li> <li>➢ The Question paper will be</li> <li>➢ Paper Setter has to set 2 questions from all 4 units</li> </ul>	e divided into fiv lestions from eac		en below, a total of

The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul> <li>Sound, Music, and Science : TheSource, Transmission, Receiver</li> <li>Vibration: Definition, Mathematical representation, Audible frequencies</li> </ul>	8
Π	<ul><li>Properties of sound waves: frequency, amplitude, wavelength.</li><li>The relationship between pitch, frequency, and musical notes.</li></ul>	8
III	<ul> <li>Distortion &amp; Noise: Distortion and Noise1 Noise, Distortion, Distortion Not, Linear Distortion, Nonlinear Distortion</li> </ul>	
IV	• The Auditory System : Auditory Anatomy ,The Outer Ear ,The Middle Ear , The Inner Ear,The Semicircular Canals	7
V*	<ul> <li>Practical</li> <li>Peshkar with 4 variation of 11 Matra.</li> <li>One Bant with FourPalta and Tihai in 11 Matra.</li> <li>One SadharanChakradarandFarmaishi in11 Matra.</li> </ul>	60
Sugg	ested Evaluation Methods	I
> ] • •	nal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7	End Term Examination: 70(35+35)*
	Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C	-Learning Resources	I
Dhwa Princ Dhva Dhva Dhva Dhva	mmended Books/ e-resources/ LMS: aniAurSangeet : Lalit Kishore Singh ipals of Musical Acoustics : William M. Hartmann miVigyanauruskeAnuprayog by Ram Narayan Mishra miVigyankaVikasevamPrayog by Ashok Kumar Pandey miVigyanevamSangeetShastra by SrimatiSaroj Devi miShastrakiBhoomika by AcharyaRamdattShukla mi Kala aurSangeetShastra by Ramesh Chandra Shukla	

Session: 2025-26			
Part A - Introduction			
Subject	Music Instru	mental –Tabla	
Semester	VIII		
Name of the Course	Various non-p	percussion instrument	S
Course Code	B23-PAS-823		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –H6		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	1.KnowNon 2. Knowledg 3. Knowledg 4. Knowledg 5*.Ability to	-Percussion Instrum ge of String instrum ge of Wind Instrume ge of Electric instrum	ents. ent. nents. bla Solo &Accompaniment
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+		Time: 3 Hou	rs
Part B- Contents of theCourse		•	
<ul> <li>Instructions for Paper- Setter</li> <li>➤ There shall be Nine Question</li> <li>➤ The Question paper will be d</li> <li>➤ Paper Setter has to set 2 quess</li> <li>&amp; Squestions from all 4 units.</li> <li>➤ The Question No. nine (Unit-</li> </ul>	ivided into five tions from each	unitof syllabus give	

1	the whole syllabus, it contains 7 objective type questions of one mark ea	ich.
Unit	Topics	Contact Hours
Ι	<ul> <li>Introduction to Non-Percussion Instruments:</li> <li>Defining non-percussion instruments and their classification (string, wind, Idiophones, etc.)</li> <li>Historical overview of instrument development</li> <li>The role of non-percussion instruments in music ensembles</li> </ul>	8
Π	<ul> <li>String Instruments</li> <li>Exploring the string instrument</li> <li>Anatomy of a string instrument: Part s and functions(Gitar, Tanpura)</li> </ul>	8
III	<ul> <li>Wind Instruments</li> <li>The history and development of the wind instrument</li> <li>Understanding the different types of wind instrument</li> </ul>	7
IV	<ul> <li>Electronic Instruments:</li> <li>Introduction to synthesizers and their impact on modern music</li> <li>The role of electronic instruments in various genres (film music, folk Music, classical Music)</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of DhamarTaalTheka.</li> <li>Two simple ParanInDhamarTaal.</li> <li>One ChakkardarParan in DhamarTaal.</li> <li>One FramaishiChakkardar.</li> </ul>	60
Sugge	sted Evaluation Methods	
> ] •	nal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7	End Term Examination: 70(35+35)*
•	Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C-	Learning Resources	
Bhara Histor	mmended Books/ e-resources/ LMS: atiyaSangeetVadya by Pt. Lalmani Mishra y of Indian Music and Its Instruments by Ethel Rosenthol ICAL INSTRUMENTS OF INDIA by S. KRISHNASWAMI	

Session: 2025-26			
Part A - Introduction			
Subject	Music Instrument	tal –Tabla	
Semester	VIII		
Name of the Course	Functioning of mu	sic production	
Course Code	B23-PAS-824		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE-H2		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<ol> <li>Know Introdu</li> <li>Understand th</li> <li>Know Editing</li> <li>Understand Edition</li> </ol>	nis Course , the learn ction to Music Pro- e Studio Environm and Audio Process liting and Audio Pro- y traditional Tabla S	duction. ent. ing.
	-	specified rhythmic fi	_
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+	· /	Time: 3 Hours	
Part B- Contents of the Course			

## **Instructions for Paper- Setter**

- > There shall be Nine Questions in all.
- > The Question paper will be divided into five units.
- Paper Setter has to set 2 questions from each unitof syllabus given below, a total of 8questions from all 4 units.
- The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
I	<ul> <li>Introduction to Music Production:</li> <li>Concept of music production and the various roles involved (producer, engineer, songwriter, and musician).</li> <li>History of Music Production: Tracing the evolution of recording technology</li> </ul>	8
Π	<ul> <li>Understanding the Studio Environment:</li> <li>Exploring different studio types (home, professional) and essential equipment (DAW, microphones, instruments).</li> <li>Building a Production Workflow: Establishing a systematic approach to recording, editing, mixing, and mastering.</li> </ul>	8
III	<ul> <li>Editing and Audio Processing:</li> <li>Editing Techniques: Mastering audio editing tools (cutting, trimming, fades, and crossfades).</li> <li>Processing Audio: Utilizing EQ, compression, reverb, and other effects to shape and enhance sound.</li> </ul>	7
IV	<ul> <li>MIDI and Virtual Instruments:</li> <li>Demystifying MIDI: Exploring MIDI data, controllers, and virtual instruments (synths, samplers).</li> <li>Creating Virtual Instrument Part s: Programming drum beats, melodic lines, and chord progressions using MIDI.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of kaharwaTaalTheka in Tha, dugun, chaugun.</li> <li>Two varation and laggiinKaharwaTaal.</li> <li>Knowlegde of Dadra Taal in Tha, dughn, Chaugunlaya.</li> <li>Two variation and Laggi in Dadra Tal.</li> </ul>	60
Sugges	sted Evaluation Methods	
> T • •	nal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 Tracticum:	End Term Examination: 70(35+35)*
•	Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C-	Learning Resources	
Mode Sound	mmended Books/ e-resources/ LMS: rn Recordings Techniques David Miles Huber d and Recording An Introduction Francis Rumsey and Tim McCormick ecording Studio for Dummies Jeff Strong	

Session: 2025-26			
Part A - Introduction			
Subject	Music Instru	ımental – Tabla	
Semester	VIII		
Name of the Course	Tabla Stage F	Performance	
Course Code	B23-PAS-82	5	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSE VOC/ DSE/ PC/ AEC/ VAC)	C/ PC-H2		
Level of the Course (As per Annexure-I	400-499		
Pre-requisite for the Course any)	(if		
Course Learning Outcomes (CLO	1.Knowledg 2Knowledg 3. Knowledg	e of Theka and pesh e kayada in 13 matra geofRela in 13 Matra	l.
Credits:4	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: End Term Exam Marks:70	30	Time: 6 Hou	rs
Part B-Contents of the Course			
Unit Topics			Contact Hours
		and Tihai in 13 matra	. 23

II	• One Kayda with five vistar and Tihai in 13 Matra.	23
III	• One Rela with five prastar and Tihai in 13 Matra.	22
IV	• Two simple Tukra, One Chakradar, one FramayishiChakradar in 13 Matra.	22
Sugg	ested Evaluation Methods	I
» ₽	nal Assessment: 30 racticum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 15	End Term Examination: 70
Part C-	Learning Resources	
TaalP TaalS TaalP Tihai	mmended Books/ e-resources/ LMS: Parichay- Bhag-1, 2, 3, arvang- Dr.Vidyanaath Singh Prasoon- Pt. Chhotelal Mishra yonEvamChakradaronkaGaniteeyVishleshan nematical Analysis of Conditional Compositions)- Dr. HemantSachdeva	

Part A–	Introduction			
Subject		Music Instrumen	tal –Tabla	
Semeste	r	VIII		
Name of	the Course	Projects / Disserta	tions	
Course	Code	B23-PAS-826		
	Type: CC/ MDC/ CC-M/ DSEC/ SE/ PC/ AEC/ VAC)	Projects / Dissertations		
Level of Annexur	the Course (As per e-I	500-599	500-599	
Pre-requiany)	isite for the Course (if	NA		
Course Le	arning Outcomes(CLO):	After completing this Course , the learner will be able 1. Enhance his/ her Knowledge about writing sk analytical approach, and developing own v to explain comprehensively.		about writing skill, leveloping own visio
			L U	
Credits	12(8+4)	Dissertation		
Credits:	12(8+4)	Dissertation 8	Viva -voce	Total
Credits: Contact	· ·	Dissertation 8 -		
Contact	· ·	8	Viva -voce 4	Total 12 -
Contact Max. M	Hours	8	Viva -voce 4 -	Total 12 -

		video C.D.( if required)	
Suggested	Evaluation	Methods	
			End Term Examination: 300(200+100)

literature, books, epics, E- resources.

Session: 2026-27				
Part A - Introduction				
Subject	Music Instru	mental –Tabla		
Semester	IX	IX		
Name of the Course	Musicology an	nd essay composition	S	
Course Code	B23-PAS-921			
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG1			
Level of the Course (As per Annexure-I	500-599			
Pre-requisite for the Course (if any)				
Course Learning Outcomes(CLO):	1.Understan 2. Know Cul 3. Know Imp 4.Develop pr writing 5*.Ability to	dof Musicology tural Context of Mu pact of Technology o oficiency in music c	on Music. riticism and essay 	
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 End Term Exam Marks:70 (35+	· /	Time: 3 Hour	rs	
Part B- Contents of the Course		1		
Instructions for Paper- Setter → There shall be Nine Question → The Question paper will be of → Paper Setter has to set 2 questions from all 4 units	livided into five		en below, a total of	

8questions from all 4 units.
The Question No. nine (Unit- V) will be objective type and compulsory with covering the whole syllabus, it contains 7 objective type questions of one mark each.

Unit	Topics	Contact Hours
Ι	<ul> <li>Overview of Musicology: Definition, Scope, and Objectives.</li> <li>Understanding the Relationship between Music and Culture.</li> </ul>	8
II	<ul> <li>Music and Technology: Impact on Composition, Performance, and Consumption.</li> <li>Music as Cultural Expression: Identity, Ritual, and Tradition.</li> </ul>	8
III	<ul> <li>Music Criticism: Historical Perspectives and Contemporary Practices.</li> <li>Reception Theory and Audience Response.</li> </ul>	7
IV	<ul> <li>Understanding Essay Structure: Introduction, Body, Conclusion.</li> <li>Writing for Different Audiences: Scholarly, Popular, and Educational.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of AdachartaalTheka.</li> <li>Two simple Tukda in Adachartaal.</li> <li>One ChakkardarTukda in Adachartaal.</li> <li>One FramaishiChakkardar in Adachartaal.</li> </ul>	60
Sugge	sted Evaluation Methods	Γ
> ' • • > ]	<ul> <li>mal Assessment: 30(15+15*)</li> <li>Fheory <ul> <li>Class Participation: 4</li> <li>Seminar/ presentation/ assignment/ quiz/ class test etc.:4</li> <li>Mid-Term Exam: 7</li> </ul> </li> <li>Practicum: <ul> <li>Class Participation: 5</li> <li>Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul> </li> </ul>	End Term Examination: 70(35+35)*
Port C	-Learning Resources	
<b>Reco</b> Sang Bhar Mus	ommended Books/ e-resources/ LMS: it Ki AnusandhanPrakriya:Manormasharma tiyaSangeetEvamManovigyan: Dr.VasudhaKulkarni ic and Psychology:Dr.KiranTiwari ndhMahasagar: Dr.Pramod Kumar Agrawal	

Session: 2026-27				
Part A - Introduction				
Subject	Music Instru	Music Instrumental – Tabla		
Semester	IX	IX		
Name of the Course	Aesthetical co	Aesthetical components of rhythm.		
Course Code	B23-PAS-922			
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG2	CC –PG2		
Level of the Course (As per Annexure-I	500-599			
Pre-requisite for the Course (if any)				
Course Learning Outcomes(CLO):	<ul> <li>1.Understand essence)</li> <li>2. Know the u</li> <li>3. Know sign rhythmic fr</li> <li>4. Traditiona taal.</li> <li>5*.Ability to</li> </ul>	l music and its conn use of Vistara and rh ificance of silence an amework. l and contemporary	earner will be able to: ection to rasa (emotional nythmic manipulation. ad pauses within the approaches to laya and la Solo &Accompaniment c frameworks.	
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 End Term Exam Marks:70 (35+		Time: 3 Hour	'S	
Part B- Contents of theCourse				
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Question</li> <li>➢ The Question paper will be d</li> <li>➢ Paper Setter has to set 2 questions from all 4 units.</li> </ul>	ivided into five		below, a total of	

> The Question No. nine (Unit- V) will be objective type and compulsory with covering the

Unit	vhole syllabus, it contains 7 objective type questions of one mark each. <b>Topics</b>	Contact
Omt	i opics	Hours
I	<ul> <li>Overview of Musicology: Definition, Scope, and Objectives.</li> <li>Understanding the Relationship between Music and Culture.</li> </ul>	8
II	<ul> <li>The relationship between Laya and Rasa (emotional essence) in Indian music.</li> <li>Exploring different tempos (vilambit - slow, madhya - medium, drut - fast) and their emotional connection.</li> </ul>	8
III	<ul> <li>The use of Vistar for creating dramatic effect and emotional intensity.</li> <li>Analyzing how musicians manipulate tempo for improvisation and storytelling.</li> </ul>	7
IV	<ul> <li>The aesthetics of silence and pauses within the rhythmic framework.</li> <li>Contemporary explorations of laya and taal in Indian music.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of Peshkar in Jhaptaal.</li> <li>One Kayda in Tisrajati in Jhaptaal.</li> <li>One ChakkardarTukda in Jhaptaal.</li> <li>Ability to accompany with Khyal inJhoomraTaal.</li> </ul>	60
Sugges	ted Evaluation Methods	
> T • • > P	hal Assessment: 30(15+15*) heory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 racticum: Class Participation: 5	End Term Examination: 70(35+35)*
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	
Part C-	Learning Resources	
Aesth Tabla ART	<b>nmended Books/ e-resources/ LMS:</b> etics of Tabla" :PanditSudhirMainkar Vadan: Kala aur Shastra: PanditSudhirMainkar OF TABLA-RHYTHM NTIAL, TRADITION, AND CREATIVITY : SUDHIR KUMAR SAXE	NA

Part A - Introduction			
Subject Music Instrumental – Tabla			
Semester	IX		
Name of the Course	Principals of acc	companiment	
Course Code	B23-PAS-923		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG3		
Level of the Course (As per Annexure-I	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	<ul> <li>After completing this Course , the learner will be able to:</li> <li>1.Develop ensemble skills.</li> <li>2. Follow and enhance the underlying Taal in various musical styles.</li> <li>3. Explore Theka variations.</li> <li>4. Cultivate responsive musicianship.</li> <li>5*.Ability to Play TablaAccompaniment within the specification of the specification of</li></ul>		
		frameworks.	
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+	· ·	Time: 3 Hour	78
Part B- Contents of theCourse			
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Question</li> <li>➢ The Question paper will be d</li> <li>➢ Paper Setter has to set 2 ques</li> </ul>	ivided into five u		n below, a total of

Unit	Topics	Contact Hours
I	<ul><li>Role of the Tabla player in an ensemble.</li><li>Understanding rhythmic accompaniment</li></ul>	8
II	<ul><li>Exploring different ways to embellish the basic theka.</li><li>Importance of listening and responding to the melody.</li></ul>	8
III	<ul> <li>Accompaniment for genres like Bhajan and Qawwali</li> <li>Tabla accompaniment in light classical music:</li> </ul>	7
IV	<ul><li>Importance of maintaining rhythmic stability during Layakari.</li><li>Creating a dialogue between the Tabla and the melody</li></ul>	7
Sugges	<ul> <li>Knowledge of JhoomraTaalTheka.</li> <li>Ability to accompany with Khyal in JhoomraTaal.</li> <li>Two Mukhra in JhoomraTaal.</li> <li>Ability to accompany with Kathak Dance in TeenTaal.</li> </ul>	
Intern > T • • • •	hal Assessment: 30(15+15*) heory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 racticum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70(35+35)*
Part C-	Learning Resources	
Tabla Katha TABI	<b>nmended Books/ e-resources/ LMS:</b> Sangat and Artists:Dr. BhimsenSaral kNrityakeSathTablaSangati: NageswarLalKarna LA : EK SAMAGRA VADYA: SwatantraVadanEvamSangati: IA CHAUDHARY DR.	

Part A - Introduction			
Subject	Music Instrumental – Tabla		
Semester	IX		
Name of the Course	Multidisciplin	nary Aspects of Indiar	n Music
Course Code	B23-PAS-924	ļ	
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	DSE-PG1		
Level of the Course (As per Annexure-I	500-599		
Pre-requisite for the Course (if any)			
Course Learning Outcomes(CLO):	1.Develop er 2. Follow an musica 3. Explore 7 4. Cultivate 5*.Ability t	nsemble skills ad enhance the under l styles. Theka variations. responsive musician	learner will be able to: <b>clying Taal in various</b> aship. animent within the specified
		nic frameworks.	
Credits:4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+		Time: 3 Hour	rs
Part B- Contents of the Course			
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Question</li> <li>➢ The Question paper will be d</li> <li>➢ Paper Setter has to set 2 question</li> </ul>	ivided into five	units. unitof syllabus giver	

Unit	Topics	Contact Hours
I	<ul> <li>Influence of different cultures (Indo-Aryan, Dravidian, Islamic), and the role of colonialism.</li> <li>The social and cultural significance of music in Indian society: Music in festivals, rituals, weddings, and everyday life.</li> </ul>	8
II	<ul> <li>The role of music in Hinduism, Buddhism, Jainism, Sikhism, and Islam in India.</li> <li>Bhajans, kirtans, and qawwalis: Devotional music in different religious traditions.</li> </ul>	8
III	<ul> <li>The relationship between music and dance in Indian classical traditions (Bharatanatyam, Odissi, Kathakali</li> <li>The role of music in Indian theater (Sanskrit drama, folk theater).</li> </ul>	7
IV	<ul> <li>The connection between music and visual arts (murals, sculptures).</li> <li>Contemporary expressions of Indian music: Fusion genres, Bollywood music, and the impact of globalization.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of KeharwaTaalTheka.</li> <li>Ability to accompany with Khyal in TilwadaTaal.</li> <li>Two Tihai in TilwadaTaal.</li> <li>Ability to accompany with Thumri in DeepchandiTaal.</li> </ul>	60
Sugges	ted Evaluation Methods	
> T • • > P	hal Assessment: 30(15+15*) heory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 racticum: Class Participation: 5	End Term Examination: 70(35+35)*
	Seminar/ Demonstration/ Viva-voce/ Lab records etc.: <b>10</b> Mid-Term Exam:	
	Learning Resources	
<b>Recor</b> Tabla Katha TABI	nmended Books/ e-resources/ LMS: Sangat and Artists:Dr. BhimsenSaral kNrityakeSathTablaSangati: NageswarLalKarna A : EK SAMAGRA VADYA: SwatantraVadanEvamSangati: IA CHAUDHARY DR.	

Sessio	n: 2026-27				
Part A	- Introduction				
Subjec	rt	Music Instru	mental –Tabla		
Semes	ster	IX			
Name	of the Course	Tabla Stage Po	erformance		
Cours	e Code	B23-PAS-925			
· ·	e Type: MCC/ MDC/ CC-M/ DSEC/ DSE/ PC/ AEC/ VAC)	PC-PG1			
Level o Annex	of the Course (As per ure-I	500-599			
Pre-rec any)	quisite for the Course (if				
Course	Learning Outcomes(CLO):	1.Knowledge 2 Knowledge 3. Knowledge	ing this Course , the le e of Theka and peshk e kayada in different e of Relaand Bantin e of Tukra and Chaka	ar in 1 Jati of 15Mati	5matra. 15matra. ra .
Credi	ts:4	Theory	Practical	То	otal
		0	4	4	
Conta	ct Hours	0	4	4	
Inter	Marks: 100 nal Assessment Marks: 30 Ferm Exam Marks:70		Time: 6 Hours	5	
	Pa	art B- Contents	s of the Course		
Unit	Topics				Contact
Cint	ropies				Hours
Ι	• Peshkar with five Prastar and Tihai in PanchamsawariTaal.			23	
II • One Adilayakayada and one ChatsraJatiKayada with five Palta each in PanchamsawariTaal			23		
III	• One Rela, one Bant with five paltain with five Palta each in PanchamsawariTaal.			22	

IV	One Simple, One Farmaishi and One KamliChakradar in PanchamsawariTaal.	22
Sugg	ested Evaluation Methods	
> ] • •	nal Assessment: 30 Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam: 15	End Term Examination: 70
Part C	Learning Resources	
TaalI TaalS TaalI Tihai	mmended Books/ e-resources/ LMS: Parichay- Bhag-1, 2, 3, Parsoon- Dr.Vidyanaath Singh Prasoon- Pt. Chhotelal Mishra yonEvamChakradaronkaGaniteeyVishleshan nematical Analysis of Conditional Compositions)- Dr. HemantSachdeva	

Session: 2026-27			
Part A - Introduction			
Subject	Music ( Common	in Vocal, Sitar ,	Tabla and Kathak)
Semester	X		
Name of the Course	Research Method	ology	
Course Code	B23-PAS-1001		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC-PG4		
Level of the Course (As per Annexure-I	500- 599		
Pre-requisite for the Course (if any)	NA		
Course Learning Outcomes(CLO):	After completing this Course , the learner will be able         1.Enhance his/ her Knowledge about Research         2. Enhance his/ her Knowledge about methods of data collections         3. Enhance his/ her Knowledge about data analys and research         4. Enhance his/ her Knowledge about research ethand scientific writing         5*         1. Perform the specific composition in given ragas.         2. Comparatively demonstrate the various ragas and Taalas.         3. Demonstrate the given Taalas on hands.		about Research about methods of about data analysis about research ethics
Credits: 4	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6

## Part B-Contents of the Course

# **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unitof syllabus given below ,a total of 8questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 7 objective type questions of one marks each.
- 5. All questions Carry equal marks.

Unit	Topics	Contact Hours
I	<ul> <li>Unit 1: Introduction to Research Methodology</li> <li>The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process.</li> <li>Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable).</li> <li>Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research.</li> </ul>	8
Π	<ul> <li>Unit 2: Research Design and Methods</li> <li>Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives.</li> <li>Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias.</li> <li>Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions.</li> </ul>	8
III	Unit 3: Data Analysis and Interpretation Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests	7

	<ul> <li>(hypothesis testing, correlation, etc.), and data analysis software.</li> <li>Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis) and using qualitative analysis software (optional).</li> <li>Data Interpretation: Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings.</li> </ul>	
IV	<ul> <li>Unit 4: Research Ethics and Scientific Writing         Research Ethics: Understanding ethical principles like             informed consent, anonymity, confidentiality, and responsible             conduct of research.         </li> <li>Scientific Writing: Structure of a research paper (introduction,             literature review, methodology, results, discussion, conclusion,             references), academic writing style, and citation styles (APA,             MLA, etc.).     </li> <li>Research Communication: Effective presentation of research         findings (oral presentations, posters, research reports).     </li> </ul>	7
V*	<ol> <li>Students have to prepare a Synopsis on any topic given by class teacher.</li> <li>Review of a Book</li> </ol>	60
Sugg	ested Evaluation Methods	
> ] • •	nal Assessment: 30 (15+15*) Theory 15 Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 Practicum: 15 Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

- 1. Sangeetanjali Part (1-6) Pt. Omkar nath thakur
- 2. Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande
- 3. Raag Vigyan Part (1-6) Pt. V. R. Patvardhan
- 4. Raag Parichay Part (1-4) Harishchand Shrivastav
- 5. Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa
- 6. Pranav Bharti Pt. Omkar Nath Thakur
- 7. Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande
- 8. Sangeet Bodh Shreedhar Sharad Chandra Pranjpayee
- 9. Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe
- 10. Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh
- 11. Bhartiya Sangeet Vaiggyanik Vishleshan- Dr. Swatantra Sharma
- 12. Hamare Sangeet Ratna- Laxmi Narayan Garg
- 13. Bhartiya sangeet Vadhya Pt. Lal Mani Mishra
- 14. Samgaan Prof. Pankej Mala Sharma
- 15. Bhartiya Sangeet ke Tantri Vadya Dr. Prakash Mahadik

Session: 2026-27				
Part A - Introduction				
Subject	Music Instrumental – Tabla			
Semester	X			
Name of the Course	Ancient and Me Instruments	Ancient and Medieval History of Hindustani Percussion Instruments		
Course Code	B23-PAS-1022	B23-PAS-1022		
Course Type: (CC/ MCC/ MDC/ CC-M/ DSEC/ VOC/ DSE/ PC/ AEC/ VAC)	CC –PG5			
Level of the Course (As per Annexure-I	500-599			
Pre-requisite for the Course (if any)				
Course Learning Outcomes(CLO):	<ul> <li>After completing this Course , the learner will be able to: <ol> <li>Know about significance and relationship between music and Culture.</li> <li>Evaluate archaeological and historical evidence and influence of social, and religion on percussion instruments.</li> <li>Impact on percussion instrument of Mughal era.</li> <li>Know about influence of modernization and globalization on Hindustani percussion instruments.</li> </ol></li></ul>			
		Play traditional Table respecified rhythmi	la Solo &Accompaniment c frameworks.	
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks: 100 (50+50*) Internal Assessment Marks: 30 ( End Term Exam Marks:70 (35+	· · · · · · · · · · · · · · · · · · ·	Time: 3 Hour	'S	
Part B- Contents of the Course				
<ul> <li>Instructions for Paper- Setter</li> <li>➢ There shall be Nine Question</li> <li>➢ The Question paper will be d</li> </ul>		nits.		

	Topics	Contact Hours
I	<ul> <li>Significance and cultural context of Hindustani percussion instruments from ancient to medieval times.</li> <li>Understanding the Relationship between Music and Culture.</li> </ul>	8
II	<ul> <li>Examination of archaeological and historical evidence of ancient percussion instruments in the Indian subcontinent</li> <li>Historical, social, and religious influences on the development of Hindustani percussion instruments.</li> </ul>	8
III	<ul> <li>Exploration of the impact of Islamic and Persian influences on Hindustani music and percussion.</li> <li>Examination of theTabla's roots in ancient Indian percussion and its evolution during the medieval period.</li> </ul>	7
IV	<ul> <li>Discussion on the influence of modernization and globalization on Hindustani percussion instruments.</li> <li>Study of the cultural, social, and religious contexts of Dholak and Dhol in different regions.</li> </ul>	7
V*	<ul> <li>Practical</li> <li>Knowledge of 17 MatraTheka.</li> <li>Onekayada in 17 Matra.</li> <li>B) One ChakkardarTukda in 17 Matra.</li> <li>C) One FramaishiChakkardar in 17 Matra.</li> </ul>	60
Inter > 7 • • > F •	sted Evaluation Methods nal Assessment: 30(15+15*) Theory Class Participation: 4 Seminar/ presentation/ assignment/ quiz/ class test etc.:4 Mid-Term Exam: 7 Practicum: Class Participation: 5 Seminar/ Demonstration/ Viva-voce/ Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70(35+35)*

Session:	2026-27			
Part A–	Introduction			
Subject		Music Instrumen	tal –Tabla	
Semeste	r	X		
Name of	the Course	Projects / Dissertations		
Course (	Code	B23-PAS-1026		
	Type: CC/ MDC/ CC-M/ DSEC/ SE/ PC/ AEC/ VAC)	Projects / Disserta	ations	
Level of Annexur	the Course (As per e-I	500-599		
Pre-requi	isite for the Course (if	NA		
Course Le	arning Outcomes(CLO):	1. Enhance his/ analytical	her Knowledge a	arner will be able to: bout writing skill, eveloping own vision
Credits:	12(8+4)	Dissertation	Viva -voce	Total
		8	4	12
Contact	Hours	-	-	-
Max. M	larks: 300(200 Dissertatio	on+100 Viva voce)	Time: 6 Hours	
Part B- C	ontents of the Course			
Unit	Topics			Contact Hours
Ι	to 80 Pages) in a Areas for project 1.Classical 2. Semi Class 3.Folk and Li 4.Western Mu	ical Music ght Music	ractical exam.	

	Bhagwad Geeta Shlokas 6.Coverage of musical competition, concerts / event or associated areas with written report and video C.D.( if required)	
Suggest	ed Evaluation Methods	
		End Term Examination: 300(200+100)
Part C-Le	arning Resources	
St	nended Books/ e-resources/ LMS: udent can consult with Nobel laureates, and he / she can take assis erature, books, epics, E- resources.	tance of related

	Session: 2024-25			
	PartA - Introductio	on		
Subject Kathak				
Semester	V	V		
Name of the Course	Aesthetics of Kat	Aesthetics of Kathak Dance		
Course Code	B23-PAS-503			
CourseType:	CC-C5	CC-C5		
Level of the course (As per Annexure-I	300-399	300-399		
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to: <ol> <li>Knowledge of basic structure of Kathak Dance</li> <li>Knowledge about the relation of Aesthetics with Dance.</li> <li>Detailed knowledge about different postures</li> <li>Develop aptitude about the laya &amp; citation. Basics of Kathak on Stage.</li> <li>Enhance the Practical knowledge of taal Jhaptaal</li> </ol> </li> </ul>			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50) Internal Assessment Marks:30 End Term Exam Marks:70(35+		Time: 3 Hours	1	
Pa	artB-Contentsofthe (	Course		
Ins There shall be Nine Question compulsory.The Candidate is requ		e must be objective		

compulsory. The Candidate is required to attempt Five questions in all, selecting one question from each unit. All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1.General Introduction of NatyaShastra.	08
	2. General Introduction of Abhinaya Darpan.	
II	<ol> <li>Define Abhinaya and its four aspects (Angika, Vachika, Aharya &amp; Satvika)</li> <li>Define Mudra &amp; its Five Asamyukta Hasta Mudras according to Abhinaya Darpan</li> </ol>	08
III	<ul><li>1.Define Five Samyukta Hasta Mudras according to Abhinaya Darpan</li><li>2.Brief study of Anga, Partyanga &amp; Upanga.</li></ul>	07
IV	<ol> <li>Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Dhmaar b)- Jhaptaal</li> <li>Life Skecteches of :         <ul> <li>a) Pt.Rajendra Gangani</li> <li>b) Sitara Devi</li> </ul> </li> </ol>	07
V	*Practical	60
	Study of Jhap <b>taal</b> in detail-	
	<ol> <li>Tatkar in Thaah, Dugun, and Chaugun Layakaries.</li> <li>Thaat,Amad/Paranamad.</li> <li>Tihai ,Two simple tukras &amp; Paran,Kavitt. 4.Padhant of Thah, Dugun &amp; Chaugun layakaries on hand of the following taals with its introduction -         <ul> <li>a) Jhaptaal b) Dhamar</li> </ul> </li> </ol>	
	SuggestedEvaluationMethods	
> T • • • •	halAssessment:30 (15+15*) heory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: racticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

- 1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
- 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
- 3. AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)
- 4. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare)
- 5. Kathak Nritya (By- Dr. Laxmi Narayan Garg)
- 6. Kathak Gyaneshwari (By-Pt. Tirath Ram Azad)
- 7. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)
- 8. Kathak (Indian Classical Dance series) (by Shovana Narayan)
- 9. Abhinaya Darpan ( by- Dr. Puru Dadheech)

	Session: 2024-25		
	PartA - Introductio	on	
Subject	Kathak		
Semester	V		
Name of the Course	Components & Techniques of Stage Performance in Kathak Dance		
Course Code	B23-PAS-507		
CourseType:	CC-M5(V)		
Level of the course (As per Annexure-I	300-399		
Pre-requisite for the course (ifany)	Na		
CourseLearningOutcomes(CLO):	ngOutcomes(CLO): After completing this course, the learner will be able to: 1. Knowledge of basic structure of Kathak Dance. 2. Techniques of stage performance in Kathak Dance. 3.Develops the interest towards technical terms of stag performance. 4. Detailed knowledge of Tandav- Lasya and Natan bheda 5. Enhance the Practical knowledge of taal Dhamar		hak Dance. Kathak Dance. al terms of stage va and Natan
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 End Term Exam Marks:70 (35-		Time: 3 Hours	
Р	artB-Contentsofthe	Course	
There shall be Nine Question compulsory. The Candidate is require		e must be objective ty estions in all,selecting	

Unit	Topics	Contact Hours
Ι	1. Brief Knowledge of the repertoire(Prastutikram) of Kathak Dance.	08
	2. Role of Lord Shiva in Dance.	
II	1.Impact of Sound & Light on a successful Performance.	08
	2. Importance of Gunghroo in Kathak.	
III	1.Brief Study of Tandav & Lasya.	07
	2.Detailed study of Natan Bheda.	
IV	1.Ability to Write the notation of the following in Dhmaar taal	07
	<ul> <li>a)- Tatkar, b)- Thaat, c)- Tihai, d)- Amad, e)- Tukda, f)- Paran, g)- Paran Judi Amad h)- Chakardar Tukda, i)- Parmelu. j)-Kavitta.</li> <li>2. Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Dhmaar b)- Ektaal</li> </ul>	
V	<ul> <li>*Practical</li> <li>Study of Dhmaar taal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries</li> <li>2. Two Thaat</li> <li>3. One Amad,Tukda&amp; Tihai</li> <li>4.One ParanJudi Amad ,Permelu &amp;chakkardar Tukra</li> <li>5. One Kavitt</li> <li>6. One Gat nikas in teen taal.</li> </ul>	60
	SuggestedEvaluationMethods	
> T • • > P	heory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: racticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10	End Term Examination: 70 (35+35*)
> P:	racticum 15 Class Participation: 05	

- 1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
- 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
- 3. AitihasikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
- 4. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare)
- 5. Kathak Nritya (By- Dr. Laxmi Narayan Garg)
- 6. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)
- 7. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)
- 8. Kathak (Indian Classical Dance series) (by Shovana Narayan)
- 9. Abhinaya Darpan (by- Dr. Puru Dadheech)

	Session: 2024-25		
	PartA - Introduction	on	
Subject	Kathak		
Semester	VI		
Name of the Course	Comparative Study of Kathak with other Dance forms.		
Course Code	B23-PAS-60	3	
CourseType:	CC-C6		
Level of the course (As per Annexure-I	300-399		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1.Develops the interest about the India Classical Dances.</li> <li>2. Develops confidence about citation of compositions in different taals.</li> </ul>		
	<ul><li>3.Knowledge of basic Layakari of Taal of Kathak Dance.</li><li>4. Knowledge about comparative study of composition</li></ul>		
	5. Enhance the Pray Jhaptaal/Dhamaa	ctical knowledge of ta ar	al
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50) Internal Assessment Marks:30 ( End Term Exam Marks:70 (35+		Time: 3 Hours	
Pa	rtB-Contentsofthe	Course	
Instructions for Paper- Setter There shall be Nine Questions;Ques compulsory.The Candidate is requir from each unit.All questions carry e	ed to attempt Five qu		

Unit	Topics	Contact Hours
Ι	<ul> <li>Unit –I</li> <li>1. General Introduction &amp; Comparative Study Of Classical Dance &amp; Folk Dance.</li> </ul>	08
	2. Brief Knowledge of Folk Dances of Rajasthan.	
II	1. Comparative Study of Following: Kathak & Bharatnatyam	08
	2.Contribution of Uday Shankar in the field Dance.	
III	<ol> <li>Knowledge of notation system of Pt.Bhatkhande &amp; Pt. Vishnu Digamber taal lipi Padhati.</li> <li>Define Rasa &amp; its type.</li> </ol>	07
IV	<ol> <li>Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Rupak taal b)- Ektaal</li> <li>Comparative Study of the Following.</li> <li>a) Tora and Tukra b) Paran and Paran Judi amad c) Chakkardar and Tihai</li> </ol>	07
V	<ul> <li>*Practical Study of Jhaptaal/Dhamar in detail- 1. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries.</li> <li>2. Thaat , Amad, Tihai, Tukra, Chakkardar tukra, Paran ,Pramelu, Kavitt</li> <li>3. Abhinay- Bhajan / Stuti / Vandana</li> <li>4. Padhant of Thah, Dugun &amp; Chaugun layakaries on hand of the following taals with its introduction –</li> <li>a) Dhamar b) Ektaal</li> </ul>	60
	SuggestedEvaluationMethods	
> T • • • •	halAssessment:30 (15+15*) heory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: racticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

- 1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
- 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
- 3. AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)
- 4. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare)
- 5. Kathak Nritya ( By- Dr. Laxmi Narayan Garg)
- 6. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)
- 7. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)
- 8. Kathak (Indian Classical Dance series) (by Shovana Narayan)
- 9. Abhinaya Darpan (by- Dr. Puru Dadheech)

	Session: 2024-25			
	PartA-Introductio	n		
Subject	Kathak			
Semester	VI			
Name of the Course	Importance of Inst	Importance of Instruments in Kathak Dance		
Course Code	B23-PAS-60	7		
CourseType:	CC-M7 (V)			
Level of the course (As per Annexure-I	300-399			
Pre-requisite for the course (ifany)	Na			
CourseLearningOutcomes(CLO):	Kathak Dan 2. Importance of 3. Knowledge of 4. Enhance the ka	out different instru	ments play with hak Dance. Kathak Dance. and Layakari	
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50) Internal Assessment Marks:30 End Term Exam Marks:70 (35		Time: 3 Hours		
	artB-Contentsofthe C	Course		
In There shall be Nine Question compulsory.The Candidate is req	-	e must be objective questions in all,sele	• •	

from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1.Role of Accompaning Artist in Kathak Dance.	08
	2.Classification of Indian Instruments in brief.	
II	1.General introduction of ten pranas of taal.	08
	2. Comparative study of Laya and Laykari.	
III	1.Importance of Tabla in Kathak Dance.	07
	2. Importance of Laya & Taal in Kathak Dance	
IV	1. Ability to Write the notation of the following in Chau taal :- a)- Tatkar,b)- Thaat, c)- Tihai, d)- Amad, e)- Paran, f)- Paran Judi Amad, g)- Chakardar Paran, h)- Chakardar Tukda i)- Kavitt j)- Parmelu.	07
	2.Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:- a)- Sultaal b)- chautaal	
V	* <b>Practical</b> Study of Chautaal/Ektaal in detail-	60
	<ol> <li>Tatkar in Thaah, Dugun, and Chaugun Layakaries</li> <li>Two Thaat</li> <li>Amad&amp;Tihai</li> <li>One ParanJudi Amad,Tukda,Permelu</li> <li>One Chakkardar Paran</li> <li>One gat nikas in teen taal</li> </ol>	
	SuggestedEvaluationMethods	
	halAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam:	<b>End Term</b> <b>Examination:</b> 70 (35+35*)
•	Tracticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	

- 1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
- 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
- 3. AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)
- 4. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare)
- 5. Kathak Nritya (By- Dr. Laxmi Narayan garg)
- 6. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)
- 7. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)
- 8. Kathak (Indian Classical Dance series) (by Shovana Narayan)
- 9. Abhinaya Darpan (by- Dr. Puru Dadheech)

	Session: 2025-26			
PartA - Introduction				
Subject Kathak				
Semester	VII			
Name of the Course	Ancient History of	Ancient History of Kathak Dance		
Course Code	B23-PAS-73	1		
CourseType:	СС-Н1			
Level of the course (As per Annexure-I	400-499	400-499		
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):After completing this course, the learner will be able to: 1. Knowledge of History of Dance. 2. Knowledge of Epics –Ramayana and Mahabharata . 3. Develops aptitude about Layakari of Talas. 				
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50)Time: 3 HoursInternal Assessment Marks:30 (15+15*)End Term Exam Marks:70(35+35*)				
PartB-Contentsofthe Course				
Instructions for Paper- Setter There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.				

Unit	Topics	Contact Hours
Ι	<ol> <li>History of Indian Dance in Stone Age and Vedic Period.</li> <li>Essay on Kathak Dance according to Past,Present &amp; Future</li> </ol>	08
II	<ol> <li>Origin, History and Development of Indian Classical Dance Kathak.</li> <li>Contribution of Nawab Wajid Ali Shah in the field of Kathak Dance.</li> </ol>	08
III	<ol> <li>Definition of Rasa, its kind and importance In Kathak.</li> <li>Elaborate Rasa according to Natyashastra.</li> </ol>	07
IV	<ul> <li>1.Ability to write the full description of the following Taals with notation of Thaah, Dugun, Tigun and Chaugun Layakaris:-</li> <li>a)Jhaptaal b)Rudra Taal</li> <li>2. Notation of composition in Roopak Taal.</li> </ul>	07
V	<ul> <li>*Practical</li> <li>Study of Roopak Taal or Teen Taalin detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries.</li> <li>2. Thaat , Amad,Paranamad,Tukra, Paran , Kavitta,</li> <li>3.Gat Nikas in Teen taal</li> <li>4.Abhinaya- Bhajan / Stuti / Vandana</li> <li>5. Padhant of Thah, Dugun &amp; Chaugun layakaries on hand of the following taals with its introduction -</li> <li>a) Jhaptaal b)Rudra Taal</li> </ul>	60
	SuggestedEvaluationMethods	
> ] • • > F	nalAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05	End Term Examination: 70 (35+35*)
	Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	
	PartC-Learning Resources	
1.Aitih 2. Kath 3. Kath	mmended Books/e-resources/LMS: aasik Pariprekshya me Kathak Nritya-(by Dr.Maya Tak) nak Nritya Shiksha Part-1(by- Dr. Puru Dadheech) nak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) nak Nritya ( By- Dr. Laxmi Narayan garg)	

	Session: 2025-26	;		
	PartA - Introducti	on		
Subject	Kathak			
Semester	VII			
Name of the Course	Aesthetic Principa	Aesthetic Principal of Dance		
CourseCode	B23-PAS-7	32		
CourseType:	СС-Н2			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (ifany)	NA			
<ul> <li>CourseLearningOutcomes(CLO):</li> <li>After completing this course, the learner will be able to: <ol> <li>Knowledge of Aesthetics.</li> <li>Knowledge of Aesthetic according to Indian Wester Concepts.</li> <li>Knowledge of Aesthetic in Kathak Dance.</li> <li>Knowledge of Layakaris– Thah, Dugun and Chaugun and Notetion of composition.</li> </ol> </li> <li>5*.Ability to perform complete kathak dance solo</li> </ul>			ng to Indian Western ak Dance. Dugun and mposition.	
	performan	ce for 15-20 minute	s.	
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50)Time: 3 HoursInternal Assessment Marks:30 (15+15*)Time: 3 HoursEnd Term Exam Marks:70 (35+35*)Time: 3 Hours				
Ра	rtB-Contentsofthe	Course		
There shall be Nine Question compulsory. The Candidate is requ		ne must be objective questions in all,sele		

Unit	Topics	Contact Hours
Ι	1)Principal of Aesthetic 2)Aesthetics in Dance	08
II	<ul><li>1)Indian and Western Concepts of Aesthetics.</li><li>2)Principal of Aesthetic and its relation with kathak.</li></ul>	08
III	<ol> <li>1)Explain the following terms-</li> <li>i) Natyadharmi ii) Lokdharmi</li> <li>2) Detail Study of Drishti Bheda.</li> </ol>	07
IV	1)Ability to Write the Layakari of the following Taal- i) Dhamar Taal ii)Roopak Taal	07
	2) Notation Of composition in Roopak Taal or Teentaal.	
V	<ul> <li>*Practical</li> <li>Study of Roopak Taal Or Teen Taal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries</li> <li>Ladi/Palta</li> <li>2. Two Thaat &amp; Tihai</li> <li>3. Tisra jati paran</li> <li>4.Angat/Ateet Tukda</li> <li>5. Kavitta</li> <li>6.Special bandish of Lucknow /Jaipur</li> <li>Gharana.</li> <li>7.Example of Jati and Yati.</li> <li>8. One Gat Nikas in teen taal.</li> <li>9.Bhajan/Stuti/Vandana</li> </ul>	60
	SuggestedEvaluationMethods	
> T • • > P	halAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Tracticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)
	PartC-Learning Resources	
1. Kath 2. Kath 3. Kath	mmended Books/e-resourse nak SaundrayatmakShashtriya Nritya (By- Shikha Khare) nak Nritya (By- Dr. Laxmi Narayan garg) nak Gyaneshwari (By- Pt. Tirath Ram Azad) nak Kalapdrum (By- Dr. Chetna JyotishiBeohar)	

	Session: 2025-26			
	PartA-Introductio	n		
Subject	Kathak	Kathak		
Semester	VII			
Name of the Course	Study of Folk Dan	Study of Folk Dances of India and treatise		
Course Code	B23-PAS-73	B23-PAS-733		
CourseType:	СС-НЗ	СС-Н3		
Level of the course (As per Annexure-I	400-499	400-499		
Pre-requisite for the course (ifany)	NA	NA		
CourseLearningOutcomes(CLO):       After completing this course, the learner will be able to:         1. Knowledge of Folk Music and Folk Dance.       1. Knowledge of Folk Dances of Haryana and Punjab .         3. Knowledge of Folk Drama of Different Place .       4. Knowledge of Layakari- Aad and Kuad and ability to write of Composition in different taal.         5*Enhance the Knowledge that how to Perform Kathak on Stage.			lk Dance. Iaryana and fferent Place . d Kuad and ability erent taal.	
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100(50+50*)Time: 3 HoursInternal Assessment Marks:30(15 +15*)End Term Exam Marks:70(35+35*)				
P	artB-Contentsofthe (	Course		
There shall be Nine Question compulsory. The Candidate is req	-	ne must be objective questions in all,seled	• -	

from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>Detail and Comparative study of Classical and Folk Dances .</li> <li>Detail Study of Folk Music.</li> </ol>	08
II	<ol> <li>Brief Study of folk dance of Himachal Pradesh.</li> <li>Brief Study of folk dance of Gujrat.</li> </ol>	08
III	<ul> <li>1)Traditional Folk Drama</li> <li>a)Bidesiya b)Jatra</li> <li>c)Yakshagana d)Bhagavat Mela</li> <li>2) Traditional Folk Drama</li> <li>a)Tamasha b)Nautanki c)Bhavai</li> <li>d)Pandwani</li> </ul>	07
IV	<ol> <li>Ability to write the full description of the following Taals with notation of Aad (3/2) and Kuaad (5/4) Layakaris:- Taal-Teen Taal</li> <li>Ability to write Notation of Composition in prescribe Taal Dhamar or Teen Taal.</li> </ol>	07
V	<ul> <li>*Practical</li> <li>Study of Dhamar Taal or Teen Taal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries.</li> <li>2. Thaat , Amad,Paranamad,Tukra, Paran , Kavitta,</li> <li>3. Gat Nikas in Teen Taal.</li> <li>4.Abhinaya- Bhajan / Stuti / Vandana</li> <li>5. Padhant of Thah, Dugun &amp; Chaugun layakaries on hand of the following taals with its introduction -</li> <li>a) Ek Taal b) Dhamar Taal</li> </ul>	60
	SuggestedEvaluationMethods	
> ] • •	nalAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15	End Term Examination: 70 (35+35*)
•	Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	
	PartC-Learning Resources	
1. Katl 2. Katl	mmended Books/e-resources/LMS: hak Nritya Shiksha Part-1(by- Dr. Puru Dadheech) hak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) rat ke Lok Nritya- (by-Shri Laxmi Narayan Garg)	

Session: 2025-26					
PartA - Introduction					
Subject	Kathak				
Semester	VII	VII			
Name of the Course	General Introduction	on to the Classical Da	ances of India		
Course Code	B23-PAS-734	4			
CourseType:	DSC-H1				
Level of the course (As per Annexure-I	400-499				
Pre-requisite for the course (ifany)	NA				
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Knowledge of basic structure of Kathak Dance.</li> <li>2. Knowledge of basic syllables of Kathak Dance.</li> <li>3. Knowledge of basic Talas of Kathak Dance.</li> <li>4. Knowledge of basic Layakari of Taal of Kathak Dance.</li> <li>5*.Enhance ability to perform Kathak on Stage in students.</li> </ul>				
Credits	Theory	Practical	Total		
	2	2	4		
Contact Hours	2	4	6		
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours			

	PartB-Contentsofthe Course				
	<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.				
Unit	Topics	Conta ct Hours			
Ι	<ol> <li>Brief and Comparative Study –Manipuri and Sattriya .</li> <li>Brief and Comparative Study –Kuchipudi and Kathakali.</li> </ol>	08			
Π	<ol> <li>Detailed Study with costume, Make-up and Kutap -         <ul> <li>a) Mohiniattam.</li> <li>b) Manipuri</li> <li>2)Detailed Study with Costume ,Make-up and Kutap-             <ul></ul></li></ul></li></ol>	08			
III	<ol> <li>Contribution of Kathak Exponent – Mohan Rao Kalayan purkar Ji, Dr.Maya Rao</li> <li>Life Sketches of Pandit Shambhu Maharaj or Astad Debu Ji.</li> </ol>	07			
IV	<ol> <li>Ability to Write the notation Thah, Dugun and chaugun of the following Taal- i) Shikhar Taal</li> <li>Chautaal</li> <li>Ability to notation of composition in prescribe taal-Dhamar taal or Teen taal.</li> </ol>	07			
V	<ul> <li>*Practical</li> <li>Study of Dhamar or Teentaal in detail- <ol> <li>Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries with Palta/Ladi</li> <li>Two Thaat &amp; Tihai</li> <li>Paran judi Amad</li> <li>Paran (Tisra Jati)</li> <li>Anagat /Ateet Tukda (Teen taal)</li> <li>Kavitta</li> </ol> </li> <li>7.Special Bandish of Lucknow/Jaipur</li> </ul>	60			

Gharana	
8.Example of Jati/Yati in Teen taal.	
9.One Gat Nikas in teen taal.	
10.Bhajan/Stuti/Vandana	
SuggestedEvaluationMethods	
InternalAssessment:30 (15+15*)	End Term
> Theory 15	Examination:
Class Participation: 5	70 (35+35*)
• Seminar/presentation/assignment/quiz/class test etc.: 10	
• Mid-Term Exam:	
➢ Practicum 15	
Class Participation: 05	
• Seminar/Demonstration/Viva-voce/Lab records etc.: 10	
• Mid-Term Exam:	
PartC-Learning Resources	
Recommended Books/e-resources/LMS:	
1. Kathak (Indian Classical Dance Series)-(by-Shovna Narayan)	
2. Nritya Shiksha Part-1(by- Dr. Puru Dadheech)	
3. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)	
4. Kathak (Indian Classical Dance series) – (by Shovana Narayan)	

	Session: 2025-26	j	
	PartA - Introduct	on	
Subject	Kathak		
Semester	VII		
Name of the Course	Kathak Stage Performance		
Course Code	B23-PAS-735		
CourseType:	РС-Н1		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (ifany)	NA		
<ul> <li>CourseLearningOutcomes(CLO):</li> <li>After completing this course the learner will be able</li> <li>1. Knowledge of practical techniqs and Bhav of Kathak Dance.</li> <li>2. Knowledge of Folk Dance .</li> <li>3. Knowledge of Other Dance Forms.</li> <li>4. Knowledge of Theka and Nagma.</li> <li>5*Students able to learn how to perform Kathak o</li> </ul>			d Bhav of
Credits	Stage.	Practical	Total
Credits	Theory 0	4 Practical	4
Contact Hours	0	4	4
Max. Marks:100(50+50*) Internal Assessment Marks:30( End Term Exam Marks:70(35+	(15+15*)	Time: 6 Hours	
Pa	artB-Contentsofthe	Course	
There shall be Nine Question compulsory. The Candidate is req		ne must be objective ty questions in all,selecti	-

from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1. Ability to Play Nagma and Theka in Teen Taal.	22
II	<ol> <li>Practical Demonstration of any one folk based dance- a)Haryana</li> <li>Punjab</li> </ol>	22
III	<ol> <li>Practical demonstration of any one Hindi Cinema based on the following Category.</li> <li>a)Semi Classical Dance</li> <li>b)Contemporary/Light Dance/Bollywood Dance</li> </ol>	23
IV	<ul> <li>1.Dhamar Taal /Teen Taal/ Roopak Taal</li> <li>1)Stuti /Vandana</li> <li>2) Tatkar-Thah, Dugun, Tigun and Chaugun with Palta/Ladi</li> <li>3)Thaat</li> <li>4)Amad</li> <li>5)Paranjudi Amad</li> <li>6)Tihayi &amp; Chakkardar Tihayi</li> <li>7)Sadi Paran &amp; Chakkardar Paran</li> <li>8)Anagat/Ateet Tukda</li> <li>9)Chakkardar Toda/Tukda</li> <li>10)Parmelu</li> <li>11)Special Bandish of Jaipur Gharana</li> <li>12)Kavitta</li> <li>13) Any one gat nikas/gat bhav in teentaal.</li> </ul>	23
	SuggestedEvaluationMethods	
> I • • •	nalAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)
	PartC-Learning Resources	
1. Katl 2. Katl 3. Aiti 4. Katl	mmended Books/e-resources/LMS: nak Nritya Shiksha Part-1(by- Dr. Puru Dadheech) nak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech) nasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak) nak SaundrayatmakShashtriya Nritya ( By- Shikha Khare) nak Nritya ( By- Dr. Laxmi Narayan garg)	

	Session: 2025-26		
	PartA - Introduction	)n	
Subject	Kathak		
Semester	VIII		
Name of the Course	History and Development of Kathak Dance in Literature		
Course Code	B23-PAS-831		
CourseType:	СС-Н4		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Knowledge of History of Dance.</li> <li>2. Develops interest about the knowledge of Dance references in Literature.</li> <li>3. Ability to write down various taals in different layakaries and their comparative study.</li> <li>4. Knowledge about notation system</li> <li>5. Enhance the practical knowledge of Basant Taal.</li> </ul>		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100 (50+50*) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
Pa	artB-Contentsofthe (	Course	
There shall be Nine Question compulsory.The Candidate is requ		ne must be objective ty questions in all,selection	

from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1.History of Dance in literature: a) Ramayana b) Mahabharata.	08
	2.Karan- General study of Karanas, detailed study of 5 karanas.	
II	1. Contribution of the following in the field of	08
	Nritya Natika : a) Madam Menka b) Uday Shankar	
	2.Explain of the following terms according to Abhinaya Darpan - a) Chari b) Gati	
III	1.Knowledge of episodes from mythological stories of Dashavtar and Kaliya Daman.	07
	2. Study of Devta Hasta & Nav Graha Hast According to Abhinya Darpan.	
IV	1. Notation of composition in Basant Taal & Teentaal.	07
	2. Comparative study of following taals: a) Rupak and Tivra b) Ektaal and chautaal.	
V	<ul> <li>*Practical</li> <li>Study of Basant Taalin detail- <ol> <li>Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries.</li> <li>Thaat , Amad, Paranamad,</li> <li>Tukra, Chkradar tukra, Tihai &amp; Paran</li> <li>Padhant of Thah, Dugun, Tigun &amp; Chaugun</li> </ol> </li> <li>layakaries on hand of the following taals with its introduction : <ol> <li>Basant Taal</li> <li>Rupak Taal</li> </ol> </li> </ul>	60
	SuggestedEvaluationMethods	
> T •	halAssessment:15 heory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)
•	racticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	

- 1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)
- 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
- 3. AitihasikParipekshya me Kathak Nritya (By. Dr. Maya Tak)
- 4. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare)
- 5. Kathak Nritya (By-Dr. Laxmi Narayan garg)
- 6. Kathak Gyaneshwari (By-Pt. Tirath Ram Azad)
- 7. Abhinaya Darpan (by- Dr. Puru Dadheech)

Session: 2025-26				
	PartA - Introductio	on		
Subject	Kathak			
Semester	VIII	VIII		
Name of the Course	Aesthetic of Dance	Aesthetic of Dance in Literature		
Course Code	B23-PAS- 83	B23-PAS- 832		
CourseType:	СС-Н5			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (ifany)	NA	NA		
CourseLearningOutcomes(CLO):	After completing this course, the learner will be able to: 1. Knowledge of Hasta Mudras.			
	2. Knowledge of Aesthetic in Kathak Dance.			
	3. Ability to write of layakaries and the second se			
	<ul><li>4. Knowledge about Notation system.</li><li>5. Enhance the practical knowledge of Basant/Pancal sawari taal</li></ul>			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50) Internal Assessment Marks:30 (15+15*) End Term Exam Marks:70 (35+35*)		Time: 3 Hours		
P	artB-Contentsofthe C	Course		

	<u>Instructions for Paper- Setter</u> here shall be Nine Questions;Question number one must be objective ulsory.The Candidate is required to attempt Five questions in all,selec from each unit.All questions carry equal marks.	• 1
Unit	Topics	Contact Hours
Ι	<ol> <li>Detailed study of Asamtukta Hasta Mudra according to Abhinaya Darpan</li> <li>Detailed study of Samtukta Hasta Mudra according to Abhinaya Darpan.</li> </ol>	08
Π	<ol> <li>Angharas - General study of Angharas &amp; detailed study of 5 Angharas</li> <li>Karan - General study of Karanas &amp; detailed study of 5 Karanas.</li> </ol>	08
III	1. Study of Griva Bheda according to AbhinayaDarpan.2. Study of Shiro Bheda according to Abhinaya Darpan.	07
IV	<ol> <li>Notation of composition in Basant Taal &amp; Teentaal.</li> <li>Ability to write the full description of the following taals Kuaad(5/4) &amp; Biaad(7/4)Layakaries: teentaal</li> </ol>	07
V	<ul> <li>*Practical Study of Basant Taal/ Panchamsawari in detail-</li> <li>1. Tatkar in Thaah, Dugun, Tigun and Chaugun Layakaries.</li> <li>2. Thaat , Amad, Paranamad, Tukra, Tihai &amp; Paran</li> <li>3. Chakkardar Tukra, Chakkardar Paran &amp;Parmelu.</li> <li>4. Padhant of Thah, Dugun, Tigun &amp; Chaugun layakaries on hand of the following taals with its introduction :</li> <li>a) Sultaal b) Jhumra taal</li> </ul>	60
	SuggestedEvaluationMethods	1
> ] • • > F •	nalAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

# **Recommended Books/e-resources/LMS:**

1. Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)

- 2. Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)
- 3. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare
- 4. Kathak Gyaneshwari (By-Pt. Tirath Ram Azad)
- 5. Abhinaya Darpan (by- Dr. Puru Dadheech)

6.A Modern Introduction to Indian Aesthetic Theory-S S Barlingay

	Session: 2025-26		
	PartA - Introduction	n	
Subject	Kathak		
Semester	VIII		
Name of the Course	Principal and Techniques of Stage Performance		
Course Code	B23-PAS-833		
CourseType:	СС-Н6		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	After completing this course the learner will be able to: 1.Develop the sense of preparation of progaramme.		
	<ul><li>2.Develop the sense of selecting the items according to Kathak dance performance.</li><li>3. Knowledge of Makeup,Costume and Jwellery according to occasion of programme.</li></ul>		
	4.Knowledge of N	otation of composit	ion.
	5*Students able to confidently performKathak on Stage.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+50*) End Term Exam Marks:70(35+35*)		Time: 3 Hours	
Pa	artB-ContentsoftheC	Course	

Unit	from each unit.All questions carry equal marks. Topics	Contact
	L	Hours
Ι	<ul><li>1)Detail Study of the sense of preparation in presenting the programme</li><li>2)Impact of the place of performance of dance.</li></ul>	08
II	1)Knowledge and Selection of the items according to occasion of dance performance.	08
	2)sense of the division of time in presenting the programme.	
III	<ol> <li>1)Impact of Make-up,CostumeandJwellery in dance.</li> <li>2)Detail Study of Rasa and Bhav .</li> </ol>	07
ĪV	1)Notationof composition of taal Raas or Teentaal. 2)NotationofLayakariofThah,Dugun ,Tigun and Chaugun in Raastaal.	07
V	* <b>Practical</b> Study Of Raas taal or Teen taal 1)Tatkar-Thah,Dugun,Tigun and Chaugun	60
	<ul> <li>2)Thaat</li> <li>2)Thaat</li> <li>3)Amad</li> <li>4)Tihayi/Chakkardar tihayi</li> <li>5)SadiParan</li> <li>6)Chakkardarparan</li> <li>7)Chakkardar Toda//Tukda</li> <li>8)Parmelu</li> <li>9)Gat Nikas in Teen Taal</li> <li>10)Stuti/Vandana/Bhajan</li> </ul>	
	SuggestedEvaluationMethods	
> T • •	halAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)
> P • •	Tracticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	

# **Recommended Books/e-resources/LMS:**

- 1. KathakNrityaShiksha Part-1(by- Dr. PuruDadheech)
- 2. KathakNrityaShiksha Part- 2 (by- Dr. PuruDadheech)
- 3. KATHAK VOLUME-1 A THEORETICAL & PRACTICAL GUIDE(by MramiMedhi)
- 4. KathakNritya ( By- Dr. Laxmi Narayan Garg)

	Session: 2025	5-26		
	PartA - Introd	uction		
Subject Kathak				
Semester	VIII	VIII		
Name of the Course	General Introduction of Vocal in Kathak.			
Course Code	B23-PAS-834			
CourseType: DSE-H2				
Level of the course (As per Annexure-I	(As per 400-499			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):       After completing this course, the learn         1. Knowledge of Music and its typ         Classical,Folk music and Light         2. Knowledge of basic syllables of         3. Knowledge of Alankars of vocal         4.Knowledge of Importance of Vocal			–Classical,Semi music. /ocal.	
	5*Perform some	5*Perform some advance composition in kathak.		
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50*) Internal Assessment Marks:30 End Term Exam Marks:70 (35		Time: 3 Hours		
·	PartB-Contentsoft			

There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.

Topics	Contact Hours
<ul> <li>1)Definition of Music and its types Classical music,Semi Classical ,Folk music and Light music.</li> <li>2)Definition of Naad and its types Aabat and Anabat</li> </ul>	08
Naad.	
1) Definition of Shruti ,swar ,shuddh swar , vikrit swar,dhwani,kampan.	08
2)Detail Study of Saptak and its types Madhya,Mandra and Taar saptak.	
1) Presentation on Composition like	07
Bhajan/Stuti/Vandana/Bhakti Pad etc.	
2)Meaning, Definition and types of Alankar.	
1)Five filmi songs based on semi classical.	07
2)Importance of Vocal(Gayan) in kathak Dance.	
<ul> <li>Study of Raastaal or Teentaal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta</li> <li>2. Two Thaat &amp;Tihai</li> <li>3.Ateet and Anagat Tukda</li> <li>4.Special bandish of Lucknow /Jaipur gharana.</li> <li>5.Kavitta</li> <li>6.Example of Jati/Yati</li> <li>7. One Gat Nikas in teen taal.</li> <li>8.Bhajan /Stuti/ Vandana</li> </ul>	60
SuggestedEvaluationMethods	
nalAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam:	<b>End Term Examination:</b> 70 (35+35*)
Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	
	<ul> <li>1)Definition of Music and its types Classical music,Semi Classical ,Folk music and Light music.</li> <li>2)Definition of Naad and its types Aahat and Anahat Naad.</li> <li>1) Definition of Shruti ,swar ,shuddh swar , vikrit swar,dhwani,kampan.</li> <li>2)Detail Study of Saptak and its types Madhya,Mandra and Taar saptak.</li> <li>1) Presentation on Composition like</li> <li>Bhajan/Stuti/Vandana/Bhakti Pad etc.</li> <li>2)Meaning , Definition and types of Alankar.</li> <li>1)Five filmi songs based on semi classical.</li> <li>2)Importance of Vocal(Gayan) in kathak Dance.</li> <li>Study of Raastaal or Teentaal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta</li> <li>2. Two Thaat &amp;Tihai</li> <li>3. Ateet and Anagat Tukda</li> <li>4.Special bandish of Lucknow /Jaipur gharana.</li> <li>5.Kavitta</li> <li>6.Example of Jati/Yati</li> <li>7. One Gat Nikas in teen taal.</li> <li>8.Bhajan /Stuti/ Vandana</li> </ul> SuggestedEvaluationMethods nalAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10

#### **Recommended Books/e-resources/LMS:**

#### 1.Raag Parichay Part 1-(by Harishchandra Srivastava)

- 2. Raag Parichay Part 2-(by Harishchandra Srivastava)
- 3. Sangeet Nritya Kathak-(by Dr. Vidhi Nagar)
- 4.Nritya Nibhandh- (by Dr.Puru Dadheech)
- 5. KathakNritya Shailly mein prayukta vibhinna gayan vidhaye- (By-Dr.Amrapali Trivedi)

	Session: 2025-26				
	PartA - Introductio	n			
Subject Kathak					
Semester	VIII	VIII			
Name of the Course	Kathak Stage Performance				
Course Code	B23-PAS-835				
CourseType:	PC-PH2				
Level of the course (As per Annexure-I	400-499				
Pre-requisite for the course (ifany)	NA				
<ul> <li>CourseLearningOutcomes(CLO):</li> <li>After completing this course the learner will be able to:</li> <li>1.Enhance Creativity and systematic improvisation ability in students.</li> <li>2.Ability to performVarious Semi Classical, folk an Light dance.</li> <li>3. Develops Confidence about citation composition different talas .</li> <li>4. Develop the knowledge about th performance in rare talas as well as teen taal.</li> <li>5*Develop confidence to perform as a musically matu and sensible artist.</li> </ul>					
Credits	Theory	Practical	Total		
	0	4	4		
Contact Hours	0	4	4		
Max. Marks:100 Internal Assessment Marks:30 End Term Exam Marks: 70		Time: 3 Hours			
Par	tB-Contents of the	Course			

	Instructions for Paper- Setter There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.			
Unit	Topics	Contact Hours		
Ι	1.Anyone Abhinaya Paksha (Thumari/Dadra/Gazal/Bhajan/Hori/Bhakti Pad) .	22		
II	1.One Tarana/Sargam/Tirwat/Chaturang in Teentaal.	22		
III	1.Practical demonstration of any one Hindi Cinema based on the following Category. a)Semi Classical Dance b)Contemporary/Light Dance/Folk based dance.	23		
IV	<ul> <li>Rudra Taal or Ras Taal or Teen Taal</li> <li>1)Stuti /Vandana</li> <li>2) Tatkar-Thah,Dugun,Tigun and Chaugun With Palta/Ladi</li> <li>3)Thaat</li> <li>4)Amad</li> <li>5)Paranjudi Amad</li> <li>6)Tihayi &amp; Chakkardar Tihayi</li> <li>7)Sadi Paran &amp; Tishra Jati Paran</li> <li>8)Chakkardar Paran</li> <li>9)Anagat/Ateet Tukda</li> <li>10)Chakkardar Toda/Tukda</li> <li>11)Parmelu</li> <li>12)Special Bandish of Jaipur Gharana</li> <li>13)Kavitta</li> </ul> <b>Teentaal</b> <ul> <li>14) Footwork ladi/Chalan</li> <li>15)Uthaan</li> <li>16)Two example of Jati &amp; Yati</li> <li>17)Tatkar of Boljati (Tisra,Chatusra,Khand, Mishra,Sankirna etc).</li> <li>18)Farmaishi/Kamali</li> <li>19)Kramlaya upto athgun</li> <li>20)Any One Gatbhav/ Gatnikas</li> </ul>	23		

Suggested Evaluation Methods					
<pre>InternalAssessment:15 &gt; Theory 15 • Class Participation: 4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam: 7</pre>	End Term Examination: 70 (35+35*)				
<ul> <li>Practicum 15</li> <li>Class Participation: 05</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>					
Part C-Learning Resources					
Recommended Books/e-resources/LMS:					
<ol> <li>Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)</li> <li>Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)</li> <li>Aitihasik Paripekshya me Kathak Nritya (By. Dr. Maya Tak)</li> <li>Kathak Saundrayatmak Shashtriya Nritya (By- Shikha Khare)</li> <li>Kathak Nritya (By- Dr. Laxmi Narayan garg)</li> <li>Kathak Gyaneshwari (By- Pt. Tirath Ram Azad)</li> <li>Kathak Kalapdrum (By- Dr. Chetna JyotishiBeohar)</li> <li>Kathak (Indian Classical Dance series) – (by Shovana Narayan)</li> <li>Abhinaya Darpan (by- Dr. Puru Dadheech)</li> </ol>					

## KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme)

# Under NEP-2020 W.E.F. 2023-24

		Sessio	n: 2026-27			
	]	Part A–	Introductio	n		
Subject	Subject			Kathak		
Semeste	r		VIII			
Name of	the Course		Projects / I	Dissertations		
Course (	Code		B23-PAS-8	836		
	Sype: C/MDC/CC- C/VOC/DSE/PC/AEC/VAC	)	Projects / I	Dissertations		
Level of	the course (As per Annexu	re-I	500-599			
Pre-requi	isite for the course (if an	iy)	NA			
Course Le	arning Outcomes(CLO):		able to: 1. Enhai skill, a		edge about writing h, and developing	
Credits:	12(8+4)	Diss	ertation	Viva -voce	Total	
			8	4	12	
Contact	Hours		-	-	-	
Max. M	arks: 300(200 Dissertatio	n+100 V	Viva voce)	Time: 6 Hours		
	Part	B- Con	tents of the	Course		
Unit		Тор	bics		Contact Hours	
I	Student has to submit a pages) in a print form be Areas for project : 1. Classical		+			

Recomm	Part C-Learning Resources ended Books/e-resources/LMS:	
		Examination: 300(200+100)
		End Term
	Suggested Evaluation Methods	
	<ol> <li>Coverage of musical competition, concerts /event or associated areas with written report and video C.D.( if required)</li> </ol>	
	5. Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas	
	4. Western Music	
	3. Folk and Light Music	
	2. Semi Classical Music	

Student can consult with Nobel laureates, and he /she can take assistance of related literature, books, epics, E- resources.

	Session: 2026-27			
	PartA - Introductio	n		
Subject Kathak				
Semester	IX			
Name of the Course	History and Development of Dance in Purans			
Course Code	B23-PAS-931			
CourseType:	CC-PG1			
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	<ol> <li>Develops intere reference in Pur</li> <li>Ability to write layakaries.</li> <li>Knowledge of 4 .Enhance the Kr</li> </ol>	is course the learner w st about the knowledg cans. down various talas in Granthas related to Da nowledge of Notation lity to perform kathak	e of dance different nce. System.	
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100(50+50*) Internal Assessment Marks:30( End Term Exam Marks:70(35+	-	Time: 3 Hours		
P	artB-Contentsofthe C	Course		
There shall be Nine Question compulsory. The Candidate is require		e must be objective ty stions in all,selecting		

Unit	Topics	Contact Hours
Ι	<ol> <li>Dance references in Purans (Kalika,Harivansh, Shiva).</li> <li>Comparative Study of Rasleela and Raasnritya.</li> </ol>	08
II	<ol> <li>Role of Ballet dances in the development of Indian Ballet and dance drama tradition .</li> <li>Knowledge of Natyashastra according to chapterization.</li> </ol>	08
III	<ol> <li>Study of Mandal ,Sthanak ,Bhramari &amp; Padbheda according to Abhinaya Darpan</li> <li>Life Sketches of Bharat Muni and Nandikeshwar with Special reference to the Litrary contribution in Music and Dance.</li> </ol>	07
IV	<ol> <li>Notation of thah,dugun ,tigun and chaugun following taal –Basant Taal and Chautaal.</li> </ol>	07
	<ol> <li>Notation of composition in Ashtmangal and Teen Taal prescribed in the syllabus of practical.</li> </ol>	
V	<ul> <li>* Practical</li> <li>Study of Ashtamangal or Teen taal <ol> <li>Tatkar-Thah,Dugun,Tigun and Chaugun</li> <li>Thaat</li> <li>Amad</li> <li>Tihayi</li> <li>Sadi Paran</li> <li>Chakkardar Toda//Tukda</li> <li>Parmelu</li> <li>Gat Nikas in Teen Taal</li> <li>Stuti/Vandana/Bhajan</li> </ol> </li> </ul>	60
	SuggestedEvaluationMethods	
> T • • > P	halAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Tracticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

## **Recommended Books/e-resources/LMS:**

- 1. Purano mein Nritya ke Tatva-(by Dr.Neeta Gaharwar)
- 2. Nritya Nibandh (by- Dr. Puru Dadheech)
- 3. Kathak Nritya Shiksha part-1 (by. Dr.Puru Dadheech)
- 4. Kathak Nritya Shiksha part-2 (by- Dr.Puru Dadheech)
- 5. Kathak Nritya (By-Dr.Laxmi Narayan Garg)

	Session: 2026-27			
	PartA - Introductio	on		
Subject Kathak				
Semester	IX			
Name of the Course	Aesthetic of Dance	e in Purans		
Course Code	B23-PAS-93	B23-PAS-932		
CourseType:	CC-PG2	CC-PG2		
Level of the course (As per Annexure-I 500-599				
Pre-requisite for the course (ifany)	NA			
<ul> <li>CourseLearningOutcomes(CLO):</li> <li>After completing this course, the learner will be able to: <ol> <li>Enhance the knowledge of aesthetics.</li> <li>To Develops the interest towords technical terms related to dance performance and study of Raas Sutra and its exposition .</li> <li>Knowledge of recite the Other Talas as well as Teentaal.</li> <li>Knowledge of basic Layakari of Taals.</li> <li>Enhance the confidence to Perform Kathak in other Taals as well as Teen taal .</li> </ol> </li> </ul>				
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50*) Internal Assessment Marks:30 End Term Exam Marks:70 (35-		Time: 3 Hours		
Pa	artB-Contentsofthe C	Course		
There shall be Nine Questions compulsory. The Candidate is requ		ne must be objective questions in all,selec		

from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	<ol> <li>1)Study of Asanyukta Hasta Mudra according to Natyashastra.</li> <li>2)Stydy of Sanyukta Hasta Mudra according to Natyashastra.</li> </ol>	08
II	<ol> <li>Study of Shirobhed according to Natyashastra.</li> <li>Rassutra Bharat and its exposition and elaboration by various commentators,viz.,Bhatt Lollata &amp; Sri Shankuka.</li> </ol>	08
III	<ol> <li>Brief Study of Abhinaya ,its four aspects and Detail of Angikabahinaya.</li> <li>Detail study of Aharyabhinaya &amp; Satvikabhinaya.</li> </ol>	07
IV	1)Ability to Write the notation Thah, Dugun, Tigun and chaugun of the following Taal- i)Matt taal ii) Tilwara Taal	07
V	<ul> <li>*Practical</li> <li>Study of Ashtamangal or Teen Taal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries With Ladi/Palta</li> <li>2. Two Thaat &amp;Tihai</li> <li>3. Paranamad</li> <li>4. Ateet/Anagat Tukda</li> <li>5.Special bandish of Lucknow/Jaipur gharana</li> <li>6. Kavitta</li> <li>7.Example of Jati /Yati.</li> <li>8. One Gat Nikas in teen taal.</li> <li>9.Bhajan/Stuti/Vandana</li> </ul>	60
	SuggestedEvaluationMethods	
> ] • • > I	nalAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

# **Recommended Books/e-resources/LMS:**

1. Kathak SaundrayatmakShashtriya Nritya (By-Shikha Khare)

2. Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)

3. Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)

4. Singing Syllables Aesthetic of Kathak Dance-Sushil Kumar Saxena

5. Sangeet evam Nritya Kalaye-Kal Aaj Aur Kal-(by Prof. Dr.Bhavana Grover)

6.Nritya Nibandh-(by Dr.Puru Dadheech)

7.Aesthetic of Indian Folk Dance-(by Projesh Banerji)

	Under		<u>2020 W.E.F.</u> ion: 2026-27	2023-24	
			- Introductio	'n	
Subjec			Kathak	11	
			IX		
	of the Course			Aspects of Clas	sical Dance
	e Code		B23-PAS-93	-	
			CC-PG3	5	
	e Type:				
	of the course (As per Annexu		500-599		
Pre-rec	quisite for the course (ifan	y)	NA		
2. D th 3. K 4. K 5*S			nterdisciplinary Aspects of Indian dance. Develop aptitude about the application of different heoretical Aspects. Knowledge of Other Dance Forms. Knowledge of Theka and Nagma. Students able to learn how to perform Kathak on Stage.		
Credit	ts		Theory	Practical	Total
			2	2	4
Conta	ct Hours		2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30(15+50*) End Term Exam Marks:70(35+35*)			)	Time: 3 Hours	
	Part	t <b>B-Co</b>	ntents of the (	Course	
comp	here shall be Nine Questions; ulsory.The Candidate is requi	Questi ired to nit.All	attempt Five c questions carr	e must be object	electing one question
Unit		Topi	ICS		Contact Hours
Ι	1)Music Therapy with spec 2)Psycology of audience			-	08

audience.

II	<ul> <li>1)Taal Das Prana in general with a detailed study of Graha,Jati &amp; Yati.</li> <li>2)Detail study of Tribal dances of India.</li> </ul>	08
III	<ol> <li>Social, religious, political, geographical and Cultural impact on Indian dances.</li> <li>Renowned Indian innovators and Choreographers in field of Kathak .</li> </ol>	07
IV	<ol> <li>Notation of Thah,Dugun ,Tigun and Chaugun of following taal –Jaimangal Taal and Panchamsawari taal.</li> <li>Notation of composition in prescribe taal Shikhar taal or Teentaal.</li> </ol>	07
V	<ul> <li>* Practical</li> <li>Study Of Shikhar taal or Teentaal</li> <li>1) Tatkar-Thah,Dugun,Tigun and Chaugun</li> <li>2) Two Thaat</li> <li>3)Amad</li> <li>4)Tihayi/Chakkardar Tihayi</li> <li>5)Sadi Paran</li> <li>6)Chakkardar Toda//Tukda</li> <li>7)Parmelu</li> <li>8)Gat Nikas in Teen Taal</li> <li>9)Stuti/Vandana/Bhajan</li> </ul>	60
	Suggested Evaluation Methods	
> ] > ]	nalAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)
> ] > ]	<ul> <li>Theory 15</li> <li>Class Participation: 5</li> <li>Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>Mid-Term Exam:</li> <li>Practicum 15</li> <li>Class Participation: 05</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> </ul>	Examination:
> ] > ]	<ul> <li><b>Theory 15</b></li> <li>Class Participation: 5</li> <li>Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>Mid-Term Exam:</li> <li><b>Practicum 15</b></li> <li>Class Participation: 05</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>	Examination:

Session: 2026-27				
PartA - Introduction				
Subject	Kathak			
Semester	IX			
Name of the Course	Study of Composit	Study of Compositional Pattern of Kathak		
Course Code	B23-PAS-934	4		
CourseType:	DSE-PG1	DSE-PG1		
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Develop the Knowledge to make a composition in Kathak Dance.</li> <li>2. Develop the knowledge of presentation any other pads of Meera or Kabir das ji's dohe.</li> <li>3. Knowledge of Other Talas in Kathak Dance.</li> <li>4. Knowledge of Layakari of Taal in Kathak Dance.</li> <li>5*.Enhance the confidence to Perform some advance patterns of Kathak on Stage.</li> </ul>			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50*) Internal Assessment Marks:30 ( End Term Exam Marks:70 (35+		Time: 3 Hours		

	<b>PartB-Contents of the Course</b>			
Instructions for Paper- Setter There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.				
Unit	Topics	Contact Hours		
Ι	<ol> <li>Learn techniques to make a composition.</li> <li>Definition of Amad, Tukra , Chakkardar tukra, Tihayi, chakkaradar tihayi. Paran, Chakkardar Paran with example etc.</li> </ol>	08		
II	<ol> <li>Self composed dance composition-Five Nrittang Composition in any Teen taal.</li> <li>Self composed dance composition -Five Nrittang Composition in any other taal.</li> </ol>	08		
III	<ol> <li>Presentation(Bhav) on any choose Nritya Abhinaya Paksh- (Thumari/Dadra/Gazal/Kajri/Hori/Bhajan/Bhakti Pad)etc</li> <li>Presentation (Bhav)on any one –Meera ke pad or Kabir ke dohe.</li> </ol>	07		
IV	<ol> <li>Ability to Write the notation Thah, Dugun, Tigun and chaugun of the following Taal- i)Jhumra Taal ii) Deepchandi Taal</li> <li>Ability to Notation of composition in Prescribe taals Shikhar Taal or Teen taal.</li> </ol>	07		
V	<ul> <li>*Practical</li> <li>Study of Shikhar taal or Teentaal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta</li> <li>2. Two Thaat &amp;Tihai</li> <li>3. Ateet /Anagat Tukra</li> <li>4.Special bandish of Lucknow/Jaipur</li> <li>Gharana</li> <li>5.Kavitta</li> <li>6.Example of Jati /Yati</li> <li>7. One Gat Nikas in teen taal.</li> <li>8.Bhajan/Stuti/Vandana</li> </ul>	20		

Suggested Evaluation Methods					
InternalAssessment:30 (15+15*) > Theory 15 <ul> <li>Class Participation: 5</li> <li>Seminar/presentation/assignment/quiz/class test etc.: 10</li> <li>Mid-Term Exam:</li> </ul> > Practicum 15 <ul> <li>Class Participation: 05</li> </ul>	End Term Examination: 70 (35+35*)				
<ul> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul> PartC-Learning Resources					
Recommended Books/e-resources/LMS:					
<ol> <li>Kathak Dance Syllabi Part-1(by- Dr. Puru Dadheech)</li> <li>Kathak Dance Syllabi Part- 2 (by- Dr. Puru Dadheech)</li> <li>KATHAKVOLUME-1 A THEORETICAL &amp; PRACTICAL GUIDE-(by Marami Medhi)</li> <li>Kathak Nritya Shiksha part-1(by Dr.Puru Dadheech)</li> <li>Kathak Nritya Shiksha part-2(by Dr.Puru Dadheech)</li> <li>Kathak Gyaneshwari ( By- Pt. Tirath Ram Azad)</li> <li>Kathak Kalapdrum ( By- Dr. Chetna JyotishiBeohar)</li> </ol>					

	Session: 2026-27	1		
PartA - Introduction				
Subject	Kathak			
Semester	IX			
Name of the Course	Kathak Stage Pe	Kathak Stage Performance		
Course Code	B23-PAS-9	B23-PAS-935		
CourseType:	PC-PG1			
Level of the course (As per Annexure-I	400-499			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	After completing this course the learner will be able to:1. Ability to perform compelet Kathak dance solo			
	performan	ce for 30-35 minute	s.	
	2. Knowledge o	f Folk Dances .		
	3. Knowledge o	f Other Dance Form	IS.	
	4. Develops the	aptitude of creativit	y and systematic	
	improvisat	ion ability among st	udents of Kathak	
	dance.			
Credits	Theory	Practical	Total	
	0	4	4	
Contact Hours	0	4	4	
Max. Marks:200(100+100*) Internal Assessment Marks:60( End Term Exam Marks:140(70		Time: 3 Hours		

	PartB-Contentsofthe Course				
	Instructions for Paper- Setter There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.				
Unit	Topics	Contact Hours			
Ι	1.Anyone Abhinaya Paksha (Thumari/Dadra/Gazal/Bhajan/Hori/Bhakti Pad).	22			
II	1.Practical Demonstration of any one folk based dance belong to any State of India.	22			
III	<ul> <li>1.Practical demonstration of any one Hindi</li> <li>Cinema based on the following Category.</li> <li>a)Semi Classical Dance</li> <li>b)Contemporary/Light Dance/Bollywood Dance</li> </ul>	23			
IV*	Ashtamangal or Shikhar or Teen Taal 1)Stuti /Vandana 2) Tatkar-Thah,Dugun,Tigun and Chaugun with Palta/Ladi 3)Thaat 4)Amad 5)Paranjudi Amad 6)Tihayi & Chakkardar Tihayi 7)Sadi Paran & Chakkardar Paran 8)Anagat/Ateet Tukda 9)Chakkardar Toda/Tukda 10)Parmelu 11)Special Bandish of Jaipur/Lucknow Gharana 12)Kavitta 13)One Tarana /Sargam/Tirwat/Chaturang in any Taal	23			
	<b>Teentaal</b> 14) Footwork-Ladi 15)Two example of Jati & Yati 16)Tatkar of Boljati-(Tisra,Chatusra,Khand,Sankirna etc.) 17)Farmaishi/Kamali 18)Kramlaya upto athgun 19)Gatbhav on anyone Nayika of Ashtanayika/Makhanchori/any other/Gatnikas				

SuggestedEvaluationMethods					
InternalAssessment:15 ➤ Theory 15 • Class Participation:4 • Seminar/presentation/assignment/quiz/class test etc.: 4 • Mid-Term Exam:7	End Term Examination: 70 (35+35*)				
<ul> <li>Practicum 15</li> <li>Class Participation: 05</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>					
PartC-Learning Resources					
Recommended Books/e-resources/LMS:					
<ol> <li>Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)</li> <li>Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)</li> <li>AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)</li> <li>Kathak SaundrayatmakShashtriya Nritya ( By- Shikha Khare)</li> <li>Kathak ( Indian Classical Dance series) – ( by Shovana Narayan)</li> <li>Abhinaya Darpan ( by- Dr. Puru Dadheech)</li> </ol>					

## KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme)

Under NEP-2020 W.E.F. 2023-24

	Session: 2026-27			
Part A - Introduction				
Subject	Music ( Common in Vocal, Sitar , Tabla and Kathak)			
Semester	X			
Name of the Course	Research Methodology			
Course Code	B23-PAS-1001			
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-PG4			
Level of the course (As per Annexure-I	500- 599			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:         <ol> <li>Enhance his/her Knowledge about Research</li> <li>Enhance his/her Knowledge about methods of data collections</li> <li>Enhance his/her Knowledge about data analysis and research</li> <li>Enhance his/her Knowledge about research ethics and scientific writing</li> </ol> </li> </ul>			
	<ul> <li>5*</li> <li>1. Perform the specific composition in given ragas.</li> <li>2. Comparatively demonstrate the various ragas and Taalas.</li> <li>3. Demonstrate the given Taalas on hands.</li> </ul>			
Credits:4	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	

#### **Part B-Contents of the Course**

#### **Instructions for Paper- Setter**

- 1. There shall be Nine Questions in all.
- 2. The Question paper will be divided into five units.
- 3. Paper Setter has to set 2 questions from each unitof syllabus given below ,a total of 8questions from all 4 units.
- 4. The Question no. nine (Unit- V) will be and compulsory and covers the whole syllabus, itcontains 7 objective type questions of one marks each.
- 5. All questions Carry equal marks.

Unit	Topics	Contact Hours
Ι	1: Introduction to Research Methodology	8
	<ul> <li>The Nature of Research: Defining research, types of research (basic vs. applied, quantitative vs. qualitative), and the research process.</li> <li>Formulating a Research Question: Identifying researchable topics, developing clear and focused research questions, and hypotheses (if applicable).</li> <li>Literature Review: Importance of literature review, searching for relevant sources, critical evaluation of existing research.</li> </ul>	
II	2: Research Design and Methods	8
	<ul> <li>Research Designs: Exploring different research designs (experimental, quasi-experimental, survey, case study, etc.) based on research objectives.</li> <li>Sampling Techniques: Understanding sampling methods (probability vs. non-probability), sample size determination, and sampling bias.</li> <li>Data Collection Methods: Exploring various data collection methods (surveys, interviews, observations, document analysis) and choosing appropriate methods for specific research questions.</li> </ul>	
III	3: Data Analysis and Interpretation	7
	<ul> <li>Quantitative Data Analysis: Descriptive statistics (measures of central tendency and dispersion), basic statistical tests (hypothesis testing, correlation, etc.), and data analysis software.</li> <li>Qualitative Data Analysis: Techniques for analyzing qualitative data (coding, thematic analysis, narrative analysis)</li> </ul>	

	and using qualitative analysis software (optional). <b>Data Interpretation:</b> Drawing meaningful conclusions from analyzed data, identifying limitations, and discussing the implications of research findings.	
IV	4: Research Ethics and Scientific WritingResearch Ethics: Understanding ethical principles like informed consent, anonymity, confidentiality, and responsible conduct of research.Scientific Writing: Structure of a research paper (introduction, literature review, methodology, results, discussion, conclusion, references), academic writing style, and citation styles (APA, MLA, etc.).Research Communication: Effective presentation of research findings (oral presentations, posters, research reports).	7
V*	<ul> <li>V*</li> <li>1.Students have to prepare a Synopsis on any topic given by class teacher.</li> <li>2. Review of a Book</li> </ul>	
	Suggested Evaluation Methods	
• \$ • ] > Pr • \$	Class Participation: 4 Seminar/presentation/assignment/quiz/class test etc.:4 Mid-Term Exam: 7 Facticum: 15 Class Participation: 5 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	70 (35+35*)
	Part C-Learning Resources	
1.       2.         2.       1         3.       1         4.       1         5.       2         6.       1         7.       1         8.       2         9.       1         11.       1         12.       1	<ul> <li>Imended Books/e-resources/LMS:</li> <li>Sangeetanjali – Part (1-6) Pt. Omkar nath thakur</li> <li>Kramik Pustak Mallika- Part (1-6) V. N. Bhatkhande</li> <li>Raag Vigyan - Part (1-6) Pt. V. R. Patvardhan</li> <li>Raag Parichay Part (1-4) - Harishchand Shrivastav</li> <li>Abhinav Gitanjali (1-5) Pt. Ramashraye Jhaa</li> <li>Pranav Bharti – Pt. Omkar Nath Thakur</li> <li>Bhatkhande Sangeet Shastra- (1-4) V. N. Bhatkhande</li> <li>Sangeet Bodh – Shreedhar Sharad Chandra Pranjpayee</li> <li>Bhartiya Sangeet ka Itihas- Shreedhar Sharad Chandra Pranjpe</li> <li>Bhartiya Sangeet ka Itihas- Thakur Jaidev Singh</li> <li>Bhartiya Sangeet Ratna- Laxmi Narayan Garg</li> <li>Bhartiya sangeet Vadhya – Pt. Lal Mani Mishra</li> </ul>	
	Samgaan – Prof. Pankej Mala Sharma	

	Session: 2026-27				
PartA - Introduction					
Subject	Subject Kathak				
Semester	Х	X			
Name of the Course	Kathak Stage Per	Kathak Stage Performance			
Course Code	B23-PAS-83	B23-PAS-835			
CourseType:	PC-PG2	PC-PG2			
Level of the course (As per Annexure-I	500-599				
Pre-requisite for the course (ifany)	NA				
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course the learner will be able to:</li> <li>1.Enhance Creativity and systematic improvisation ability in students.</li> <li>2.Ability to performVarious Semi Classical, folk and Light dance .</li> <li>3. Develops Confidence about citation composition in different talas .</li> <li>4. Develop the knowledge about th performance in rare talas as well as teen taal.</li> </ul>				
	5*Develop confi and sensibl	dence to perform as e artist.	a musically mature		
Credits	Theory	Practical	Total		
	0	4	4		
Contact Hours	0	4	4		
Max. Marks:200(100+100*) Internal Assessment Marks:60( End Term Exam Marks:140( 7)		Time: 6 Hours			
Pa	artB-Contentsofthe (	Course			

	<u>Instructions for Paper- Setter</u> There shall be Nine Questions;Question number one must be objective type which is compulsory.The Candidate is required to attempt Five questions in all,selecting one question from each unit.All questions carry equal marks.		
Unit	Topics	Contact Hours	
Ι	1.Anyone Abhinaya Paksha (Thumari/Dadra/Gazal/Bhajan/Hori/Bhakti Pad) .	22	
II	1.One Tarana/Sargam/Tirwat/Chaturang in Teentaal.	22	
III	<ol> <li>Practical demonstration of any one Hindi Cinema based on the following Category.</li> <li>a)Semi Classical Dance</li> <li>b)Contemporary/Light Dance/Folk based dance.</li> </ol>	23	
IV	Rudra Taal or Ras Taal or Teen Taal 1)Stuti /Vandana 2) Tatkar-Thah,Dugun,Tigun and Chaugun With Palta/Ladi 3)Thaat 4)Amad 5)Paranjudi Amad 6)Tihayi & Chakkardar Tihayi 7)Sadi Paran & Tishra Jati Paran 8)Chakkardar Paran 9)Anagat/Ateet Tukda 9)Chakkardar Toda/Tukda 10)Parmelu 11)Special Bandish of Jaipur Gharana 12)Kavitta Teentaal 13) Footwork ladi/Chalan 14)Uthaan 15)Two example of Jati & Yati 16)Tatkar of Boljati(Tisra,Chatusra,Khand, Mishra,Sankirna etc). 17)Farmaishi/Kamali 18)Kramlaya upto athgun 19)Any one advance gat Nikas/gat bhav.	23	

SuggestedEvaluationMethods		
<pre>InternalAssessment:15</pre>	End Term Examination: 70 (35+35*)	
<ul> <li>Practicum 15</li> <li>Class Participation: 05</li> <li>Seminar/Demonstration/Viva-voce/Lab records etc.: 10</li> <li>Mid-Term Exam:</li> </ul>		
PartC-Learning Resources	·	
Recommended Books/e-resources/LMS:		
<ol> <li>Kathak Nritya Shiksha Part-1(by- Dr. Puru Dadheech)</li> <li>Kathak Nritya Shiksha Part- 2 (by- Dr. Puru Dadheech)</li> <li>AitihasikParipekshya me Kathak Nritya ( By. Dr. Maya Tak)</li> <li>Kathak SaundrayatmakShashtriya Nritya ( By- Shikha Khare)</li> <li>KathakNritya ( By- Dr. Laxmi Narayan Garg)</li> </ol>		

	Session: 2026-27			
	PartA - Introduction	n		
Subject	Kathak			
Semester	X			
Name of the Course	Study of Folk Dan	Study of Folk Dances of Different Zone of India		
Course Code	B23-PAS-10	B23-PAS-1032		
CourseType:	CC-PG5			
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Knowledge of Folk Instruments.</li> <li>2. Knowledge of different state Folk Dances.</li> <li>3. Knowledge of Layakaries of Aad,Kuad and Biad of Talas</li> <li>4. Enhance the practical knowledge in different taals.</li> <li>5*.Perform advanced composition of Kathak on Stage</li> </ul>			
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50*) Internal Assessment Marks:30 End Term Exam Marks:70 (35-		Time: 3 Hours		
	artB-Contentsofthe (	Course		
In There shall be Nine Question compulsory.The Candidate is req		ne must be objective ty questions in all,selecti		

from each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
Ι	1) Detail study of Folk Dance with comparative study of classical dance.	08
	2) Study of Folk instruments.	
II	1) Folk Dances of Jammu and Kashmir(Five).	08
	2) Folk Dances of Maharashtra, Assam(Five).	
III	1) Folk dance -Chhau dance.	07
	2)Folk dance-Gottipua.	
IV	Notation of all Composition mentioned following taals-	07
	Teentaal or Rudra. Notation of Aad, Kuad and Biad in Teen taal.	
V	<ul> <li>*Practical</li> <li>Study of Rudrataal or Teentaal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and Chaugun Layakaries with Ladi/Palta</li> <li>2. Two Thaat &amp; Tihai</li> <li>3. Ateet /Anagat Tukda</li> <li>4.Special bandish of Jaipur /Lucknow gharana</li> <li>5. One chakkardar Paran</li> <li>6. Kavitta</li> <li>7.Example of Jati / Yati</li> <li>8. One Gat Nikas in teen taal.</li> <li>9.Bhajan/Stuti/Vandana</li> </ul>	60
	SuggestedEvaluationMethods	
> T •	heory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)
•	racticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	

### **Recommended Books/e-resources/LMS:**

1. Bharat ke Lok Nritya –(by Prof.Sharif Muhammad)

2. Bharat ke Mukhya Lok Nritya-(by Dr.Sunita Shrimali)

3. Bharat ke Lok Nritya –( by Vishwamitra Sharma)

4.Bharat ke Lok Nritya –(by Laxmi Narayan Garg)

5. Tribal Dances of India- (by Robin D Tribhuwan & Preeti R Tribhuwan)

6.Kathak Nritya Shiksha part -1( by Dr.Puru Dadheech)

7.Kathak Nritya Shiksha part-2(by Dr.Puru Dadheech)

	Session: 2026-27		
	PartA - Introductio	n	
Subject	Kathak		
Semester	X		
Name of the Course	Principal and Techniques of Stage Performance		
Course Code	B23-PAS-833		
CourseType:	CC-PG6		
Level of the course (As per Annexure-I	500-599		
Pre-requisite for the course (ifany)	NA		
CourseLearningOutcomes(CLO):	1 0	this course the learnerse of preparation of	er will be able to:
	-	se of selecting the ite and the selecting the ite	
	-	Makeup,Costume ar sion of programme.	-
	4.Knowledge of 1	Notation of compos	sition.
	5*Students able to confidently performKathak on Stage.		
Credits	Theory	Practical	Total
	2	2	4
Contact Hours	2	4	6
Max. Marks:100(50+50*) Internal Assessment Marks:30( End Term Exam Marks:70(35+	-	Time: 3 Hours	·

	PartB-ContentsoftheCourse		
	Instructions for Paper- Setter nere shall be Nine Questions;Question number one must be objec alsory.The Candidate is required to attempt Five questions in all,s from each unit.All questions carry equal marks.		
Unit	Topics	Contact Hours	
Ι	<ul><li>1)Detail Study of the sense of preparation in presenting the programme</li><li>2)Impact of the place of performance of dance.</li></ul>	08	
II	<ol> <li>1)Knowledge and Selection of the items according to occasion of dance performance.</li> <li>2)sense of the division of time in presenting the programme.</li> </ol>	08	
III	<ol> <li>1)Impact of Make-up,CostumeandJwellery in dance.</li> <li>2)Detail Study of Rasa and Bhav .</li> </ol>	07	
IV	<ol> <li>Notation of composition of taalRaas or Teentaal.</li> <li>Notation of Layakari of Thah,Dugun ,Tigun and Chaugun in Raastaal.</li> </ol>	07	
V	*Practical Study OfRaastaalor Teen taal	60	
	<ol> <li>Tatkar-Thah,Dugun,Tigun and Chaugun</li> <li>Thaat</li> <li>Amad</li> <li>Tihayi/Chakkardartihayi</li> <li>SadiParan</li> <li>Chakkardarparan</li> <li>Chakkardar Toda//Tukda</li> <li>Parmelu</li> <li>Gat Nikas in Teen Taal</li> <li>Stuti/Vandana/Bhajan</li> </ol>		
	SuggestedEvaluationMethods		
> T • • > P	halAssessment:15 Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: racticum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)	

# **Recommended Books/e-resources/LMS:**

- 1. KathakNrityaShiksha Part-1(by- Dr. PuruDadheech)
- 2. KathakNrityaShiksha Part- 2 (by- Dr. PuruDadheech)
- 3. KATHAK VOLUME-1 A THEORETICAL & PRACTICAL GUIDE(by MramiMedhi)
- 4. KathakNritya ( By- Dr. Laxmi Narayan Garg)

	Session: 202	26-27		
	PartA - Intro	duction		
Subject	Kathak			
Semester	X			
Name of the Course	General Introduction of Vocal in Kathak.			
Course Code	B23-PAS-8	334		
CourseType:	DSE-PG2			
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (ifany)	NA			
CourseLearningOutcomes(CLO):	<ul> <li>After completing this course, the learner will be able to:</li> <li>1. Knowledge of Music and its types – Classical,SemiClassical,Folk music and Light music.</li> <li>2. Knowledge of basic syllables of Vocal.</li> <li>3. Knowledge of Alankars of vocal.</li> <li>4.Knowledge of Importance of Vocal in Kathak.</li> </ul>			
	5*Perform som	e advance compositi	on in kathak.	
Credits	Theory	Practical	Total	
	2	2	4	
Contact Hours	2	4	6	
Max. Marks:100 (50+50*) Internal Assessment Marks:3 End Term Exam Marks:70 (3		Time: 3 Hours		
	PartB-Contentso	ftheCourse		
There shall be Nine Questi compulsory.The Candidate is requ		ber one must be object ve questions in all,sel	• 1	

each unit.All questions carry equal marks.

Unit	Topics	Contact Hours
I	<ol> <li>Definition of Music and its types Classical music,Semi Classical ,Folk music and Light music.</li> <li>Definition of Naad and its types Aahat and AnahatNaad.</li> </ol>	08
Π	<ol> <li>Definition of Shruti ,swar ,shuddhswar , vikritswar,dhwani,kampan.</li> <li>Detail Study of Saptak and its types Madhya,Mandra and Taarsaptak.</li> </ol>	08
III	<ol> <li>Presentation on Compositionlike</li> <li>Bhajan/Stuti/Vandana/Bhakti Pad etc.</li> <li>Meaning , Definition and types of Alankar.</li> </ol>	07
IV	1)Fivefilmi songs based on semi classical. 2)Importance of Vocal(Gayan) in kathak Dance.	07
V	<ul> <li>*Practical</li> <li>Study of Raastaalor Teentaal in detail-</li> <li>1. Tatkar in Thaah, Dugun, and ChaugunLayakaries with Ladi/Palta</li> <li>2. Two Thaat&amp;Tihai</li> <li>3.Ateet and AnagatTukda</li> <li>4.Specialbandish of Lucknow /Jaipur gharana.</li> <li>5.Kavitta</li> <li>6.Example of Jati/Yati</li> <li>7. One Gat Nikas in teen taal.</li> <li>8.Bhajan/Stuti/Vandana</li> </ul>	60
	SuggestedEvaluationMethods	
> ] > F •	nalAssessment:30 (15+15*) Theory 15 Class Participation: 5 Seminar/presentation/assignment/quiz/class test etc.: 10 Mid-Term Exam: Practicum 15 Class Participation: 05 Seminar/Demonstration/Viva-voce/Lab records etc.: 10 Mid-Term Exam:	End Term Examination: 70 (35+35*)

### **Recommended Books/e-resources/LMS:**

# 1.Raag Parichay Part 1-(by HarishchandraSrivastava)

2.RaagParichay Part 2-(by HarishchandraSrivastava)

3. SangeetNrityaKathak-(by Dr. Vidhi Nagar)

4.Nritya Nibhandh- (by Dr.PuruDadheech)

5. KathakNrityaShaillymeinprayuktavibhinnagayanvidhaye- (By-Dr.AmrapaliTrivedi)

# KURUKSHERTRA UNIVERSITY KURUKSHETRA Syllabus and Course of Reading for Master of Performing Arts (5 Year Integrated Programme)

Under NEP-2020 W.E.F. 2023-24

	Session: 2026-27			
	Part A–Introductio	n		
Subject	Kathak			
Semester	X			
Name of the Course	Projects / Dissertati	Projects / Dissertations		
Course Code	B23-PAS-1036			
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	Projects / Dissertations			
Level of the course (As per Annexure-I	500-599			
Pre-requisite for the course (if any)	NA			
Course Learning Outcomes(CLO):	After completing this course, the learner will be able to: 1. Enhance his/her Knowledge about writing skill, analytical approach, and developing own vision to explain comprehensively.			
Credits: 12(8+4)	Dissertation	Viva -voce	Total	
	8	4	12	
Contact Hours	-	-	-	
Max. Marks: 300(200 Dissertation	on+100 Viva voce)	Time: 6 Hours	1	

Unit	Topics	Contact Hours
Ι	Student has to submit a project report /dissertation (60 to 80 Pages) in a print form before practical exam. Areas for project :	
	<ol> <li>Classical</li> <li>Semi Classical Music</li> <li>Folk and Light Music</li> <li>Western Music</li> <li>Devotional Music / Sufi Music/ Shrimad Bhagwad Geeta Shlokas</li> <li>Coverage of musical competition, concerts /event or associated areas with written report and video C.D.( if required)</li> </ol>	
	Suggested Evaluation Methods	
		End Term Examination: 300(200+100)
	Part C-Learning Resources	
Stud	ended Books/e-resources/LMS: dent can consult with Nobel laureates, and he /she can take a rature, books, epics, E- resources.	assistance of rela