SWAMI VIVEKANAND SUBHARTI UNIVERSITY

UGC Approved Meerut

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THREE + ONE YEAR UNDERGRADUATE PROGRAMS AS PER

NEP-2020

BPA- Performing Arts
(Indian Classical Dance kathak, Hindustani classical Vocal)

Bachelor of Performing Arts, Ordinance No.V 78(B)

Faculty of Fine Arts

SWAMI VIVEKANAND SUBHARTI UNIVERSITY

Meerut

Effective from Session 2024-25

National Education Policy-2020

Common Minimum Syllabus for all U.P. State Universities

Semester-wise Titles of the Papers in U.G. Programme (Indian Classical Dance - Kathak)

Each academic year shall consist of two semesters: Odd Semesters (I, III, V, VII) from July to December andEvenSemesters (II, IV, VI, VIII) from Januaryto June.

The Four-Year Undergraduate Programme (FYDP)will consist following courses spanning over eight semesters:

SEMESTER-I

SINo.	NameoftheCourse	Type of Course	Subject Code	L-T-P	Credits	Marks
i.	Practical : Viva Voce (kathak)	MJC-1	BPAK-111	2-0-4	4	100
2.	History & Theoretical Aspect of Classical Dance Kathak-1	MJC-2	BPA K 101	3-0-0	3	100
3.	Practical: Stage Performance	MIC-1	BPAK-112	2-0-4	4	100
4.	Tabla and Applied Theory of Kathak -1	MIC-2	BPAK-102	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-1	BPAK-113	1-0-4	3	100
6.	Ability Enhancement Course-(English Communication Skill)	AEC-1	AEC-1	2-0-0	2	100
7	Skill Enhancement Course: Stage make- up	SEC-1	BPAK-114	2-0-2	3	100
8.	Tradition of Indian Music and Dance	VAC-1	BPAK-VAC-1	2-0-2		100
						TotalCredits-25

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SEMESTER-II

SINo.	NameoftheCourse	Type of Course	Subject Code	L-T-P	Credits	Marks
1.	Practical : Viva Voce	MJC-3	BPAK-211	2-0-4	4	100
2.	History & Theoretical Aspect of Classical Dance Kathak-2	MJC-4	BPA K 201	3-0-0	3	100
3.	Practical: Stage Performance	MIC-3	BPAK-212	2-0-`4	4	100
4.	Tabla and Applied Theory of Kathak -2	MIC-4	BPAK-202	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-2	BPAK-213	1-0-4	3	100
6.	Ability Enhancement Course- (Environmental Studies)	AEC-2	AEC-2	0-0-4	2	100
7	Skill Enhancement Course: Audio and Video Editing	SEC-2	BPAK-214	1-0-4	3	100
8.	Tradition of Indian Music and Dance	VAC-2	BPAK-VAC-2	1-0-4	3	100
						TotalCredits-25

Note: Exit option of students with U.G. Certificate: After completing I, II Semester earning full credits students will beawarded U.G. Certificate only if he or she takes oneVocationalCourse of 4 Credits (during summer vocation). This course will not be included in SGPA and CGPA Calculations.

SEMESTER-III

SINo.	NameoftheCourse	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical : Viva Voce	MJC-5	BPAK-311	1-0-8	5	100
2.	Development of Indian stage, Nrityashastra	MJC-6	BPAK-301	3-0-0	3	100
3.	Practical: Stage Performance	MIC-5	BPAK-312	1-0-8	5	100
4.	Taal Shastra-1	MIC-6	BPAK-302	3-0-0	3	100

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5.	Tabla Practical Viva-Voce	MDC-3	BPAK-313	1-0-6	4	100
6.	Ability Enhancement Course- 3(Course on Disaster Risk Management)	AEC-3	AEC-3	2-0-0	2	100
7.	Photography & Videography	SEC-3	BPAK-314	1-0-4	3	100
						TotalCredits-25

SEMESTER-IV

SINo.	NameoftheCourse	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Viva Voce	MJC-7	BPAK-411	1-0-8	5	100
2.	Aesthetic Aspect of Dance.	MJC-8	BPAK-401	3-0-0	3	100
3.	Practical: Stage Performance	MIC-7	BPAK-412	1-0-8	5	100
4.	Taal Shastra-2	MIC-8	BPAK-402	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-4	BPAK-413	1-0-6	4	100
6.	Ability Enhancement Course-(Course on NCC/NSS/NGO'S/SCOUT GUIDES/SPORTS/CULTURL)	AEC-4	AEC-4	2-0-0	2	100
7.	Choreography/ Thumri-Dadra Practical	SEC-4	BPAK-414	1-0-4	3	100
						TotalCredits-2

Note: Exit option to students with U.G. Diploma: After completing I, 11,11 &IV Semester earning full credits, if astudent want to exit he or she willbe awarded U.G.Diploma only if he or she takes one Vocational Course of 4 credits (during summer vocation). This course will not be included in SGPA and CGPA Calculations.

SEMESTER-V

SINo.	NameoftheCourse	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva Voce	MJC-9	BPAK-511	3-0-6	6	100
2.	History and Aesthetical Study of Classical Dance	MJC-10	BPAK-501	3-0-0	3	100

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3.	Practical: Advance Stage Performance	MIC-9	BPAK-512	3-0-6	6	100
4.	Critical Study of Talas-1	MIC-10	BPAK-502	3-0-0	3	100
5.	Internship/ Swayam MOOC Course	INT-I	BPAK-513	0-2-0	2	100
						TotalCredits-20

SEMESTER-VI

SINo.	NameoftheCourse	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva Voce	MJC-11	BPAK-611	3-0-6	6	100
2.	Nritya Shastra	MJC-12	BPAK-601	3-0-0	3	100
3.	Practical: Advance Stage Performance	MIC-11	BPAK-612	3-0-6	6	100
4.	Critical Study of Talas-2	MIC-12	BPAK-602	3-0-0	3	100
5.	Portfolio Development	MIC-13	BPAK-613	1-0-2	2	100
						TotalCredits-20

Note: Exist option: Astudent may be awarded 3year U.G.Degree in the Major & Minor discipline, provided he/she earns all credits of I, II, III, IV, V & VI Semester.

SEMESTER-VII

SINo.	NameoftheCourse	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: AdvanceViva Voce	MJC-13	BPAK-711	2-0-6	5	100
2.	BhartiyashastriyaNrityakaItihas I	MJC-14	BPAK-701	2-0-0	2	100
3.	Practical: Advance Stage Performance	MIC-13	BPAK-712	2-0-6	5	100
4.	KathakNritya Shastra-1	MIC-14	BPAK-702	2-0-0	2	100
5.	Group Choreography Presentation (Practical Project)	MIC-15	BPAK-713	2-0-8	6	100
						TotalCredits-20

SEMESTER-VIII

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SINo.	NameoftheCourse	Type of Course	Course Code	L-T-P	Credits	Marks
I.	Practical: Advance Viva Voce	MJC-15	BPAK-811	2-0-6	5	100
2.	BhartiyashastriyaNrityakaltihas 2	MJC-16	BPAK-801	2-0-0	2	100
3.	Practical: Advance Stage Performance	MIC-16	BPAK-812	2-0-6	5	100
4.	KathakNritya Shastra-2	MIC-17	BPAK-802	2-0-0	2	100
5.	Research project/ Dissertation	RP-1	BPAK-813	0-0-12	6	100
						TotalCredits-20

Or *Exit with Bachelor's (Research) Degree in Performing Arts(Indian Classical Dance kathak)

Proposed Year wise Structure of UG Program in Performing Arts - Kathak

Program Outcomes (POs):

The Bachelor of Performing Arts (BPA) in Kathak equips students with a blend of intensive practical training and in-depth theoretical knowledge to become professional dancers, educators, and researchers.

1. **Artistic and technical mastery**
- **Performance technique:** Graduates can perform intricate footwork (*tatkar*), rhythmic compositions (*toda*, *paran*), dynamic turns (*chakkars*), and expressive storytelling (*gat bhav*) with accuracy, speed, and grace.
- **Choreography and improvisation:** The program develops the creative ability to choreograph original Kathak pieces and compose improvisational patterns, blending traditional elements with contemporary aesthetics.
- **Musical proficiency:** Students gain a deep understanding of the rhythmic cycles (*taals*), including *Teental*, *Jhaptal*, and *Dhamar*. They also learn to perform in synergy with accompanying instruments and vocal music, such as *thumri*.
- **Emotional expression (*Abhinaya*):** Graduates master facial expressions and hand gestures (*mudras*) to convey complex emotions (*bhav*) and narrate stories effectively through their performance.

2. **Theoretical and historical knowledge**
- **History and evolution:** Students learn about the history and evolution of Kathak, including the contributions of different *gharanas* (schools) like Lucknow and Jaipur, and the influence of the Mughal era.
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- **Classical texts:** The curriculum includes the study of ancient texts on dance, such as the *Natya Shastra* and *Abhinaya Darpan*, providing a theoretical foundation for their practical training.
- **Contextual awareness:** Graduates develop a strong understanding of how Kathak relates to Indian culture, philosophy, and other classical dance and music traditions.

3. **Professional and research competencies**
- **Professional readiness:** The program prepares students for a variety of careers as performers, choreographers, teachers, and arts administrators by fostering communication, discipline, and leadership skills.
- **Teaching and training:** Graduates acquire the skills necessary to teach Kathak to others at different levels, upholding the tradition of the *Guru-Shishya parampara* (teacher-disciple tradition).
- **Research skills:** Students learn to conduct research, document their work, and critically analyze performances, preparing them for higher studies and academic roles in the field.
- **Interdisciplinary and modern skills:** The program encourages collaboration with other artists and exposure to contemporary trends, including multimedia production, to prepare graduates for evolving industry demands.

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ANNEXURE-I

Year/ Semester: **FIRST/ FIRST**	**Course Type** **Ability Enhancement Course**
Subject: **ENGLISH**	
Course Code: - AEC-01	Course Title: **English Communication Skills**

Course Objectives:

1. To develop fundamental communication skills integral to personal, social and professional interactions
2. To develop the ability of sharing thoughts, emotions and ideas through various means o communication: both verbal and non-verbal.
3. To address various dimensions of communication skills through an interactive approach of teachin learning process
4. To enhance the ability to handle casual and formal situations in terms of personal and intellectua grooming.

Course Outcome:

After completion of the course the student will be able to:

CO1 -Project the first impression

CO2- Use polite expressions to establish basic social contact and to perform everyday function including making requests and offers, asking about price, ordering a meal, etc.

CO3- Students learn to use general, social and professional language.

CO4- Behave appropriately in social and professional circles.

Total No. of Lectures-Tutorials-Practical (in hours per week): **2-0-0=2**

Credit: 2 **Max. Marks: 30+70**

Unit	Topic	No. of Lectures 30
I	**Module-1 Grammar** • Sentence and kinds • Review –Parts of Speech • Determiners • Subject Verb Agreement • Tenses and aspects • Technical vocabulary (Program based)	6
II	**Module -2 Reading and Writing** • Reading Comprehension • Application and letter writing • Notice and E-mail Writing • Resume writing • Reporting Writing-Events etc.	6

III	**Module 03 – Self Introduction and Non -verbal Communication** • Introducing self, speaking about achievements, Voicing future aspects • Body Language • Paralanguage skills • Proxemics	6
IV	**Module 04– Manners and Etiquettes** • Personal grooming • Dress code • Professional etiquettes	6
V	**Module 05 – Public Speaking skills** • Extempore • Role Play • Group Discussion • Presentations	6

Suggested Reading

- An introduction to Professional English and Soft Skills by B. K. Das et al., Cambridge University Press
- Technical Communication: Principles and Practice, Second Edition by Meenakshi Raman and Sangeeta Sharma, Oxford Publications.
- Effective Technical Communication by M Ashraf Rizvi, The McGraw-Hill companies.
- Understanding Body Language by Alan Pease.
- Communicative Grammar of English by Geoffrey Leech and Ian Svartik.
- Better English Pronunciation by J.D.O'Connor.
- English Grammar by Wren and Martin.
- Strengthen Your English, M. Bhaskaran and D. Horsburgh, Oxford University Press, Delhi 1973

Suggested Continuous Evaluation Methods	
Quiz/PPT/Assignment	**10 Marks**
Mid Sem test	**15 Marks**
Attendance	**5 Marks**

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Course Title	Course Code	Credit	Max Marks	External	Internal	Learning Hours
Indian Knowledge Systems	**26VACIKSC2**	**2**	**50**	**30**	**20**	**30**

Course Contents:	
Unit-I: Introduction to Indian Knowledge Systems (IKS) :- i. Meaning, Definitions, Elements,Sources and Characteristics of IKS. ii. National Education Policy 2020 and IKS iii. Common Misconception about IKS, AnubandhaChatustaya, Vocabulary of IKS, iv. Philosophical Foundation of IKS-CaturdaśaVidyāsthāna-s v. Historical and Contemporary Relevance of IKS in changing world. vi. Multidisciplinary Indian Knowledge Systems (IKS) & Heritage vii. Innovation and entrepreneurship based on traditional knowledge	**10 Hours**
UNIT 2: Indian Contribution to Mathematics, Science, Health and Technology i. Ancient Indian Mathematics: Sulbasutras, Aryabhata, Brahmagupta ii. Overview of Indian astronomy; celestial coordinate systems and calendar systems iii. Ancient Indian Architecture and Temple Architecture : An Overview iv. Overview of Traditional Medicinal Systems : Ayurveda: Charaka, Sushruta, health as balance (Tridosha) v. Facets of Yoga : Looking Beyond Asanas vi. Arthashastra Strategic Perspectives for the 21st Century. vii. Role of IKS to achieve Sustainable Development Goals (SDGs)	**10 Hours**
UNIT 4: Indian Arts, Education and Knowledge Transmission) i. Gurukul, Pathshala, Guru-ShishyaParampara and ancient university systems (Nalanda, Takshashila etc.) **ii.** Indian art and architecture: paintings, sculpture, classical dance, musics. **iii.** Role of family and society in ethical development **iv.** Concept of 'VasudhaivaKutumbakam' and 'Sarva Dharma Sambhava' **v.** Traditional Water and Environment Management systems : An Overview Traditional Knowledge. **vi.** Traditional Indian crafts and skills: textiles, pottery, chemistry and metallurgy **vii.** Role of IKS to achieve Sustainable Development Goals (SDGs)	**10 Hours**

BPA First Year
Performing Arts
Kathak

BPA Semester I
Indian Classical Dance Kathak: Viva Voce (kathak)

Programme/Class: Certificate	Year: First	Semester: First
Subject: Performing Arts- Indian Classical Dance Kathak		
Course Code: BPAK-111	Course Title: **Practical: Viva Voce (kathak)**	

Course outcomes:

After successful completion of the practical examination/course, the student will be able to:

1. Demonstrate proficiency in Teen Taal through:
   - Tatkar in thah, dugun, and chaugun layakaries.
   - Performance of paltas with tehai.
   - Presentation of rangmanch ka tukda, aamad, toda-tukda, paran, chakkardar paran, gat nikas, and tehai compositions with proper rhythm and coordination.
2. Perform expressive abhinaya on a prescribed shloka with appropriate facial expressions, gestures, and emotional interpretation.
3. Demonstrate practical understanding of Jhap Taal through:
   - Tatkar in different layakaries.
   - Performance of tukdas, parans, and tehai with rhythmic accuracy and clarity.
4. Recite (Padhant) all prescribed bandishes in the specified taalas using proper hand gestures, rhythmic articulation, and tempo control.
5. Exhibit coordination of hand movements with tatkar while maintaining balance, posture, and rhythmic synchronization.
6. Identify and recognize prescribed taalas as played on tabla and harmonium through attentive listening and rhythmic analysis.
7. Perform padhant of prescribed taalas in thah, dugun, and chaugun layakaries with confidence, accuracy, and command over laya.

Note: Develop overall performance skills in rhythm, coordination, expression, stage presentation, and traditional Kathak repertoire.

Credits: 04	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 30+60 (90 hours)	

Unit	Topics	No. of Lectures
I	Practical demonstration of the following: **Teen taal with its:**	30

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	a) Tatkar in Thah, dugunChaugunLayakaries. b) Ten palta with tehai. c) Ranghmanch ka tukda. d) Two aamad.e) Eight simple todatukda. f) Two simple paran. g) Two chakkardarparan h) Two gatnikas. i) Four tehai	
II	Abhinaya on any one shloka.	20
III	**Jhap Taal with it's:** **a).** Tatkar in Thah, dugunChaugunLayakaries. b) Ranghmanch ka tukda. c) Four simple todatukda. d) Two simple paran. Two tehai	30
IV	Padhant of all bandish by hand in all talas mentioned above.	10
V	Practise of hand movements with tatkar.	10
VI	Ability to recognize the Prescribed taalas played on tabla and harmonium.	10
VII	padhant in thah, dugun and chaugunlayakaries of prescribed taalas.	10

Suggested Readings:

- Kathak Digdarshan – Birju Maharaj.
- Swinging Syllables: Aesthetics of Kathak Dance
- Kathak Nritya Parichay – by Harish Chandra Srivastava
- Raigarh Me Kathak- Kartik Ram
- Kathak Nritya Shiksha- Dr puru dadhich
- Natya Shastra – by Bharata Muni
- Abhinaya Darpana – by Nandikeshvara

Suggested Journals

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- Sangeet Natak
- Special Issue on Kathak and Shastra

Digital Platforms / Web Links

Sangeet Natak Akademi Books Section
Sangeet Natak Akademi Journals
SPIC MACAY
NCPA Mumbai
IGNCA Digital Library
Sahapedia
Sangeet Research Academy

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA Semester I
Dance: Kathak
History & Theoretical Aspect of Classical Dance Kathak-1

Programme/Class: Certificate	Year: First	Semester: First
Subject: Dance- Kathak		
Course Code: BPAK-101	Course Title: **History & Theoretical Aspect of Classical Dance Kathak-1**	

Course outcomes:

- Students will be able to explain the origin and historical development of dance in Indian cultural traditions.
- Students will be able to define and demonstrate fundamental Kathak terms and rhythmic concepts used in dance practice and performance.
- Students will be able to identify and perform different types of Griva Bheda described in the Abhinaya Darpana.
- Students will be able to demonstrate various Drishti Bhedas and apply them effectively in expressive dance performance.

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- Students will be able to analyze the importance of costume and makeup in enhancing presentation, expression, and aesthetic appeal in Kathak.
- Students will be able to explain the different types of Natan Bheda and their significance in Indian classical dance traditions.
- Students will be able to identify the instruments used in Kathak accompaniment and explain their role in rhythm, melody, and performance coordination.

Credits: 03	Major Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 45

Unit	Topics	No. of Lectures
I	Origin of Dance.	06
II	Definition of the following. Theka, Tatkar, Tehai, Stuti, Kasak-masakThaat, Aamad.	06
III	Knowledge of neck movements (Griva bheda) according to abhinaya darpan	06
IV	Knowledge of eight eye glances (Dristhibheda) according to abhinaya darpan	05
V	Essays on: Effect of costume and makeup in kathak dance. Effect of costume and makeup in kathak dance.	10
VI	Short study of Natan bheda	06
VII	Role of the instruments which uses in accompaniment of kathak dance	06

Suggested Readings:

- Abhinaya Darpana by Nandikeshwara – Study of gestures, eye movements, and neck movements.
- Natyashastra by Bharata Muni – Fundamental text on Indian dance and theatre.
- Kathak Darpan by Tirth Ram Azad – Concepts and techniques of Kathak dance.
- Indian Classical Dances by Kapila Vatsyayan – Understanding Indian dance traditions and performance styles.
- Costume and Makeup in Indian Theatre by Avinash Pasricha – Study of costume aesthetics in performing arts.
- Sangeet Visharad by Basant – Basics of Indian music and rhythm in dance accompaniment.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and presentation.

Suggestive digital platforms web links-

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- Sangeet Natak Akademi
- Kalakshetra Foundation
- IGNCA – Indira Gandhi National Centre for the Arts.
- SPIC MACAY
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channe

BPA Semester I
Dance: Kathak
Practical: Stage Performance

Programme/Class: Certificate	Year: First	Semester: First
Subject: Dance- Kathak		
Course Code: BPAK-112	Course Title **Practical: Stage Performance**	

Course outcomes:

1. Students will be able to perform a 30-minute practical demonstration in any prescribed taal with confidence, rhythmic accuracy, proper stage presentation, and effective response to viva voce questions related to theory and practical aspects of dance/music.

Credits: 04	Minor course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30+60 (120 Hours)

Unit	Topics	No. of Lectures
I	30 min. Practical demonstration in any taal of viva voce.	120

Suggested Readings:

- Kathak Darpan by Tirth Ram Azad – Study of Kathak compositions and performance techniques.
- Tabla Shastra by Pt. Suresh Talwalkar – Understanding of taalas and rhythmic structures.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed study of layakaries and taalas.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.
- Kathak: Classical Dance Art by Birju Maharaj – Practical and expressive aspects of Kathak dance.

Suggestive digital platforms web links-

Sangeet Natak Akademi Books Section
Sangeet Natak Akademi Journals
SPIC MACAY
NCPA Mumbai
IGNCA Digital Library
Sahapedia
Sangeet Research Academy

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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Suggested Continuous Evaluation Methods:
- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA Semester I
Dance: Kathak
Tabla and Applied Theory of Kathak -1 (Theory)

Programme/Class: Certificate	Year: First	Semester: First
Subject: Dance- Kathak		
Course Code: BPAK-102	Course Title: **Tabla and Applied Theory of Kathak -1**	

Course outcomes:

- Students will be able to understand and apply the Vishnu Narayan Bhatkhande Taal Paddhati for writing and understanding rhythmic notation in Indian classical music.
- Students will be able to identify and explain the different parts of the Tabla and understand their functions in sound production and performance.
- Students will be able to describe the origin, historical development, and evolution of the Tabla in Indian music traditions.
- Students will be able to define Kaida and Palta and explain their role in Tabla compositions and performance practice.
- Students will be able to write accurate notation of prescribed Bandishes and Bols using standard notation systems.
- Students will be able to demonstrate and write prescribed taalas in different layakaries with rhythmic precision and understanding.

Credits: 03	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 45(45 Hours)

Unit	Topics	No. of Lectures
I	Study of Bhatkhande Taal Paddayati	08
II	Study of all parts of tabla with diagram	08

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III	Short study of origin of table	08
IV	Definition of kaida and palta	08
V	Ability to write in notation of all bandish or bol.	08
VI	Description of the Prescribed talas with Their notation in Thah dugun and chaugun layakaries.	05

Suggested Readings:

- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian music notation and taal system.
- Tabla Shastra by Pt. Suresh Talwalkar – Study of Tabla structure, bols, and compositions.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed explanation of taalas and layakaries.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of Tabla rhythm and compositions.
- Sangeet Visharad by Basant – Basics of Indian music and rhythm theory.
- Tabla Ka Udbhav Vikas Evam Vadan Shailiyan by Bhagwat Sharan Sharma – Historical development and playing styles of Tabla.
-

Suggestive digital platforms web links-

- Sangeet Natak Akademi
- Kalakshetra Foundation
- IGNCA – Indira Gandhi National Centre for the Arts.
- SPIC MACAY
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA Semester I
Dance: Kathak
Tabla Practical Viva Voce

Programme/Class: Diploma	Year: First	Semester: First
Subject: Dance- Kathak		
Course Code: BPAK-113	Course Title: **Tabla Practical**	

Course outcomes:

- Students will be able to demonstrate basic varnas and bols on Tabla with correct hand coordination and clarity of sound.
- Students will be able to perform prescribed taalas on Tabla in different layakaries such as Thah, Dugun, and

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Chaugun with rhythmic accuracy.

- Students will be able to present simple Kaidas along with Palta and Tehai in proper sequence and tempo on Tabla.
- Students will be able to recite (Padhant) all prescribed bandishes, bols, and rhythmic compositions with proper pronunciation and taal understanding.

Credits: 03	Multi disciplinary Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 15+60(75 Hours)

Unit	Topics	No. of Lectures
I	To play the basic varnas on tabla.	20
II	To play prescribed taalas on tabla in thahdugun and chaugun.	20
III	To play two simple kaida with four palta and tehai	20
IV	Padhant of all bandish by hand mentioned above.	15

Suggested Readings:

- Tabla Shastra by Pt. Suresh Talwalkar – Basic and advanced Tabla techniques.
- Tabla Ka Vikas by Bhagwat Sharan Sharma – Study of Tabla compositions and performance.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of Tabla bols and taal system.
- Sangeet Visharad by Basant – Fundamentals of Indian music and rhythm.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Study of taalas and layakaries.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian music notation and rhythmic structures.

Suggestive digital platforms web links-

- ITC Sangeet Research Academy –.
- Sangeet Natak Akademi.
- SPIC MACAY
- Ministry of Culture, Government of India.
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

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BPA Semester I

Dance: Kathak

Skill Enhancement Course: Stage Make Up

Programme/Class: Diploma	Year: First	Semester: First
Subject: Kathak		
Course Code: BPAK-114	Course Title: SEC-1 Stage Makeup	

Course Outcomes

I. History of Makeup

1. Understand the origin and development of makeup in theatre and performing arts.
2. Identify the importance of makeup in stage performance and character presentation.
3. Recognize different traditional and modern makeup styles used in performing arts.

II. Basic Tools of Makeup

1. Identify various makeup tools, brushes, and cosmetic products.
2. Demonstrate proper handling, maintenance, and hygiene of makeup tools.
3. Select appropriate tools and products according to stage requirements.

III. Basic Knowledge to Apply Makeup and Hairdo According to Stage

1. Apply a flawless base suitable for different skin tones and stage lighting.
2. Perform basic eye makeup, eyebrow shaping, blush application, and lipstick selection.
3. Create suitable hairstyles and hairdos according to stage characters and performances.
4. Develop coordination between makeup, facial features, and stage presentation.

IV. Stage Costume

1. Understand the importance of stage costumes in character representation.
2. Select costumes according to theme, role, and stage performance requirements.
3. Coordinate costume, makeup, and hairstyle for complete stage appearance.
4. Demonstrate creativity and professionalism in overall stage presentation.

Credits: 03	Skill Enhancement Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 30+60=120 Hours	

Unit	Topics	No. of Lectures
I	History of Makeup	20
II	Basic Tools of Makeup	20

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III	Basic knowledge to apply flawless base, Eyemakeup, eyebrows Blushon, Lipstiock shade on face and Hairdo according to stage	40
IV	Stage costume	40

List of Related Books

- Stage Makeup – Richard Corson, James Glavan & Beverly Gore Norcross
  Published by Routledge
- Makeup Artistry for Film and Television: Your Tools for Success On-Set and Behind-the-Scenes – Christine Sciortino
  Published by Routledge
- Foundations of Stage Makeup – Daniel Townsend
  Recommended in academic makeup studies resources.
- Special Makeup Effects for Stage and Screen – Todd Debreceni
  Useful for advanced theatrical makeup techniques.
- Making Faces – Kevyn Aucoin
  Popular reference book for makeup artistry techniques.
- The Make-Up Manual – Lisa Potter-Dixon
  Beginner-friendly guide for practical makeup applications.
- Designing Your Face – Way Bandy
  Helpful for understanding facial structure and beauty makeup.
- Color Theory for the Makeup Artist – Katie Middleton
  Useful for understanding undertones and color correction.

Educational Websites

Routledge – Stage Makeup Resources
SFXzone Makeup Resources
Pioneer Drama – Stage Makeup Resources
Make-Up Artistry Library Guide
Pepperdine University Stage Makeup Guide

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Quiz & Crossword Puzzles

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BPA Semester I
Dance: Kathak
Value added Course: Traditions of Indian Music and Dance

Programme/Class: Certificate	Year: First	Semester: First
Subject: VAC-1		
Course Code: BPAK-VAC-1	Course Title: Tradition of Indian music and Dance	
Course outcomes: • Students will be able to Knowledge of Indian Traditional Dance / Music/ Folk and Tribal Art		
Credits: 03	Value added course	
Max. Marks: 30+70	Min. Passing Marks:35	
Total No. of Lectures- 30+30(60 Hours)		

Unit	Topics	No. of Lectures
I	Practical knowledge of Indian Traditional Dance / Music/ Filk and Tribal art	60

Related Books

- Folk Dance: Tribal, Ritual & Martial Forms – Ashish Khokar
  Covers Indian folk and tribal dance traditions in detail.
- Traditions of Indian Folk Dance – Kapila Vatsyayan
  A comprehensive study of Indian folk and tribal dance traditions.
- Tribal Dances of India – Robin D. Tribhuwan & Preeti R. Tribhuwan
  Focuses on tribal dance forms, music, and cultural practices of India.
- Folk and Tribal Art of India – Ranjit Deshmukh
  Explains various Indian folk and tribal art forms and traditions.
- Music in India: The Classical Traditions – Bonnie C. Wade
  Useful for understanding Indian traditional and classical music systems.
- Santal Folk Dance Songs: Contextualizing Art & Culture – Rajesh Kumar
  Study of tribal folk-dance songs and cultural traditions.
- Indian Folk Arts and Crafts – Suresh K. Goel
  Introduction to Indian folk and tribal visual arts.
- Bharatiya Lok Kala – Kapila Vatsyayan
  Reference book on Indian folk arts and performance traditions.

Suggestive digital platforms web links-

- Beat Detection and Automatic Annotation of the Music of Bharatanatyam Dance
  Research on rhythm and music analysis in Indian dance.
- FolkTalent: Enhancing Classification and Tagging of Indian Folk Paintings
  Research related to Indian folk painting traditions.
- Pulli Kolam: A Traditional South Indian Craft Practice for Representing Data
  Study on traditional South Indian folk art practices.
- How Classical Is Indian Classical Dance?

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Discussion on evolution and traditions of Indian dance forms.
Suggested Continuous Evaluation Methods: • Internal and external Examination • Practical Assignment • Projects based on Syllabus • Stage Performance • Seminar • Quiz & Crossword Puzzles

BPA Semester II
Dance: Kathak
Practical: Viva Voce (kathak)

Programme/Class: Diploma	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: BPAK-211	**Practical: Viva Voce (kathak)**	

Course outcomes:

- Students will be able to perform Tatkar in Thah, Dugun, and Chaugun layakaries, along with Palta, Tehai, Thaat, Aamad, Toda, Tukda, and Paran compositions in Jhap Taal with rhythmic accuracy and stage presentation skills.
- Students will be able to demonstrate Tatkar, Tukdas, and Tehais in Dhamar Taal with proper laya and coordination.
- Students will be able to present Paran, Chakkardar Paran, Gat Bhav-Panghat Leela, and Kavitta compositions in Teen Taal with expressive and technical proficiency.
- Students will be able to perform expressive interpretation of a Shloka using appropriate Bhava, gestures, and facial expressions.
- Students will be able to recite (Padhant) all prescribed bandishes and rhythmic compositions by hand with correct taal and laya.
- Students will be able to coordinate hand movements with Tatkar patterns effectively in Kathak performance.
- Students will be able to identify and differentiate prescribed taalas through listening skills and practical understanding of Tabla and Harmonium accompaniment.

Credits: 04	Major Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30+ 60 (120 Hours)

Unit	Topics	No. of Lectures
I	**Jhap taal Nrityankan:** 1)Tatkar with it'sThah, dugun ChaugunLayakaries. 2) Eight palta with tehai. 3) Rangmanch ka Tukda 4) Two that	40

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	5) Two Aamad 6) Eight Toda tukda 7. Two simple and one chakkardarparan 8) Four tehai.	
II	**Dhamar taal nrityankan:** 1) Tatkar with it'sThah, dugun ChaugunLayakaries. 2) four simple tukda. 3)Two tehai.	30
III	**Teen Taal nrityankan** 1) Two simple paran 2) Two chakkardarparan. 3) Gat bhavpanghatleela. 4)one Kavitta.	20
IV	Abhinaya on any one shloka	05
V	Padhant of all bandish by hand in all talas mentioned above.	05
VI	Practice of hand movements with tatkar.	10
VII	Ability to recognize the Prescribed taalas played on tabla and harmonium.	10

Suggested Readings:

- Kathak Darpan by Tirth Ram Azad – Kathak Nrityankan and rhythmic compositions.
- Abhinaya Darpana by Nandikeshwara – Study of expressive techniques and gestures.
- Tabla Shastra by Pt. Suresh Talwalkar – Study of taalas, layakaries, and Tabla accompaniment.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Understanding of taalas and rhythmic structures.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and Abhinaya.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of Tabla rhythm and accompaniment.

Suggestive digital platforms web links-

- ITC Sangeet Research Academy –.
- Sangeet Natak Akademi.
- SPIC MACAY
- Ministry of Culture, Government of India.

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• IGNCA – Indira Gandhi National Centre for the Arts ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,

BPA Semester II
Dance: Kathak
History & Theoretical Aspect of Classical Dance Kathak-2

Programme/Class: Diploma	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: BPAK-201	Course Title: **History & Theoretical Aspect of Classical Dance Kathak-2**	

Course outcomes:

- Students will be able to explain the historical evolution and development of Kathak from ancient traditions to contemporary performance practices.
- Students will be able to identify and demonstrate the nine types of Shirobheda described in the Abhinaya Darpana.
- Students will be able to explain and apply different types of Abhinayas in dance performances for expressive communication.
- Students will be able to define Mudras and demonstrate various Asamyukta Hasta Mudras according to classical dance traditions.
- Students will be able to define and practically understand important Kathak compositions and rhythmic elements such as Kavitta, Paran, Chakkardar Paran, Tora, and Gat.
- Students will be able to identify and explain the body divisions of Anga, Pratyanga, and Upanga in relation to dance movements and expressions.
- Students will be able to describe the origin, technique, costume, music, and performance style of Bharatanatyam.
- Students will be able to explain and demonstrate the Nav Rasas described in the Abhinaya Darpana and apply them in expressive dance performance.

Credits: 03	Major course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 45 Hours

Unit	Topics	No. of Lectures
I	History and development of kathak dance from ancient to 21st century.	05
II	Nine head movements (Shirobheda) according to abhinaya darpan.	05
III	Abhinaya and it's various kinds (Aangika, Vachika, Aaharya, Satvika abhina	10
IV	Definition of mudra. Study of Asamyukta hasta mudras	05

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V	Definition of the following: Kavitta, Paran, Chakkardar Paran, Tora, Gat.	04
VI	Brief study of Aanga, Pratiaanga, Upanga	06
VII	Study of essential characteristics of Bharatanatyam	05
VIII	study of nav rasa according to Abhinaya Darpan	05

Suggested Readings:

- Natyashastra by Bharata Muni – Fundamental text on Indian dance and theatre.
- Abhinaya Darpana by Nandikeshwara – Detailed study of Abhinaya, Mudras, and Rasas.
- Kathak Darpan by Tirth Ram Azad – History and techniques of Kathak dance.
- Indian Classical Dances by Kapila Vatsyayan – Comparative study of Indian classical dance forms.
- Bharatanatyam by Balasaraswati – Essential characteristics and techniques of Bharatanatyam.
- Kathak: Classical Dance Art by Birju Maharaj – Practical and theoretical aspects of Kathak.
- The Language of Dance by Dr. Sunil Kothari – Understanding classical dance vocabulary and expression.
-

Suggestive digital platforms web links-

- ITC Sangeet Research Academy
- Sangeet Natak Akademi.
- SPIC MACAY
- Ministry of Culture, Government of India.
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

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BPA Semester II
Dance: Kathak
Stage Performance

Programme/Class: Diploma	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: BPAK-212	**Practical: Stage Performance**	

Course outcomes:

- Students will be able to perform a 30-minute practical demonstration in any prescribed taal with proper rhythm, technique, expression, and stage presentation, along with answering viva voce questions related to theoretical and practical aspects of dance/music.

Credits: 04	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30+60 (120 Hours)

Unit	Topics	No. of Lectures
I	30 min. Practical demonstration in any taal of viva voce.	120

Suggested Readings:

- Kathak Darpan by Tirth Ram Azad – Study of Kathak compositions and practical performance techniques.
- Tabla Shastra by Pt. Suresh Talwalkar – Understanding of taalas, layakaries, and Tabla accompaniment.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed study of taalas and rhythmic structures.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.
- Kathak: Classical Dance Art by Birju Maharaj – Performance, expression, and stage presentation in Kathak.

Suggestive digital platforms web links-

- Sangeet Natak Akademi Journals
- Nartanam Journal
- Dance Research Journal – Kathak Studies
- Oxford Academic – Kathak Aesthetics Research
- Inter-Asia Cultural Studies – Kathak Research
- IGNCA Performing Arts Resources
- Sahapedia Kathak Resources
- SPIC MACAY

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,

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BPA Semester II
Dance: Kathak
Tabla and Applied Theory of Kathak -2

Programme/Class: Degree	Year: Second	Semester: Second
Subject: Dance- Kathak		
Course Code: BPAK-202	Course Title: **Tabla and Applied Theory of Kathak -2**	

Course outcomes:

- Students will be able to define and explain fundamental rhythmic terms used in Indian classical music and Tabla performance.
- Students will be able to describe the life, achievements, and contributions of Samta Prasad and Alla Rakha to the field of Tabla and Indian classical music.
- Students will be able to write accurate notation of prescribed Bandishes and Bols using standard notation systems.
- Students will be able to demonstrate and write prescribed taalas in different layakaries with rhythmic precision and understanding.
- Students will be able to explain the origin, costume, music, and performance style of Ghoomar and Kalbelia.

Credits: 03	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 45 (45 Hours)

Unit	Topics	No. of Lectures
I	Definition of the following Sam, matra, theka, taali, khali vibhag aavartan, bol	09
II	Life sketch of the following tablavadak: Pt. samta prasad, ustad Allarakha khan sahib	08
III	Ability to write in notation of all bandish or bol.	10
IV	Description of the Prescribed talas with Their notation in Thah,dugun and chaugunlayakaries	09
V	Study of the following Folk Dances of Rajasthan: Ghumar, Kalbeliya.	09

Suggested Readings:

- Tabla Shastra by Pt. Suresh Talwalkar – Study of Tabla theory and rhythmic concepts.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian music notation and taal system.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed understanding of taalas and layakaries.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of Tabla compositions and rhythm.
- Folk Dances of India by Durgadas Mukhopadhyay – Study of Indian folk dances including Rajasthan traditions.
- Tabla Ka Udbhav Vikas Evam Vadan Shailiyan by Bhagwat Sharan Sharma – Historical development and playing styles of Tabla.

Suggestive digital platforms web links-

- Sangeet Natak Akademi Journals
- Nartanam Journal

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• **Dance Research Journal – Kathak Studies** • **Oxford Academic – Kathak Aesthetics Research** • **Inter-Asia Cultural Studies – Kathak Research** • **IGNCA Performing Arts Resources** • **Sahapedia Kathak Resources** • **SPIC MACAY** ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,
Suggested Continuous Evaluation Methods: • Internal and external Examination • Practical Assignment • Projects based on Syllabus • Stage Performance • Seminar • Quiz & Crossword Puzzles

BPA Semester II
Dance: Kathak
Tabla Practical -Viva Voce

Programme/Class: Degree	Year: First	Semester: Second
Subject: Dance- Kathak		
Course Code: BPAK-213	Course Title: **Tabla Practical Viva Voce**	

Course outcomes:

- Students will be able to perform two different types/compositions in Teen Taal with proper tempo and rhythmic balance.
- Students will be able to demonstrate prescribed taalas on Tabla in Thah, Dugun, and Chaugun layakaries with accuracy and coordination.
- Students will be able to perform simple Tukres, Mohres, and Tehais with correct bols, timing, and presentation techniques.
- Students will be able to accompany and perform basic Kathak Tukras learned in the first and second semesters with proper rhythmic understanding.
- Students will be able to recite (Padhant) all prescribed bandishes, bols, and rhythmic compositions confidently with correct taal and laya.

Credits: 03	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks: 35
Total No. of Lectures- 15+60 (75Hours)	

Unit	Topics	No. of Lectures
I	To play two types in teen taal.	17

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II	To play prescribed taalas on tabla in thahdugun and chaugun	17
III	To play four simple tukre, two mohre and four tehai.	12
IV	To play all besic tukras of kathak of Ist & IInd semester.	12
V	Padhant of all bandish by hand mentioned above..	17

Suggested Readings:

- Tabla Shastra by Pt. Suresh Talwalkar – Study of Tabla compositions and taalas.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed explanation of layakaries and taalas.
- Kathak Darpan by Tirth Ram Azad – Kathak tukras and rhythmic structures.
- The Art of Tabla Rhythm by Alla Rakha – Tabla performance and rhythmic presentation.
- Sangeet Visharad by Basant – Indian music theory and rhythm studies.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.

Suggestive digital platforms web links-

- **ITC Sangeet Research Academy** –
- **Sangeet Natak Akademi** –
- **SPIC MACAY** –
- **Ministry of Culture, Government of India** –
- **IGNCA – Indira Gandhi National Centre for the Arts**

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA Semester II

Dance: Kathak

Value added Course: Traditions of Indian Music and Dance-2

Programme/Class: Certificate	Year: First	Semester: First
Subject: VAC-2		
Course Code: BPAK-VAC-2	Course Title: Tradition of Indian music and Dance-2	
Course outcomes: • Students gets advance knowledge of Indian Traditional Dance / Music / Folk and Tribal Art		
Credits: 03		Value added course
Max. Marks: 25+75		Min. Passing Marks:35
Total No. of Lectures- 15+60(75 Hours)		

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Unit	Topics	No. of Lectures
I	Advance Practical knowledge of Indian Traditional Dance / Music/ Filk and Tribal art	75

Suggested Books

- Folk Dance: Tribal, Ritual & Martial Forms – Ashish Khokar.
- Traditions of Indian Folk Dance – Kapila Vatsyayan.
- Tribal Dances of India – Robin D. Tribhuwan & Preeti R. Tribhuwan.
- Folk and Tribal Art of India – Ranjit Deshmukh.
- Music in India: The Classical Traditions – Bonnie C. Wade.
- Santal Folk Dance Songs: Contextualizing Art & Culture – Rajesh Kumar.
- Indian Folk Arts and Crafts – Suresh K. Goel.
- Bharatiya Lok Kala – Kapila Vatsyayan.

Suggested Journal and Research Links

- **Sangeet Natak Akademi Journals**
- **Nartanam Journal**
- **IGNCA Performing Arts Resources**
- **Sahapedia Folk and Tribal Arts Resources**
- **SPIC MACAY**

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

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BPA Semester III
Dance: Kathak
Practical: Viva Voce (kathak)

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance –Kathak		
Course Code: BPAK-311	Course Title: **Viva Voce (kathak)**	

Course outcomes:

- Students will be able to perform Tatkar in Barabar, Dugun, and Chaugun layakaries and demonstrate Rangmanch Tukda, Aamad, Thaat, Toda, and Paran compositions in Dhamar Taal with rhythmic precision and stage presentation skills.
- Students will be able to perform Thaat, Paran Judi Aamad, Natwari Tukda, Tukda, Chakkardar compositions, Paran, Kavitta, Tehai, and Gat Nikas in Teen Taal with technical proficiency and expressive presentation.
- Students will be able to demonstrate Tatkar, Tukdas, and Tehais in Roopak Taal in different layakaries with proper laya and coordination.
- Students will be able to recite (Padhant) all prescribed bandishes and rhythmic compositions with correct pronunciation, taal, and laya.
- Students will be able to demonstrate thekas of prescribed taalas by hand in different layakaries with rhythmic clarity and tempo control.

Credits: 05	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 15+120 (135 Hours)	

Unit	Topics	No. of Lectures
I	**Dhamar taal with it's:** Tatkar with baraber, dugun, Chaugun Layakaries. Rangmanch ka tukda one Aamad Thaat Six different types of toda One simple and one chakkardar paran.	40
II	**Teen Taal** Thaat-3 Two simple and one paranjudiaamad. Two NatwariTukda. Four simple and Twochakkardartukda	40

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	One simple and one Chakkardarparan. Kavitta Four tehai Two gat nikas	
III	**Roopak Taal** Tatkar with baraber ,dugun, ChaugunLayakaries. Four simple tukda Four tehai	30
IV	Padhant of all Bandish in above mentioned taalas	20
V	Thekas of all prescribed taalas in Ekgun, Dugun and Chaugunlayakaries by hand.	5

Suggested Readings:

- Kathak Darpan by Tirth Ram Azad – Study of Kathak compositions and Nritya techniques.
- Tabla Shastra by Pt. Suresh Talwalkar – Detailed study of taalas, layakaries, and Tabla accompaniment.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Understanding of rhythmic structures and taalas.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.
- Kathak: Classical Dance Art by Birju Maharaj – Practical and expressive aspects of Kathak dance.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of Tabla rhythm and accompaniment.

Suggestive digital platforms web links-

1. **Sangeet Natak Akademi Journals**
2. **Nartanam Journal**
3. **IGNCA Performing Arts Resources**
4. **Sahapedia Folk and Tribal Arts Resources**
5. **SPIC MACAY**

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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BPA Semester III
Dance: Kathak
Development of Indian stage, Nritya shastra.

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: BPAK-301	Course Title: **Development of Indian stage, Nritya shastra**	

Course outcomes:

- Students will be able to explain the origin, evolution, and historical development of the Indian stage and theatre traditions in relation to dance and performance arts.
- Students will be able to identify, demonstrate, and interpret various Samyukta Hasta Mudras described in the Abhinaya Darpana and apply them in Kathak performance.
- Students will be able to define and practically demonstrate the basic technical terms and elements of Kathak dance.
- Students will be able to compare the stylistic features, techniques, and contributions of the Lucknow Gharana, Jaipur Gharana, Banaras Gharana, and Raigarh Gharana of Kathak.
- Students will be able to describe the life, achievements, and contributions of Bindadin Maharaj and Birju Maharaj to the development and popularization of Kathak dance.

Credits: 03	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 45 Hours	

Unit	Topics	No. of Lectures
I	Indian Stage and it's Devlopment.	05
II	Samyukta Hasta mudra based on Abhinaya darpan	08
III	Definition of the following. Theka, Tatkar, Tehai, Stuti, Kasak-masakThaat, Aamad	08
IV	Study of Deshi and Margi	08
V	A detail study of following gharana of kathak: Lucknow gharana, Jaipur Gharana, Banaras gharana and Raighar Gharana	09
VI	Life sketch and contribution to dance 0f following dancers: a) Bindadeen maharaj b) pt. Birju maharaj	05

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Suggested Reading:

- Natya Shastra by Bharata Muni.
- Abhinaya Darpana by Nandikeshwara
- Indian Theatre and Dance Traditions by Shovana Narayan.
- Kathak Darpan by Tirth Ram Azad
- Kathak Nritya Shiksha by Puru Dadheech.
- Kathak by Margaret Walker
- Kathak Digdarshan by Birju Maharaj

Suggested Link:

- Sangeet Natak Akademi Publications
- Essential Books for Kathak Dancers
- Indian Theatre and Dance Traditions
- Abhinaya Darpana – Dance and Dramaturgy
- Kathak Research Guide

Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Prepared plan on any one of the above areas
- Collection of data related to the area
- A letter certifying the authenticity of work done from the mentor

Report of the implemented plan and impact/experience of intervention

BPA Semester III
Dance: Kathak
Practical: Stage Performance

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- Kathak		
Course Code: BPAK-312	Course Title: **Stage Performance**	

Course outcomes:

- Students will be able to perform a practical demonstration in any prescribed taal with proper rhythm, technique, expression, and stage presentation, along with answering viva voce questions related to theoretical and practical aspects of dance/music.

Credits: 05	Minor Course
Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 15+120 (135 Hours)

Unit	Topics	No. of Lectures
I	Practical demonstration in any taal of viva voce	120

Suggested Readings:

- Kathak Darpan by Tirth Ram Azad – Study of Kathak compositions and practical performance techniques.
- Tabla Shastra by Pt. Suresh Talwalkar – Understanding of thaat, layakaries, and Tabla accompaniment.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed study of taalas and rhythmic structures.

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- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.
- Kathak: Classical Dance Art by Birju Maharaj – Performance, expression, and stage presentation in Kathak.

Suggestive digital platforms web links-

1. **Sangeet Natak Akademi Journals**
2. **Nartanam Journal**
3. **IGNCA Performing Arts Resources**
4. **Sahapedia Folk and Tribal Arts Resources**
5. **SPIC MACAY**

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:
- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA Semester III
Dance: Kathak
Taal Shastra

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance- **Kathak**		
Course Code: BPAK-302	Course Title: **Taal Shastra**	

Course outcomes:

- Students will be able to identify and classify various Indian musical instruments based on their categories such as Tat, Sushir, Avanaddha, and Ghana Vadya.Students gets knowledge about all gharanas tabla playing styles with detail description of specialities of style.
- Students will be able to explain the characteristics, playing styles, and contributions of major Tabla gharanas including Delhi, Ajrada, Lucknow, Farukhabad, Punjab, and Benares gharanas.
- Students will be able to understand and apply the principles of Vishnu Digambar Paluskar's Taal Paddhati in Indian classical music notation and rhythm studies.
- Students will be able to describe the origin, features, costumes, music, and cultural significance of major folk dances of Haryana.
- Students will be able to write correct notation of the bandishes learned during the course using prescribed notation systems.
- Students will be able to demonstrate and write the notation of prescribed taalas in Thah, Dugun, and Chaugun Layakaries with proper rhythmic understanding.

Credits: 03	Minor Course

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Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 45 Hours

Unit	Topics	No. of Lectures
I	Indian instrument and their types	07
II	Detail study of all gharana of tabla. .	07
III	Study of Paluskar Taal paddyati	05
IV	Folk dances of Haryana.	10
V	Write notation of all bandish learned by students.	08
VI	Description of the prescribed taalas with notation in Thah, dugun and chaugunlayakaries.	08

Suggested Readings:

- Sangeet Visharad by Basant – Theory and practical aspects of Indian music.
- Tabla Shastra by Pt. Suresh Talwalkar – Detailed study of Tabla and gharanas.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Classical music theory and notation system.
- Paluskar Paddhati Sangeet by Vishnu Digambar Paluskar – Study of Paluskar notation and taal system.
- Folk Dances of India by Durgadas Mukhopadhyay – Information on regional folk dances including Haryana.
- Theory of Indian Music by S.C. Paranjpe – Comprehensive understanding of Indian music theory.
- Tabla Ka Udbhav Vikas Evam Vadan Shailiyan by Bhagwat Sharan Sharma – Historical development and styles of Tabla.

Suggestive digital platforms web links-

- Sangeet Natak Akademi.
- Ministry of Culture, Government of India
- ITC Sangeet Research Academy
- SPIC MACAY

-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

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BPA Semester III
Dance: Kathak
Tabla Practical Viva Voce

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance –Kathak		
Course Code: BPAK-313	Course Title: **Tabla Practical Viva Voce**	

Course outcomes:

- Students will be able to perform two different types/compositions in Teen Taal with proper tempo and rhythmic balance.
- Students will be able to demonstrate prescribed taalas on Tabla in Thah, Dugun, and Chaugun layakaries with accuracy and coordination.
- Students will be able to perform simple Tukres, Mohres, and Tehais with correct bols, timing, and presentation techniques.
- Students will be able to accompany and perform basic Kathak Tukras learned in the first and second semesters with proper rhythmic understanding.
- Students will be able to recite (Padhant) all prescribed bandishes, bols, and rhythmic compositions confidently with correct taal and laya.

Credits: 04	Multi disciplinary Course -3
Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 15+90 (105 Hours)

Unit	Topics	No. of Lectures
I	To play four kaida of different gharana with four palta and tehai in teen taal	30
II	To play prescribed taalas on tabla in thah dugun and chaugun...	30
III	to play kathak tukras of syllabus	30
IV	Padhant of all bandish by hand mentioned above.	15

Suggested Readings:

- Tabla Shastra by Pt. Suresh Talwalkar – Study of Tabla compositions and taalas.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed explanation of layakaries and taalas.
- Kathak Darpan by Tirth Ram Azad – Kathak tukras and rhythmic structures.
- The Art of Tabla Rhythm by Alla Rakha – Tabla performance and rhythmic presentation.
- Sangeet Visharad by Basant – Indian music theory and rhythm studies.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.

Suggestive digital platforms web links-

- Sangeet Natak Akademi Publications
- Essential Books for Kathak Dancers
- Indian Theatre and Dance Traditions
- Abhinaya Darpana – Dance and Dramaturgy

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journ

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Suggested Continuous Evaluation Methods:
- Internal and external Examination
- Practical Assignment
- Stage Performance
- Quiz & Crossword Puzzles

BPA Semester III
Dance: Kathak
Practical: Photography and Videography

Programme/Class: Degree	Year: Second	Semester: Third
Subject: Dance –Kathak		
Course Code: BPAK-314	Course Title: **Photography and Videography**	

Course outcomes:

- Students will be able to understand the fundamentals of photography and videography including basic camera operations, exposure triangle, frame rate, resolution, lens types, and event lighting techniques.
- Students will be able to apply principles of composition and lighting for photography and video production to create visually effective media content.
- Students will be able to perform basic video editing and audio editing using digital editing tools and software.
- Students will be able to demonstrate advanced camera and visual techniques such as pan, tilt, HDR, and low exposure for creative photography and videography projects.

Credits: 03	Skill Enhancement Course
Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 15+60 (75 Hours)

Unit	Topics	No. of Lectures
I	Introduction of Photography and Videography • Basic Camera Operation • Exposure Triangle • Frame rate and Resolution • Lens type and event light	20
II	Composition and Lighting Techniques • Lighting basiks for Photography • Lighting for Video	20
III	Post Processing and Editing • Basic Video Editing • Basic Audio Editing	20

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IV	Advance Technique • Pan, Tilt , HDR,LowExposture	15

Suggested Readings:

- Understanding Exposure by Bryan Peterson – Fundamentals of exposure and camera settings.
- The Photographer's Eye by Michael Freeman – Composition techniques for photography.
- Cinematography: Theory and Practice by Blain Brown – Basics of videography and visual storytelling.
- Adobe Premiere Pro Classroom in a Book by Adobe Creative Team – Introduction to video editing techniques.
- Digital Photography Complete Course by DK Publishing – Beginner to advanced photography concepts.
- Audio Post Production for Film and Video by Jay Rose – Fundamentals of audio recording and editing.
- Video Production Handbook by Gerald Millerson – Professional techniques in video production and lighting.

Suggestive digital platforms web links-

- **Adobe Premiere Pro**
- **Canva**
- **Nikon Learn and Explore**
- **Canon Learning Center.**
- **LinkedIn Learning**
- **YouTube Creators Academy**
- **Adobe Creative Cloud Tutorials**

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journ

Suggested Continuous Evaluation Methods:

• Internal and external Examination

• Practical Assignment

• Quiz & Crossword Puzzles

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BPA Semester IV
Dance: Kathak
Viva Voce (kathak)

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: BPAK-411	Course Title: **Viva Voce (kathak)**	

Course outcomes:

- Demonstrate Tatkar and layakaries in Char Taal and Teen Taal with rhythmic accuracy and coordination.
- Perform Aamad, Thaat, Toda, Tukda, Paran, and Tehai compositions with proper technique and presentation.
- Present advanced Kathak compositions such as Farmaishi Chakkardar Paran and Tisra Jati Paran confidently.
- Perform Gat Bhav and Abhinaya on Makhan Chori with expressive movements and facial expressions.
- Recite prescribed Bandishes through Padhant with correct pronunciation and rhythmic synchronization.
- Demonstrate understanding of Thekas and recognize prescribed taalas played on tabla and harmonium.

Credits: 05	Major Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 15+120 (135 Hours)

Unit	Topics	No. of Lectures
I	Practical demonstration of the following: **Char Taal (12 matra)** a) Tatkar with Ekgun, Dugun and Chaugun. B) Rangmanch ka tukda C)one Aamad D)Thaat E) Six different types of toda F) Two simple and one chakkardarparan G) Tehai-4	35
II	**Teen Taal**	35

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	a) Uthaan b) Advance Thaat c) Two Paran judiaamad. d) Four taathei tat theiketukre. e) one Farmaishichakkardarparan. f) one Tistrajatiparan. g) Rukhsar ki gat.	
III	Abhinaya on makhanchorigatbhav.	25
IV	Padhant of all Bandish in above mentioned taalas.	20
V	Thekas of all prescribed taalas in Ekgun, Dugun and Chaugunlayakariesby hand.	10
VI	Ability to recognize the prescribed taalas played on tabla and harmonium	10

Suggested Reading:

- Kathak Darpan – Pt. Tirath Ram Azad
- Kathak Nritya Shiksha – Dr. Puru Dadheech
- Kathak Sagar – Dr. Kanak Rele
- Taal Prakash – Pt. Vishnu Narayan Bhatkhande
- Abhinaya Darpana – Nandikeshvara
- Kathak: The Classical Dance Forms of India – Projesh Banerji
- Indian Classical Dance: Tradition in Transition – Leela Venkataraman
- Rhythm in Hindustani Music – Lalmani Misra

Suggested Link:

- Sangeet Natak Akademi Journals
  Nartanam Journal
  IGNCA Performing Arts Resources
  Sahapedia Kathak Resources
  SPIC MACAY
  Journal of the Music Academy, Madras
  Research Paper
- Research Paper

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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Suggested Continuous Evaluation Methods:
• Internal and external Examination
• Practical Assignment
• Projects based on Syllabus
• Stage Performance
• Seminar
• Quiz & Crossword Puzzles

BPA
Semester IV
Dance: Kathak
Aesthetic Aspect of Dance.

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: BPAK-401	Course Title: **Aesthetic Aspect of Dance.**	
• **Course outcomes:** • students will be able to explain the concepts, characteristics, and significance of Tandava and Lasya in Indian classical dance traditions. • Students will be able to understand different types of Bhavas and apply them effectively in dance performance and expression. • Students will be able to identify and compare the features, costumes, music, and performance styles of Manipuri and Kathakali. • Students will be able to describe the principles of the Natyashastra and analyze its importance in Indian classical dance traditions. • Students will be able to define and explain important technical terms used in Indian classical dance and performance theory. • Students will be able to explain the origin, features, costumes, music, and cultural significance of major folk dances of Punjab. • Students will be able to describe the history, structure, performance style, and cultural importance of Ramleela, Rasleela, and Nautanki.		
Credits: 03		Major Course
Max. Marks: 30+70		Minor Passing Marks:35
Total No. of Lectures- 45 (45 Hours)		

Unit	Topics	No. of Lectures

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I	Detail study of Tandava and Lasya.	5
II	Bhava and their application in the part of dancing.	5
III	Characteristics of Indian classical dances. Manipuri, Kathakali	8
IV	Natyashastra with special reference to Indian classical dance.	8
V	Definition of the following: Permelu, sthanak, Karan, Anghaar, Rechak.	8
VI	Study of folk dances of Punjab.	5
VII	Study of folk theatre - Ramleela, Rasleela and Nautanki	6

Suggested Reading:

- Natyashastra by Bharata Muni – Foundation text of Indian theatre and dance.
- Abhinaya Darpana by Nandikeshwara – Study of Bhava, Abhinaya, and dance techniques.
- Indian Classical Dances by Kapila Vatsyayan – Detailed explanation of Indian classical dance forms.
- Folk Dances and Theatre of India by Durgadas Mukhopadhyay – Information on folk traditions and theatre forms.
- Kathakali: The Sacred Dance-Drama of Malabar by Phillip B. Zarrilli – Study of Kathakali traditions.
- Manipuri Dance by Jhaveri Sisters – Understanding Manipuri dance form and aesthetics.
- Lok Natya Parampara by Hazari Prasad Dwivedi – Folk theatre traditions of India.

Suggested Link:

- Sangeet Natak Akademi
- Ministry of Culture, Government of India
- Kalakshetra Foundation
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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BPA IInd Year
Semester IV
Dance: Kathak
Stage Performance

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: BPAK-412	Course Title: **Stage Performance**	

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to knowledge of creativity and termsof stage presentation

Credits: 05	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 15+120 (135 Hours)

Unit	Topics	No. of Lectures
I	30 min. Practical demonstration in any taal of viva voce	135

Suggested Reading:

- Kathak Darpan – Pt. Tirath Ram Azad. Recommended as a comprehensive guide to Kathak theory, taal, and performance practice.
- Kathak Nritya Shiksha – Dr. Puru Dadheech. Useful for practical training, viva preparation, and Kathak compositions.
- Kathak: The Dance of Storytellers – Kathak: The Dance of Storytellers by Rachna Ramya. Covers Kathak history, repertoire, music, and performance techniques.
- Essential Elements of Kathak – Essential Elements of Kathak by Acharya Pratishtha. Helpful for understanding Tatkar, Taal, Thaat, and Abhinaya.
- Taal Prakash – Pt. Vishnu Narayan Bhatkhande. Standard reference for Indian taal and layakari studies.
- Kathak Dance Through Ages – Projesh Banerji. Covers the historical and technical development of Kathak dance.
- Abhinaya Darpana – Nandikeshvara. Classical text related to expressions, gestures, and performance aesthetics.
- Kathak Nrittya – Laxmi Narayan Garg. Widely used for Kathak examinations and viva voce preparation.

Suggested Link:

- Sangeet Natak Akademi Journals
  Nartanam Journal
  IGNCA Performing Arts Resources
  Sahapedia Kathak Resources
  SPIC MACAY
  Research Paper
- Journal of the Music Academy, Madras
  Sangeet Natak Akademi Publications

Repository of books and publications related to Indian classical performing arts ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

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BPA
Semester IV
Dance: Kathak
Taal Shastra

Programme/Class: Degree	Year: Second	Semester: Forth
Subject: Dance- Kathak		
Course Code: BPAK-402	Course Title: **Taal Shastra**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to explain the role and significance of Tabla in vocal music, instrumental music, and dance, and analyze the importance of dance in human life and culture.
- Students will be able to identify, describe, and differentiate various Indian folk instruments and understand their use in folk music and dance traditions.
- Students will be able to understand the principles and structure of Karnataka Taal Paddhati and compare it with Hindustani rhythmic systems.
- Students will be able to write proper notation of the bandishes and compositions learned in Kathak dance and Tabla practice.
- Students will be able to demonstrate and write prescribed taalas in different layakaries such as Thah, Dugun, and Chaugun with rhythmic accuracy.

Credits: 03	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 45 Hours

Unit	Topics	No. of Lectures
I	Essay on: Importance of tabla in gayan, vadan and nritya. Importance of dance in human life.	8
II	Knowledge of following folk instruments: Dholak, nagara, naal, kartaal, daphali, taasha.	8
III	Study of Karnataka taal paddayti	8
IV	Write notation of all bandish learned by students in kathak dance and tabla.	8
V	Description of the prescribed taalas with notation in Thah, dugun and chaugunlayakaries.	13

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Suggested Reading:

- Sangeet Visharad by Basant – Fundamentals of Indian music and rhythm.
- Tabla Shastra by Pt. Suresh Talwalkar – Comprehensive study of Tabla and taal system.
- Karnataka Sangeeta Shastra by Prof. P. Sambamoorthy – Detailed explanation of Karnataka music and taal paddhati.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian classical music notation and theory.
- Folk Musical Instruments of India by S. Bhagyalekshmy – Study of Indian folk instruments.
- Kathak Darpan by Tirth Ram Azad – Kathak compositions and notation system.
- The Art of Tabla Rhythm by Alla Rakha – Rhythmic concepts and practical understanding of Tab

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- Ministry of Culture, Government of India
- SPIC MACAY.
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Projects based on Syllabus
- Seminar
- Quiz & Crossword Puzzles

BPA Semester IV
Dance: Kathak
Tabla Practical Viva Voce

Programme/Class: Degree	Year: IInd	Semester: IV
Subject: Dance- Kathak		
Course Code: BPAK-413	Course Title: **Tabla Practical Viva Voce**	

Course outcomes:

- Students will be able to perform two different types/compositions in Teen Taal with proper tempo and rhythmic balance.
- Students will be able to demonstrate prescribed taalas on Tabla in Thah, Dugun, and Chaugun layakaries with accuracy and coordination.
- Students will be able to perform simple Tukres, Mohres, and Tehais with correct bols, timing, and presentation techniques.
- Students will be able to accompany and perform basic Kathak Tukras learned in the first and second semesters with proper rhythmic understanding.
- Students will be able to recite (Padhant) all prescribed bandishes, bols, and rhythmic compositions confidently with correct taal and laya.

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Credits: 04	Multi disciplinary Course-4
Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 15+90 (105Hours)

Unit	Topics	No. of Lectures
I	To play two kaida of different gharana with four palta and tehai in jhap taal	30
II	To play two chakkardar tukda, two paran and two tehai in teen taal.	30
III	To play prescribed taalas on tabla in thah dugun and chaugun.	20
IV	to play kathak tukras of syllabus.	15
V	Padhant of all bandish by hand mentioned above.	10

Suggested Readings:

- Tabla Shastra by Pt. Suresh Talwalkar – Study of Tabla compositions and taalas.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed explanation of layakaries and taalas.
- Kathak Darpan by Tirth Ram Azad – Kathak tukras and rhythmic structures.
- The Art of Tabla Rhythm by Alla Rakha – Tabla performance and rhythmic presentation.
- Sangeet Visharad by Basant – Indian music theory and rhythm studies.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.

Suggestive digital platforms web links-

- ITC Sangeet Research Academy
- Sangeet Natak Akademi
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

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Meerut

BPA Semester IV
Dance: Kathak
Practical: choreography

Programme/Class: Degree	Year: IInd	Semester: IV
Subject: Dance- Kathak		
Course Code: BPAK-414	Course Title: **Choreography**	

Course outcomes:

- Understand the basic concepts and differences between Indian Folk Dance and Indian Classical Dance choreography.
- Demonstrate knowledge of movement components such as relationship, action, dynamics, and space in performance.
- Apply movement skills effectively through rehearsal and stage performance.
- Create and perform group choreography with proper coordination, formations, and stage presentation.

Credits: 03	Skill Enhancement Course
Max. Marks: 30+70	Min. Passing Marks: 35

Total No. of Lectures- 15+60 (75Hours)

Unit	Topics	No. of Lectures
I	Basic Concept of Two Categories of Dance Choreograohy. • Indian Folk dance • Indian Classical dance	15
II	To Understand 4 components of movement in Performance: Relationship, Actions, Dynamics, Space	20
III	Apply movement skill to a performance • Appliocation of movement skill through rehearsal. • Appliocation of movement skill through rehearsal.	30
IV	Group Choreography for Dance • Six members choreography with minimum 6 to 10 formations. • Ten members choreography with minimum 6 to 10 formations.	20

Suggested Readings:

- Choreography: Concepts and Techniques – Sandra Cerny Minton
- The Art of Making Dances – Doris Humphrey
- Indian Classical Dance – Kapila Vatsyayan
- Folk Dance in India – D. D. Kosambi
- Body Movement and Dance in Performance – Sherry Shapiro

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- Fundamentals of Choreography – Pamela Anderson Sofras
- Indian Folk and Tribal Dances – J. C. Aggarwal
- Creative Dance and Movement – Alma Hawkins

Suggestive digital platforms web links-

- Sangeet Natak Akademi Journals
  Nartanam Journal
  Dance Research Journal
  IGNCA Performing Arts Resources
  Sahapedia Dance Resources
  SPIC MACAY
  Research Paper
- Research Paper

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,

Suggested Continuous Evaluation Methods:
- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA Third Year
Semester V
Dance: Kathak
Advance Viva Voce (kathak)

Programme/Class: Degree	Year: Third	Semester: Fifth
Subject: Dance- Kathak		
Course Code: BPAK-511	Course Title: Advance **Viva Voce (kathak)**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to perform Tatkar in Ekgun, Dugun, Tigun, and Chaugun layakaries and demonstrate Rangmanch Tukda, Paran Judi Aamad, Advanced Thaat, Tukdas, Chakkardar compositions, Paran, Pramelu, and Tehais in Pancham Sawari Taal with rhythmic accuracy and presentation skills.
- Students will be able to perform Tatkar, Tukdas, and Tehais in Basant Taal in different layakaries with proper laya control.
- Students will be able to demonstrate Uthaan, Advanced Thaat, Aamad, Toda, Tukda, Pakhawaj Paran, and Mishra Jati Paran in Teen Taal with technical proficiency and stage presentation.
- Students will be able to perform expressive Abhinaya on a selected Shloka or Stuti using appropriate Bhava and gestures.
- Students will be able to present emotional interpretation and expressive performance of a Thumri through Kathak Abhinaya techniques.

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• Students will be able to recite (Padhant) all prescribed bandishes and rhythmic compositions with proper pronunciation, taal, and laya. • Students will be able to demonstrate thekas of prescribed taalas by hand in different layakaries with rhythmic clarity and tempo control. • Students will be able to identify and differentiate prescribed taalas through listening and practical understanding of Tabla and Harmonium accompaniment.

Credits: 06	Major Course

Total No. of Lectures- 45+90 (135 Hours)

Unit	Topics	No. of Lectures
I	**Pancham sawariTaal (15 matra):** Tatkar with Ekgun, Dugun, tigun and Chaugun. b) Rangmanch ka tukda c) Two paran judi Aamad d) Advance Thaat e) Four simple and two Chakkardartukda. f) Two simple and one chakkardarparan. g) two pramelu. g) Four Tehaies in different layakaries.	15
II	**Basant taal:** a) Tatkar with Ekgun, Dugun and Chaugun. b) Four tukda. c) two tehai.	15

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III	**Teen Taal** a) Uthaan b) Advance Thaat c) aamad. d) Some different type of toda and tukda. e) One pakhavaj and one Mishra jati paran..	15
IV	Abhinaya on one shloka or stuti.	15
V	Abhinaya on one thumri.	20
VI	Padhant of all Bandish in above mentioned taalas.	20
VII	Thekas of all prescribed taalas in Ekgun, Dugun and Chaugun layakaries by hand.	20
VIII	Ability to recognize the Prescribed taalas played on tabla and harmonium.	15

Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Advanced Kathak compositions and Abhinaya.
- Tabla Shastra by Pt. Suresh Talwalkar – Study of taalas, layakaries, and Tabla compositions.
- Abhinaya Darpana by Nandikeshwara – Principles of Abhinaya and gestures.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed understanding of taalas and rhythmic structures.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian music notation and taal system.
- The Art of Tabla Rhythm by Alla Rakha – Practical knowledge of Tabla and rhythm.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and expression.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

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PRINCIPAL

BPA
Semester V
Dance: Kathak
History and Aesthetical Study of Classical Dance

Programme Class: Degree	Year: Third	Semester: Fifth
Subject: Dance- Kathak		
Course Code: BPAK-501	Course Title: **History and Aesthetical Study of Classical Dance**	

- **Course outcomes:**
  The student at the completion of the course will be able to:

- Students will be able to explain major concepts of the Natyashastra including Abhinaya, Dharmi, Vritti, Samanya, and Chitrabhinaya and apply them in dance and theatre studies.
- Students will be able to compare various Indian classical dance forms on the basis of technique, costume, music, expression, and regional characteristics.
- Students will be able to describe the importance and principles of the Abhinaya Darpana with reference to gestures, expressions, and dance techniques.
- Students will be able to understand the origin, development, and performance techniques of Indian Ballet and its integration with Indian dance traditions.
- Students will be able to explain the historical background, costumes, makeup, music, and performance styles of major folk dances of Rajasthan.
- Students will be able to describe the history, characteristics, and cultural significance of Koodiyattam, Yakshagana, and Bhagavata Mela.

Credits: 03	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 45 Hours	

Unit	Topics	No. of Lectures
I	Eleven aspect releted to Natyashastra: Abhinaya, Dharmi, Vritti, Samanya and Chitrabhinaya.	08
II	Comperative study of Indian classical dances.	08
III	A brief study of Abhinaya Darpan.	08
IV	Knowledge and technique of Indian Ballet.	08
V	Study of folk dances of Rajasthan with their historical background, music , costume and makeup.	8
VI	Traditional folk theatre of India: Kudiattam, Yakshgaan, Bhagwat mela	5

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Suggested Reading:

- Natyashastra by Bharata Muni – Foundational text on Indian theatre and dance.
- Abhinaya Darpana by Nandikeshwara – Classical treatise on gestures and Abhinaya.
- Indian Classical Dances by Kapila Vatsyayan – Comparative study of Indian classical dance forms.
- Folk Dances of India by Durgadas Mukhopadhyay – Study of regional folk dances and traditions.
- Indian Ballet and Modern Dance by Enakshi Bhavnani – Understanding Indian ballet techniques and evolution.
- Traditional Indian Theatre by Farley P. Richmond – Study of Indian folk and classical theatre traditions.
- Koodiyattam: Sanskrit Theatre Tradition of India by Dr. Kapila Vatsyayan – Detailed study of Koodiyattam theatre.

Suggested Link:

- Sangeet Natak Akademi.
- IGNCA – Indira Gandhi National Centre for the Arts
- Kalakshetra Foundation
- SPIC MACAY
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Seminar
- Quiz & Crossword Puzzles

BPA
Semester V
Dance: Kathak
Advance Stage Performance

Programme/Class: Degree	Year: Third	Semester: Fifth
Subject: Dance- Kathak		
Course Code: BPAK-512	Course Title: Advance **Stage Performance**	

Course outcomes:

- The student at the completion of the course will be able to:
- Students will be able to perform a comprehensive practical demonstration in any prescribed taal with confidence and demonstrate theoretical understanding through viva voce.

Credits: 06	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 45+90 (135 Hours)

Unit	Topics	No. of Lectures
I	40 min. Practical demonstration in any taal of viva voce.	135

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Suggested Reading:

- Tabla Shastra by Pt. Suresh Talwalkar – Practical and theoretical aspects of Tabla and taal.
- Kathak Darpan by Tirth Ram Azad – Kathak compositions and stage presentation.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Study of taalas and layakaries.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian music notation and rhythm system.
- The Art of Tabla Rhythm by Alla Rakha – Performance-oriented study of rhythm and Tabla.Suggested

Suggested Link:

- Sangeet Natak Akademi.
- ITC Sangeet Research Academy
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts.
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

- Internal and external Examination
- Practical Assignment
- Stage Performance
- Quiz & Crossword Puzzles

BPA
Semester V
Dance: Kathak
Critical Study of Talas-1

Programme/Class: Degree	Year: Third	Semester: Fifth
Subject: Dance- Kathak		
Course Code: BPAK-502	Course Title: **Critical Study of Talas-1**	

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to explain the concept of Taal and describe its ten pranas with their significance in Indian music and dance.
- Students will be able to understand and write compositions using the Dakshini (Carnatic) Taal notation system.
- Students will be able to define Sangeet, Naad, Shruti, and explain their classifications and importance in Indian classical music.
- Students will be able to identify and explain the structure and characteristics of prescribed ragas including Aaroha, Avroha, Pakar, Vadi, and Samvadi.
- Students will be able to write accurate notation of prescribed bandishes using proper music notation systems.
- Students will be able to demonstrate and write prescribed taalas in different layakaries with rhythmic precision and understanding.

Credits: 03	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 45 Hours	

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Unit	Topics	No. of Lectures
I	Detail study of 'taal' and it's Ten pranas	10
II	Dakshini Taal notation system.	10
III	introduction of sangeet, naad and their types, knowledge of shruti and their names	10
IV	short study of prescribed ragas with aaroha avroha, pakar vadi samvadi.	5
V	Write notation of all bandish learned by student.	5
VI	Description of the prescribed taalas with notation in Thah, dugun,tigun and chaugun layakaries	5

Suggested Reading:

- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Fundamental concepts of Indian classical music and notation.
- Sangeet Visharad by Basant – Theory of music, ragas, and taalas.
- Sangeet Ratnakar by Sharngadeva – Classical treatise on Indian music and rhythm.
- Karnataka Sangeeta Shastra by Prof. P. Sambamoorthy – Carnatic notation and taal system.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed study of taalas and layakaries.
- Raga Vigyan by Vinay Chandra Maudgalya – Study of ragas and their structures.
- Theory of Indian Music by S.C. Paranjpe – Concepts of Naad, Shruti, and Indian music theory.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts.
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- seminar

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BPA
Semester V
Dance: Kathak
Internship/Swayam Mooc Course

Programme/Class: Degree	Year: Third	Semester: Fifth
Subject: Dance- Kathak		
Course Code: BPAK-513	Course Title: **Internship/Swayam Mooc Course**	

Course outcomes:
The student at the completion of the course will be able to:

students get knowledge about professional work.

Credits: 02	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30 Hours

Unit	Topics	No. of Lectures
I	To do work as professional inder and institution min 3 month to 5 months with certification by professional body. Or To do Swayam Mooc Course with certification of 2 credits	60

Suggested Reading:

Nil

Suggested Link: Mooc Swayam Courses of the subject
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel

Suggested Continuous Evaluation Methods:
Certificate submission by the body and evaluation

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BPA
Semester VI
Dance: Kathak
Advance Viva Voce (kathak)

Programme/Class: Degree	Year: Third	Semester: Six
Subject: Dance- Kathak		
Course Code: BPAK-611	Course Title: Advance **Viva Voce (kathak)**	

- **Course outcomes:**
- The student at the completion of the course will be able to:
- Students will be able to perform Tatkar in Ekgun, Dugun, Tigun, and Chaugun layakaries and demonstrate Rangmanch Tukda, Paran Judi Aamad, Advanced Thaat, Tukdas, Chakkardar compositions, Paran, Pramelu, and Tehais in Aasthamangal Taal with technical accuracy and stage presentation skills.
- Students will be able to present a complete Kathak dance sequence in any two prescribed taalas such as Basant Taal, Jhap Taal, Teen Taal, Char Taal, and Dhamar Taal with proper rhythm, expression, and coordination.
- Students will be able to perform expressive interpretation of a Shloka or Stuti using appropriate Bhava, gestures, and facial expressions.
- Students will be able to demonstrate expressive Abhinaya on semi-classical and traditional compositions such as Thumri, Holi, Kajri, Gazal, and Gatbhav-Makhanchori with emotional depth and artistic presentation.
- Students will be able to recite (Padhant) all prescribed bandishes and rhythmic compositions with correct pronunciation, taal, and laya.
- Students will be able to demonstrate prescribed thekas by hand in different layakaries with rhythmic clarity and tempo control.
- tudents will be able to identify and differentiate prescribed taalas through listening skills and practical understanding of Tabla and Harmonium accompaniment.

Credits: 06	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 45+90 (135 Hours)	

Unit	Topics	No. of Lectures
I	**Aasthamangal Taal (11 matra)** a) Tatkar with Ekgun, Dugun, tigun and Chaugun. b) Rangmanch ka tukda c) Two paranjudi Aamad d) Advance Thaat e) Four simple and two Chakkardartukda. f) Two simple and one chakkardarparan. g) two pramelu.	35

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	g) Four Tehaies in different layakaries.	
II	A complete dance secquence in any two of the following taal: Basant taal, Jhap taal, Teen taal, Char taal, Dhamar taal.	35
III	Abhinaya on any one shloka/ stuti	20
IV	Abhinaya on any two of the following: thumri, holi, kajri, gazal, Gatbhav- makhanchori.	15
V	Padhant of all Bandish in above mentioned taalas.	10
VI	Thekas of all prescribed taalas in Ekgun, Dugun and Chaugunlayakaries by hand.	10
VII	Ability to recognize the Prescribed taalas played on tabla and harmonium	10

Suggested Reading:

- **Kathak Darpan by Tirth Ram Azad – Advanced Kathak compositions and practical sequences.**
- **Abhinaya Darpana by Nandikeshwara – Principles of Abhinaya and expressive techniques.**
- **Tabla Shastra by Pt. Suresh Talwalkar – Study of taalas, layakaries, and rhythmic structures.**
- **Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed understanding of taalas and compositions.**
- **Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian music notation and taal system.**
- **Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and Abhinaya.**
- **The Art of Tabla Rhythm by Alla Rakha – Practical understanding of rhythm and Tabla accompaniment.**

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts
- Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel,

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Practical Assignment
- Stage Performance
- Quiz & Crossword Puzzles

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BPA
Semester VI
Dance: Kathak
Nritya shastra

Programme/Class: Degree	Year: Third	Semester: Six
Subject: Dance- Kathak		
Course Code: BPAK-601	Course Title: **Nritya shastra**	

- **Course outcomes:**
  The student at the completion of the course will be able to:

- Students will be able to explain different types of Nayak and Nayika Bheda and demonstrate their manifestations in Indian classical dance and dramatic presentation.
- Students will be able to describe the principles of the Natyashastra and analyze its importance in Indian classical dance traditions.
- Students will be able to explain the contribution of Rabindranath Tagore, Rukmini Devi Arundale, Vallathol Narayana Menon, and Madame Menaka in the revival and reconstruction of Indian classical dance traditions.
- Students will be able to describe the origin, evolution, and stylistic development of classical ballet traditions in Europe, Russia, and America.
- Students will be able to identify and explain the concept of Nav Rasa and apply emotional expressions in dance performance.
- Students will be able to describe the life, achievements, and artistic contributions of Sunder Prasad, Shambhu Maharaj, and Gopi Krishna in their respective fields of specialization.

Credits: 03	Major
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures-45Hours	

Unit	Topics	No. of Lectures
I	Nayak and Nayika bheda and their manifestations.	08
II	A brief study of natyashastra in the context of dance	08
III	Study of revival and reconstruction of classical dance by Guru RabindraNath Tagore, Rukmini Devi Arundale, Vallathole Narayan Menon. Madame Menaka.	08
IV	History and devlopment of classical Ballet in Europ, Rassia and Amarica.	08
V	Study of Nav Rasa.	08
VI	Biography and the contributionof the folloing dancers in their respective field of specialization • Pt. Sunder Prasad,	05

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	• Pt. Shambhoomaharaj • Pt. Gopi Krishna	

Suggested Reading:

- Natyashastra by Bharata Muni – Foundational text on Indian dance and theatre.
- Abhinaya Darpana by Nandikeshwara – Study of Rasa, Bhava, and Abhinaya.
- Indian Classical Dances by Kapila Vatsyayan – Comparative understanding of Indian dance traditions.
- Rabindranath Tagore and Indian Dance Tradition by Amita Sen – Contribution of Tagore in dance revival.
- Rukmini Devi: A Life by Leela Samson – Life and contribution of Rukmini Devi Arundale.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak traditions and gurus.
- History of Ballet and Western Dance by Alexander Bland – Development of ballet in Europe, Russia, and America.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- Performance
- Quiz & Crossword Puzzles

BPA
Semester VI
Dance: Kathak
Advance Stage Performance

Programme/Class: Degree	Year: Third	Semester: Six
Subject: Dance- Kathak		
Course Code: BPAK-612	Course Title: Advance **Stage Performance**	

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to perform a structured practical demonstration in any prescribed taal with confidence, technical accuracy, rhythmic understanding, and effective stage presentation, along with answering viva voce questions related to theory and practice.

Credits: 06	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 90 (120 Hours)	

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Unit	Topics	No. of Lectures
I	40 min. Practical demonstration in any taal of viva voce.	120

Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Kathak compositions, taal structures, and performance techniques.
- Tabla Shastra by Pt. Suresh Talwalkar – Practical and theoretical aspects of Tabla and rhythm.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Detailed study of taalas and layakaries.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Indian classical music notation and taal system.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and presentation.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

Ministry of Culture, Government of India

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Practical Assignment
- Stage Performance
- Quiz & Crossword Puzzles

BPA
Semester VI
Dance: Kathak
Critical Study of Talas-2

Programme/Class: Degree	Year: Third	Semester: Six
Subject: Dance- Kathak		
Course Code: BPAK-602	Course Title: **Critical Study of Talas-2**	

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to explain the historical background, costumes, music, and performance styles of major folk dances of Haryana.
- Students will be able to analyze the importance of Thumri in dance, explain the Guru-Shishya tradition, and evaluate the relationship between dance and religion in Indian culture.
- Students will be able to describe the major dance and theatre traditions of China, Japan, and South Korea and compare them with Indian performing arts.
- Students will be able to explain the origin, features, music, costumes, and cultural significance of Jatra, Chhau, Lai Haraoba, and Ankiya Naat.
- Students will be able to write accurate notation of prescribed bandishes using standard music notation systems.

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- Students will be able to demonstrate and write prescribed taalas in various layakaries with rhythmic precision and understanding.

Credits: 03	Minor
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 45 Hours

Unit	Topics	No. of Lectures
I	folk Dances of Haryana, their costume and background music. .	09
II	Essays on a) the Place of thumri in dance. b) Guru shishya parampra. c) Relation between Dance and religion.	08
III	Dance and theatre form of east asiancountries: Chaina, Japana and korea.	09
IV	Study of regional theatre: Jatra, Chau, Laiharoba, Ankiyanaat	09
V	Write notation of all bandish learned by students.	05
VI	Description of the prescribed taalas with notation in Thah, dugun,tigun and chaugunlayakaries	05

Suggested Reading:

- Folk Dances of India by Durgadas Mukhopadhyay – Study of Indian folk dance traditions.
- Natyashastra by Bharata Muni – Foundations of Indian dance and theatre.
- Abhinaya Darpana by Nandikeshwara – Concepts of expression and performance.
- Indian Classical Dances by Kapila Vatsyayan – Comparative understanding of dance traditions.
- Regional Theatre Traditions of India by Suresh Awasthi – Study of Indian folk and regional theatre forms.
- Hindustani Sangeet Paddhati by Vishnu Narayan Bhatkhande – Music notation and taal system.
- Asian Theatre and Dance Traditions by Faubion Bowers – Overview of East Asian theatre and dance forms.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

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Suggested Continuous Evaluation Methods:
Internal and external Examination
- Theory Assignment
- seminar
- Quiz & Crossword Puzzles

BPA
Semester VI
Dance: Kathak
Portfolio Devlopment

Programme/Class: Degree	Year: Third	Semester: Six
Subject: Dance- Kathak		
Course Code: BPAK-613	Course Title: **Portfolio Devlopment**	

Course outcomes:
The student at the completion of the course will be able to:
- Students will be able to understand the importance of digital portfolios in the performing arts industry and identify suitable online platforms such as Behance, Wix, Squarespace, and WordPress for showcasing their artistic work.
- Students will be able to organize and curate portfolio content including resumes, performance videos, photographs, awards, testimonials, and artistic biographies for professional presentation.
- Students will be able to use multimedia tools for editing videos, documenting performances through photography, and creating basic audio demos for artistic presentation.
- Students will be able to develop an effective online presence using social media platforms such as Instagram, YouTube, and LinkedIn, and apply strategies for audience engagement and networking.
- Students will be able to review, refine, and professionally present their completed digital portfolios incorporating peer and instructor feedback.

Credits: 02	Minor
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 60 Hours	

Unit	Topics	No. of Lectures
I	Introduction to Digital Portfolios • Importance of digital portfolios in the performing arts industry. • Overview of platforms (Behance, Wix, Squarespace, WordPress). • Understanding target audiences: employers, curators, and audiences.	10
II	Structuring Your Portfolio • Selecting portfolio content: Resume, performance videos, photos, awards, and testimonials. • Crafting an artistic statement or bio. • Organizing sections for Dance/Music portfolios.	15
III	Multimedia Tools and Documentation • Basics of video editing for performance recordings (tools like iMovie, Premiere Pro, or Canva). • Photographing performances: Lighting, angles, and composition.	10

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	• Creating audio demos (for music students): Editing and mixing basics.	
IV	Building an Online Presence • Leveraging social media for visibility: Instagram, YouTube, and LinkedIn. • Developing a content strategy: Posting schedules, hashtags, and audience engagement. • Networking and collaborating online.	15
V	Final Presentation • Reviewing and refining the digital portfolio. • Peer and instructor feedback. • Final presentations: Students showcase their completed portfolios.	10

Suggested Reading:

- Portfolio Management: Theory and Practice Hardcover – Illustrated
- Digital Portfolio Design by Steven A. Heller – Fundamentals of portfolio creation and presentation.
- The Creative Professional's Guide to Digital Portfolios by Ian Clazie – Building portfolios for creative industries.
- Show Your Work! by Austin Kleon – Strategies for sharing creative work online.
- The Photographer's Eye by Michael Freeman – Basics of photography composition and visual presentation.
- Video Editing for Beginners by Michael Langford – Introduction to editing tools and techniques.
- Social Media Marketing for Artists by Heather Darcy Bhandari – Building online visibility for creative professionals.
- Canva for Creators Guide – Basics of visual design and content creatio

Suggested Link:

- **https://www.managebt.org/book/demand/development-portfolio/**
- **https://www.slideshare.net/slideshow/portfolioassessmentpptx/259817131**
- **Behance.**
- **Wix**
- **Squarespace**
- **WordPress**
- **Canva**
- **Adobe Premiere Pro**
- **LinkedIn Learning.**

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

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Subharti College of Fine Arts & Fashion Design (SCFF) ★ Meerut ★ PRINCIPAL

BPA Fourth Year
Semester VII
Dance: Kathak
Advance Viva Voce (kathak) -3

Programme/Class: Degree	Year: Four	Semester: Seven
Subject: Dance- Kathak		
Course Code: BPAK-711	Course Title: **Advance Viva Voce (kathak)**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to present a complete solo Kathak performance in any prescribed taal with confidence, technical accuracy, rhythmic command, and stage presentation skills.
- Students will be able to perform compositions and rhythmic patterns in any prescribed taal as instructed by the examiner with proper coordination and laya control.
- Students will be able to demonstrate expressive interpretation of a Shloka and Thumri using Bhava, facial expressions, and gestures.
- Students will be able to effectively express Shringara Rasa and Karuna Rasa through Abhinaya in Kathak dance performance.
- Students will be able to portray Nayika Bheda forms such as Vasaksajja and Virahotkanthita through expressive dance techniques and dramatic interpretation.
- Students will be able to demonstrate advanced footwork patterns including Zarab in Tatkar, Tihais in different layas, and Lari with its Baant with rhythmic precision and clarity.

Credits: 05	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 30+120 (150 Hours)	

Unit	Topics	No. of Lectures
I	A complete solo performance of 30 min. duration in any one of Prescribed taal.	30
II	Dance in any prescribed Taal ask by the Examiner.	30
III	Abhinaya on any one shloka and thumri.	20
IV	Ability to show Shringar rasa and karuna rasa.	20
V	Ability to show Vasaksajja and virhotkanthika Nayika.	20
VI	Foot work: Zarab in tatkar, Tihais in Different layas, tatr and it's Baant.	30

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Meerut

Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Advanced Kathak compositions and solo performance techniques.
- Abhinaya Darpana by Nandikeshwara – Study of Bhava, Rasa, and expressive techniques.
- Natyashastra by Bharata Muni – Classical principles of Indian dance and theatre.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and Abhinaya.
- Indian Classical Dances by Kapila Vatsyayan – Study of Indian classical dance traditions and aesthetics.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Understanding of taalas and layakaries.
- Tabla Shastra by Pt. Suresh Talwalkar – Rhythmic structures and practical taal studies.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation Assignment

Stage performance

- Quiz & Crossword Puzzles

BPA
Semester VII
Dance: Kathak
Bhartiya shastriya Nritya ka Itihas I

Programme/Class: Degree	Year: Four	Semester: Seven
Subject: Dance- Kathak		
Course Code: BPAK-701	Course Title: **Bhartiya shastriya Nritya ka Itihas I**	

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to explain the depiction and significance of dance sculptures and traditions represented in Elephanta Caves, Khajuraho Group of Monuments, and Nataraja Temple.
- Students will be able to describe the historical origin and development of Kathak from ancient traditions to the modern period.
- Students will be able to explain the characteristics, styles, and significance of Tandava and Lasya in Indian classical dance.
- Students will be able to describe the importance and principles of the Natyashastra and Abhinaya Darpana in Indian dance traditions.
- Students will be able to compare and explain the history, characteristics, and stylistic features of the Lucknow, Jaipur, Banaras, and Raigarh Gharanas of Kathak.
- Students will be able to describe the life and contribution of Bharata Muni, Nandikeshwara, and Sharngadeva in the field of Indian music and dance.

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- Students will be able to write accurate notation of prescribed Bandishes using standard notation systems in Kathak and music studies.

Credits: 02	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30 Hours

Unit	Topics	No. of Lectures
I	Reflection of dance - Elephenta cave, Khajuraho and Chidambaram Temples.	5
II	. Origin and Devlopment of Kathak Dance. .	5
III	Detailed study of Tandava and Lasya.	5
IV	Introduction of the following grantha in the context of dance. Natyashastra, Abhinaya Darpan	5
V	History of the following gharanas of Kathak Dance: a) Lucknow Gharana b) Jaipur Gharana c) Banaras Gharana d) Raigarh Gharana	5
VI	Life sketch and Contribution of the following: Aacharaya Bharata, AacharayaNandikeshwara, Pt. Sharangdev	2
VII	Ability to write in notation of all Bandish which have learnt by Students.	3

Suggested Reading:

- Natyashastra by Bharata Muni – Fundamental text on Indian dance and theatre.
- Abhinaya Darpana by Nandikeshwara – Study of Abhinaya, gestures, and dance principles.
- Kathak Darpan by Tirth Ram Azad – History and techniques of Kathak dance.
- Indian Classical Dances by Kapila Vatsyayan – Comparative understanding of Indian classical dance traditions.
- Sangeet Ratnakar by Sharngadeva – Classical treatise on music and dance.
- Kathak: Classical Dance Art by Birju Maharaj – Practical and theoretical aspects of Kathak.
- Temples of India and Performing Arts by Dr. Sunil Kothari – Study of temple sculpture and dance traditions.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel. NCERT Official YouTube Channel

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Suggested Continuous Evaluation Methods:
Internal and external Examination
- Theory Assignment
- presentation

Seminar
- Quiz & Crossword Puzzles

BPA
Semester VII
Dance: Kathak
Advance Stage Performance-3

Programme/Class: Degree	Year: Four	Semester: Seven
Subject: Dance- Kathak		
Course Code: BPAK-712	Course Title: **Advance Stage Performance**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to present a complete solo stage performance of 45 minutes in any prescribed taal with confidence, technical excellence, rhythmic accuracy, expressive presentation, and professional stage management skills.
- Students will be able to perform traditional Padhant with correct pronunciation, rhythm, laya, and coordination during live stage presentations.

Credits: 05	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30+120 (150 Hours)

Unit	Topics	No. of Lectures
I	A complete solo stage performance of 45 min. in any one of prescribed Taal selected by the student.	110
II	Ability to recite padhant in traditional style during stage performance.	40

Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Advanced Kathak compositions and stage performance techniques.
- Abhinaya Darpana by Nandikeshwara – Study of expression, gestures, and performance presentation.
- Natyashastra by Bharata Muni – Principles of Indian dance, theatre, and stagecraft.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak solo performance and traditional presentation.
- Tabla Shastra by Pt. Suresh Talwalkar – Rhythmic structures and accompaniment techniques.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Understanding of taalas and layakaries.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of rhythm and padhant traditions.

Suggested Link:
- Sangeet Natak Akademi

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• ITC Sangeet Research Academy. • SPIC MACAY • IGNCA – Indira Gandhi National Centre for the Arts ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal
Suggested Continuous Evaluation Methods: Internal and external Examination • Theory Assignment • presentation • Quiz & Crossword Puzzles

BPA
Semester VII
Dance: Kathak
Kathak Nritya Shastra 1

Programme/Class: Degree	zYear: Four	Semester: Seven
Subject: Dance- Kathak		
Course Code: BPAK-702	Course Title: **Kathak Nritya Shastra 1**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to define, explain, and demonstrate important Kathak compositions and performance elements used in classical dance presentations.
- Students will be able to identify and perform various Hasta Mudras described in the Abhinaya Darpana and apply them effectively in dance performances.
- Students will be able to explain the origin, characteristics, performance style, and cultural significance of Tamasha, Bhavai, and Pandavani.
- Students will be able to explain and demonstrate different forms of Laya and Layakari in dance and rhythm compositions.
- Students will be able to describe the life, achievements, and contributions of Birju Maharaj, Kumudini Lakhia, and Uma Sharma in the field of Kathak dance.
- Students will be able to explain the major dance traditions and cultural characteristics of Bangladesh, Pakistan, and Sri Lanka and compare them with Indian dance traditions.

Credits: 02	Major Course
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- 30 Hours	

Unit	Topics	No. of Lectures
I	Brief study of the following: Aamad, Thaat, Tukra, pramelu, Natwari, Rafan and their types, Kavitta.	5

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	Salami, Gatnikas, Gat bhav.	
II	. Study of following hasta mudras according to Abhinaya Darpan: a) Nritya hasta mudra b) Dev hasta mudra c) Jati hasta mudra.	5
III	Folk theatre: Tamasha, Bhavai, Pandvani	5
IV	Detailed study of Laya and Layakari	5
V	Life sketch and contribution to the danceof following kathak dancers: Pt. Birju Maharaj, Kumudini Lakhia, vidushi Uma Sharma.	5
VI	South asian Dance - Bangladesh, Pakistan and Srilanka	5

Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Kathak compositions and performance techniques.
- Abhinaya Darpana by Nandikeshwara – Study of Mudras, Abhinaya, and expressive techniques.
- Natyashastra by Bharata Muni – Foundations of Indian dance and theatre.
- Indian Classical Dances by Kapila Vatsyayan – Comparative study of Indian and South Asian dance traditions.
- Folk Theatre Traditions of India by Suresh Awasthi – Study of Indian folk theatre forms.
- Kathak: Classical Dance Art by Birju Maharaj – Practical and theoretical aspects of Kathak.
- The Language of Dance by Dr. Sunil Kothari – Understanding dance vocabulary, rhythm, and movement.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

BPA

Semester VII

Dance: Kathak

Group Choreography Presentation (Practical Project)

Programme/Class: Degree	Year: Four	Semester: Seven
	Subject: Dance- Kathak	

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Course Code: BPAK-713	Course Title: **Group Choregraphy Presentation (Practical Project)**

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to identify and select suitable themes, music, and bandish for choreography and analyze their cultural, historical, and emotional contexts.
- Students will be able to apply storytelling techniques through dance using plot, character, emotions, gestures, body language, and improvisation methods.
- Students will be able to explore and integrate different dance styles such as classical, contemporary, and folk dance to create thematic choreographic compositions.
- Students will be able to design synchronized group choreography, apply transition techniques, and collaborate effectively in creative dance productions.
- Students will be able to improve choreography through feedback sessions and demonstrate stage presence, expression, and audience engagement during performances.
- Students will be able to present a complete theme-based choreography performance and critically evaluate the creative process and performance outcomes.

Credits: 06	Minor Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 90 (180 Hours)

Unit	Topics	No. of Lectures
I	Introduction to Theme Choreography **Theme Choreography** Identifying and selecting themes/ music/ bandish Researching cultural, historical, and emotional contexts.	30
II	.**Storytelling / Foirmations Through Dance** Elements of storytelling in choreography: plot, characters, and emotions. Expressing themes through gestures and body language. Improvisation techniques to develop thematic ideas.	30
III	**Movement Exploration and Style Integration** Exploring different dance styles (e.g., contemporary, classical, folk) for thematic representation. Experimenting with music and rhythm to enhance the theme. Creating short individual pieces based on a chosen theme.	20
IV	**Group Choreography and Collaboration**	25

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	Designing group sequences that align with the theme. Techniques for synchronization and transitions. Problem-solving in collaborative choreography.	
V	**Refinement and Performance Techniques** Feedback and critique sessions to polish choreography. Expression, stage presence, and audience engagement. Rehearsals and preparation for final performance.	25
VI	**Final Presentation and Evaluation** Showcasing the theme-based choreography in a performance. Peer and instructor evaluations. Reflective discussion on the creative process and outcomes.	50

Suggested Reading:

- The Art of Making Dances by Doris Humphrey – Fundamentals of choreography and dance composition.
- Choreography: A Basic Approach Using Improvisation by Sandra Cerny Minton – Techniques of dance creation and improvisation.
- Natyashastra by Bharata Muni – Classical principles of performance, expression, and storytelling.
- Abhinaya Darpana by Nandikeshwara – Study of gestures, expressions, and dramatic presentation.
- Dance Composition by Jacqueline M. Smith-Autard – Creative approaches to choreography and movement design.
- Indian Classical Dances by Kapila Vatsyayan – Understanding Indian dance styles and thematic presentation.
- The Intimate Act of Choreography by Lynne Anne Blom and L. Tarin Chaplin – Creative process and collaborative choreography.

Suggested Links:

- Sangeet Natak Akademi
- Kalakshetra Foundation
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts
- Canva
- YouTube Creators Academy –

Suggested Continuous Evaluation Methods:

10 min Group Choregraphy on approved Theme / any rhythemic pattern in taal/Tarana/ Chaturang in Kathak.

- **6 to 10 Min. Choreography will be presented.**
- **Costume, makeup, music as per theme presented by students.**
- **Music will be arranged by students.**

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PRINCIPAL

BPA
Semester VIII
Dance: Kathak
Advance Viva Voce (kathak)-II

Programme/Class: Degree	Year: Four	Semester: Eight
Subject: Dance- Kathak		
Course Code: BPAK-811	Course Title: **Advance Viva Voce (kathak)-II**	

Course outcomes:

The student at the completion of the course will be able to:

- Students will be able to present a complete solo Kathak performance in any prescribed taal incorporating Parans of Chatustra Jati, Tisra Jati, Khand Jati, Mishra Jati, and Sankirna Jati with technical proficiency, rhythmic precision, and stage presentation skills.
- Students will be able to perform compositions and rhythmic patterns in any prescribed taal as directed by the examiner with confidence, coordination, and command over laya.
- Students will be able to demonstrate expressive interpretation of Bhajan and perform Gat Bhav presentations such as Makhan Chori and Kaliya Mardan using appropriate Bhava, gestures, and dramatic expression.
- Students will be able to effectively portray different Rasas and Nayika Bhedas through expressive Abhinaya techniques in Kathak dance.
- Students will be able to demonstrate advanced footwork techniques including Krama Laya and Tihais in various layas with rhythmic accuracy and clarity.

Credits: 05	Major
Max. Marks: 30+70	Min. Passing Marks:35
Total No. of Lectures- (30+90=120 Hours)	

Unit	Topics	No. of Lectures
I	A complete solo performance of 30 min. duration in any one of Prescribed taal. (With one paran of every Jati: Chatustrajati, tistrajati, khandjati, Mishra jati, Sakirnajati)	50
II	Dance in any one prescribed Taal ask by the Examiner.	20
III	Abhinaya on any one Bhajan and Gatbhav on Makhan chori and Kaliya mardan.	20
IV	Ability to show any three rasa and nayika.	15
V	Foot work: Krama Laya, Tihais in Different layas	15

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Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Advanced Kathak compositions and solo performance techniques.
- Abhinaya Darpana by Nandikeshwara – Study of Bhava, Rasa, and expressive techniques.
- Natyashastra by Bharata Muni – Principles of Indian dance, rhythm, and theatrical presentation.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak performance and Abhinaya.
- Indian Classical Dances by Kapila Vatsyayan – Study of Indian dance traditions and aesthetics.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Understanding of taalas, jatis, and layakaries.
- Tabla Shastra by Pt. Suresh Talwalkar – Rhythmic structures and practical taal studies

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:
Internal and external Examination
• presentation
Practical Assignment
• Quiz & Crossword Puzzles

BPA
Semester VIII
Dance: Kathak
Bhartiya shastriya Nritya ka Itihas II

Programme/Class: Degree	Year: Four	Semester: Eight
Subject: Dance- Kathak		
Course Code: BPAK-801	Course Title: **Bhartiya shastriya Nritya ka Itihas II**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to explain the themes, characters, and cultural significance of Ramayana, Mahabharata, and Silappadikaram and interpret their relevance in Indian dance traditions and performances.
- Students will be able to describe the origin of dance through Raas tradition and explain the relationship between Kathak and Raas Leela traditions.
- Students will be able to explain the significance and contribution of the Dasharupaka and Brihaddeshi in the development of Indian dance and music traditions.
- Students will be able to identify and explain the origin, costume, music, and performance style of major folk dances of Punjab.
- Students will be able to write accurate notation of prescribed Bandishes using standard notation systems in dance and music studies.

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PRINCIPAL

Credits: 02	Major Course
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30 Hours

Unit	Topics	No. of Lectures
I	Brief study of mejor epics and Puranas (Ramayan, Mahabharat, cilapaddikarm) in terms of their content carector in context of dance.	10
II	Origin of Dance through raasand relation of Kathak Nritya with Raas.	5
III	introduction of the following GranthasDasharupaka, Brihaddeshi.	5
IV	Brief study of the folk dances of Punjab	5
V	Ability to write in notation of all Bandish which have learnt by Students.	5

Suggested Reading:

- Natyashastra by Bharata Muni – Foundations of Indian dance and drama.
- Abhinaya Darpana by Nandikeshwara – Study of expression, gestures, and dance principles.
- Kathak Darpan by Tirth Ram Azad – History and techniques of Kathak dance.
- Indian Classical Dances by Kapila Vatsyayan – Comparative study of Indian dance traditions.
- Brihaddeshi by Matanga Muni – Classical treatise on Indian music and dance traditions.
- Dasharupaka by Dhananjaya – Principles of Indian dramaturgy and performance.
- Folk Dances of India by Durgadas Mukhopadhyay – Study of Indian folk dance traditions including Punjab.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

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PRINCIPAL

BPA
Semester VIII
Dance: Kathak
Advance Stage Performance-II

Programme/Class: Degree	Year: Four	Semester: Eight
Subject: Dance- Kathak		
Course Code: BPAK-811	Course Title: **Advance Stage Performance-II**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to present a complete solo stage performance of 45 minutes in any prescribed taal with technical excellence, rhythmic precision, expressive presentation, and professional stage management skills.
- Students will be able to perform traditional Padhant with correct pronunciation, taal, laya, and coordination while maintaining confidence and stage presence during live performance.

Credits: 05	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 30+90=120 Hours

Unit	Topics	No. of Lectures
I	A complete solo stage performance of 45 min. in any one of prescribed Taal selected by the student.	100
II	Ability to recite padhant in traditional style during stage performance.	20

Suggested Reading:

- Kathak Darpan by Tirth Ram Azad – Advanced Kathak compositions and stage performance techniques.
- Abhinaya Darpana by Nandikeshwara – Study of expression, gestures, and performance presentation.
- Natyashastra by Bharata Muni – Principles of Indian dance, theatre, and stagecraft.
- Kathak: Classical Dance Art by Birju Maharaj – Insights into Kathak solo performance and traditional presentation.
- Tabla Shastra by Pt. Suresh Talwalkar – Rhythmic structures and accompaniment techniques.
- Tal Prakash by Pt. Vinayakrao Patwardhan – Understanding of taalas and layakaries.
- The Art of Tabla Rhythm by Alla Rakha – Practical understanding of rhythm and padhant traditions.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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PRINCIPAL

Suggested Continuous Evaluation Methods:
Internal and external Examination
- Theory Assignment
- Practical presentation
- Seminar
- Quiz & Crossword Puzzles

BPA
Semester VIII
Dance: Kathak
Kathak Nritya Shastra II

Programme/Class: Degree	Year: Four	Semester: Eight
Subject: Dance- Kathak		
Course Code: BPAK-802	Course Title: **Kathak Nritya Shastra II**	

Course outcomes:
The student at the completion of the course will be able to:

- Students will be able to explain and demonstrate the concepts of Pada Bheda, Karan, Angahaar, and Mandal in Indian classical dance traditions.
- Students will be able to identify and perform various head movements, eye glances, neck movements, and eyebrow movements described in the Abhinaya Darpana.
- Students will be able to explain the major dance traditions, cultural characteristics, costumes, and performance styles of South-East Asian countries and compare them with Indian dance traditions.
- Students will be able to identify and explain the characteristics, musical structure, and performance style of major semi-classical singing forms used in dance accompaniment.
- Students will be able to define Aada, Kuaad, and Biyad layakaries and write their notation accurately in prescribed taalas.

Credits: 04	Core Compulsory / Elective
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 60 Hours

Unit	Topics	No. of Lectures
I	Brief study: Pada Bheda, Karan, Aangahaar, Mandal.	10
II	study of ShiroBheda (Head movements), DristhiBheda (Eye Glances), Griva Bheda (neck movements), BhruvSanchalan (Eyebrow movements) according to Abhinaya Darpan.	10
III	Brife study of south east asiandances: Indonesia, Thailand, Viyatnam, Combodia, Myanmar, Phillippins and Lahos.	10

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IV	Introduction of the following Semi classical Singing style: Pada and Bhajan, Thumri, Dadra, Hori, Gazal, Tarana, Tirvat, Chaturang.	15
V	Definition of Aada, Kuaad, Biyad with writing notation in all said layakaries in presscibed taalas.	15

Suggested Reading:

- Natyashastra by Bharata Muni – Foundations of Indian dance and movement techniques.
- Abhinaya Darpana by Nandikeshwara – Detailed study of gestures, movements, and expressions.
- Kathak Darpan by Tirth Ram Azad – Kathak theory and practical compositions.
- Indian Classical Dances by Kapila Vatsyayan – Comparative understanding of Indian and Asian dance traditions.
- Sangeet Ratnakar by Sharngadeva – Classical text on music and rhythm.
- The Language of Dance by Dr. Sunil Kothari – Dance vocabulary, movement, and expression.
- Semi Classical Music of India by Ashok Da. Ranade – Study of Thumri, Dadra, Ghazal, and related styles.

Suggested Link:

- Sangeet Natak Akademi
- ITC Sangeet Research Academy.
- SPIC MACAY
- IGNCA – Indira Gandhi National Centre for the Arts

ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested Continuous Evaluation Methods:

Internal and external Examination

- Theory Assignment
- presentation
- Seminar
- Quiz & Crossword Puzzles

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BPA
Semester VIII
Dance: Kathak
Dessertation-

Programme/Class: Degree	Year: Four	Semester: Eight
Subject: Dance- Kathak		
Course Code: BPAK-813	Course Title: **Dissertation**	

Course outcomes:

By the end of the course, students will be able to:

- Students will be able to select an appropriate research topic in Performing Arts, formulate research questions, conduct literature reviews, and prepare a structured research proposal with objectives, methodology, and expected outcomes.
- Students will be able to identify and apply suitable research methodologies and research designs, plan data collection methods, and understand ethical considerations in Performing Arts research.
- Students will be able to collect, organize, analyze, and interpret qualitative and quantitative research data using appropriate analytical techniques.
- Students will be able to structure and write a well-organized dissertation with proper academic writing style, referencing, citation, proofreading, and editing techniques.
- Students will be able to conduct independent research, critically analyze findings, prepare a dissertation under academic supervision, and effectively incorporate feedback into the research process.

Credits: 06	RP-1
Max. Marks: 30+70	Min. Passing Marks:35

Total No. of Lectures- 180 Hours

Unit	Topics	No. of Lectures
I	**Choosing a Research Topic and Developing a Proposal** • Selecting a research topic within the field of Performing Arts • Identifying a research question or problem statement • Conducting a literature review to explore existing research and knowledge • Developing a research proposal outlining the objectives, methodology, and expected outcomes of the research	40
II	**Research Methodology and Design** • Exploring different research methodologies (qualitative, quantitative, mixed methods) • Selecting an appropriate research design for the chosen topic • Planning data collection methods (surveys, interviews, experiments, etc.) • Ethical considerations in conducting research in Performing Arts	30

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III	**Data Collection and Analysis** • Collecting and organizing relevant data and information • Applying appropriate data analysis techniques (statistical analysis, thematic analysis, content analysis, etc.) • Interpreting and synthesizing research findings • Discussing the limitations and implications of the research	30
IV	**Dissertation Writing and Structure** • Structuring the dissertation document (introduction, literature review, methodology, results, discussion, conclusion, etc.) • Developing a coherent and well-organized argument throughout the dissertation • Writing clear and concise chapters with proper referencing and citation • Proofreading and editing techniques for academic writing	40
V	**Independent Research and Writing** • Conducting independent research according to the proposed methodology • Analyzing and interpreting data to address the research question • Writing and revising the dissertation document in consultation with the supervisor • Seeking guidance and feedback from the supervisor throughout the research and writing process	40

Suggested Reading:

- Research Methods in the Arts and Humanities by Michael Pickering – Fundamentals of academic research in arts disciplines.
- The Craft of Research by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams – Research planning and academic writing techniques.
- Research Design: Qualitative, Quantitative, and Mixed Methods Approaches by John W. Creswell – Research methodology and design.
- Writing Your Dissertation by Derek Swetnam – Dissertation structure and writing process.
- Performing Arts Research by Baz Kershaw and Helen Nicholson – Research approaches in performing arts studies.
- Academic Writing for Graduate Students by John M. Swales and Christine B. Feak – Academic writing and citation skills.
- MLA Handbook – Referencing and citation guidelines for humanities research.

Suggested Links

- Google Scholar.
- JSTOR
- ResearchGate
- Sangeet Natak Akademi
- IGNCA – Indira Gandhi National Centre for the Arts.
- Zotero
- Mendeley

Suggested Continuous Evaluation Methods:

Suggested Continuous Evaluation Methods:

• Synopsis presentation

Seminar & final viva

• Quiz & Crossword Puzzles

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Or *Exit with Bachelor's (Research) Degree in Performing Arts(Indian Classical Dance kathak)

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National Education Policy-2020

Common Minimum Syllabus for all U.P. State Universities

Semester-wise Titles of the Papers in U.G. Programme (Indian Classical Music - Vocal/Instrumantal Sitar)

SEMESTER-I

SINo.	Nameofthe Course	Type of Course	Subject Code	L-T-P	Credits	Marks
1.	Practical: Viva Voce (Vocal/ Sitar)	MJC-1	BPAV/I-111	2-0-4	4	100
2.	History of Indian classical Music -I	MJC-2	BPA V/I-101	3-0-0	3	100
3.	Stage performance	MIC-1	BPAV/I-112	2-0-4	4	100
4.	Critical study of Ragas - 1	MIC-2	BPA V/I-102	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-1	BPA V/I-113	1-0-4	3	100
6.	Ability Enhancement Course- (English Communication Skill)	AEC-1	AEC-1	2-0-0	2	100
7	Skill Enhancement Course: Stage Makeup	SEC-1	BPA V/I-114	2-0-2	3	100
8.	Tradition of Indian Music and Dance	VAC-1	BPA V/I-VAC-1	1-0-2	3	100
						Total Credits -25

SEMESTER-II

SINo.	Nameofthe Course	Type of Course	Subject Code	L-T-P	Credits	Marks
1.	Practical: Viva voce (Vocal/ Sitar)	MJC-3	BPA V/I-211	2-0-4	4	100
2.	History of Indian Music-II	MJC-4	BPA V/I-101	3-0-0	3	100
3.	Stage performance	MIC-3	BPA V/I-212	2-0-4	4	100
4.	Critical study of Ragas - II	MIC-4	[illegible]	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-2	BPA V/I-213	1-0-4	3	100

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6.	Ability Enhancement Course- (Environmental Studies)	AEC-2	AEC-2	0-0-4	2	100
7	Skill Enhancement Course: Advance Audio and Video Editing	SEC-2	BPA V/I-214	1-0-4	3	100
8.	Tradition of Indian Music and Dance	VAC-2	BPA V/I-VAC-2	1-0-4	3	100
						TotalCredits-25

Note: Exit option of students with U.G.Certificate:After completing I, II Semester earning full credits students will be awarded U.G. Certificate only if he or she takes one Vocational Course of 4 Credits (during summer vocation). This course will not be included in SGPA and CGPA Calculations.

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SEMESTER-III

S. No.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Viva voce (Vocal/ Sitar)	MJC-5	BPA V/I-311	1-0-8	5	100
2.	Music Shastra - I	MJC-6	BPA V/I-301	3-0-0	3	100
3.	Practical: Stage performance	MIC-5	BPAV/I-312	1-0-8	5	100
4.	Critical study of Ragas and Talas - III	MIC-6	BPA V/I-302	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-3	BPA V/I-313	1-0-6	4	100
6.	Ability Enhancement Course- 3(Course on Disaster Risk Management)	AEC-3	AEC-3	2-0-0	2	100
7.	Photography & Videography	SEC-3	BPA V/I-314	1-0-3	3	100
						TotalCredits-25

SEMESTER-IV

S. No.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Viva voce	MJC-7	BPA V/I-411	1-0-8	5	100
2.	Music Shastra - II	MJC-8	BPA V/I-401	3-0-0	3	100
3.	Practical: Stage performance	MIC-7	BPA V/I-412	1-0-8	5	100
4.	Critical study of Ragas and Talas - IV	MIC-8	BPA V/I-402	3-0-0	3	100
5.	Tabla Practical Viva-Voce	MDC-4	BPA V/I-413	1-0-6	4	100
6.	Ability Enhancement Course- (Course on NCC/NSS/NGO'S/SCOUT GUIDES/SPORTS/CULTURL)	AEC-4	AEC-4	2-0-0	2	100
7.	Choreography/ Thumri-Dadra Practical	SEC-4	BPA V/I-414	1-0-3	3	100
						TotalCredits-25

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Note: Exit option to students with U.G. Diploma: After completing I, 11,11 & IV Semester earning full credits, if astudent want to exit he or she willbe awarded U.G.Diploma only if he or she takes one Vocational Course of 4 credits (during summer vocation). This course will not be included in SGPA and CGPA Calculations.

SEMESTER-V

S. No.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva voce	MJC-9	BPA V/I-511	3-0-6	6	100
2.	Indian and Western Music -I	MJC-10	BPA V/I-501	3-0-0	3	100
3.	Practical: Advance Stage performance	MIC-9	BPA V/I-512	3-0-6	6	100
4.	Critical Study of Raga and Tala – V	MIC-10	BPA V/I-502	3-0-0	3	100
5.	Internship/ Swayam MOOC Course	INT-I	BPA V/I-513	2-0-0	2	100
						TotalCredits-20

SEMESTER-VI

S. No.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva voce	MJC-11	BPA V/I-611	3-0-6	6	100
2.	Indian Music and Gharana -I	MJC-12	BPA V/I-601	3-0-0	3	100
3.	Practical: Advance Stage performance	MIC-11	BPA V/I-612	3-0-6	6	100
4.	Critical Study of Raga and Tala – VI	MIC-12	BPA V/I-602	3-0-0	3	100
5.	Portfolio Development	MIC-13	BPA V/I-613	1-0-2	2	100
						TotalCredits-20

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SEMESTER-VI

Note: Exist option: A student may be awarded 3year U.G. Degree in the Major & Minor discipline, provided he/she earns all credits of I, II, III, IV, V & VI Semester.

SEMESTER-VII

S. No.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva voce	MJC-13	BPA V/I-711	2-0-6	5	100
2.	Principles of Music -1	MJC-14	BPA V/I-701	2-0-0	2	100
3.	Practical: Advance Stage performance	MIC-13	BPA V/I-712	2-0-6	5	100
4.	History of Music -1	MIC-14	BPA V/I-702	2-0-0	2	100
5.	Group Classical composition Presentation (Practical Project)	MIC-15	BPA V/I-713	2-0-8	6	100
						TotalCredits-20

SEMESTER-VIII

S. No.	Name of the Course	Type of Course	Course Code	L-T-P	Credits	Marks
1.	Practical: Advance Viva voce	MJC-15	BPA V/I-811	2-0-6	5	100
2.	Principles of Music -II	MJC-16	BPA V/I-801	2-0-0	2	100
3.	Practical: Advance Stage performance	MIC-16	BPA V/I-812	2-0-6	5	100
4.	History of Music -II	MIC-17	BPA V/I-802	2-0-0	2	100
5.	Research project/ Dissertation	RP-1	BPA V/I-813	0-0-12	6	100
						TotalCredits-20

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Program Outcomes (POs):

Proposed Year wise Structure of UG Program in Performing Arts - Vocal/Instrumental

Program Outcomes (POs):

Performance and Practical Skills

- Voice Culture:

Develop proper voice control, breathing techniques, and the ability to produce a wide range of dynamics and precise vocal techniques.

- Melodic & Rhythmic Proficiency:

Learn to perform compositions in prescribed ragas and specific talas (rhythmic cycles) with accurate intonation and smooth transitions between notes.

- Aesthetic Presentation:

Deliver high-quality vocal recitals with confidence and professionalism, both independently and with percussion and melodic accompaniment.

Theoretical Knowledge & Analytical Skills

- Raga & Tala Understanding:

Gain deep knowledge of various ragas and talas, their theoretical features, and the ability to write and recognize them.

- Musicology:

Develop an analytical approach to music theory, understanding the historical origins and stylistic distinctiveness of Indian classical music.

- Notation Systems:

Acquire skills in writing compositions and musical notation, such as using the Bhatkhande notation system.

Career Pathways

- Performer:

Work as a professional independent practitioner, performing in musical festivals and cultural events.

- Educator:

Seek employment as a music teacher or faculty member in educational institutions, such as schools and higher education.

- Cultural Curator:

Engage in roles such as a music curator for independent organizations or cultural festivals.

- Researcher/Writer:

Pursue a career in music research or as a critical writer on classical music.

- Entrepreneur:

Establish one's own music institute or pursue self-employment in the field of vocal music.

Personal & Professional Development

- Cultural Awareness:

Understand the role of music in shaping and being shaped by social, political, and artistic movements.

- Professionalism:

Become a disciplined and professional artist with high-quality performance and technical skills.

- Higher Studies:

Be eligible for pursuing advanced studies and research in music at the postgraduate level.

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Music: Vocal
Viva Voce - 1

Programme/Class: Certificate / BA	Year: First	Semester: First
Subject: Music Vocal		
Course Code: BPA-(V/I)-111	Course Title: Viva Voce of Prescribed Raga and Tala	

Course Outcomes:

1. Students will be able to sing or play the **Aaroha, Avroha, Pakad, and Swar Vistar** of prescribed ragas with proper understanding of raga structure and presentation.
2. Students will develop the ability to perform **Sargamgeet, Lakshan Geet, and Drut Gat with Tabla accompaniment** while maintaining correct taal, laya, and raga expression.
3. Students will gain practical knowledge of **Bhajan, Lokgeet, Dhun, and Folk Tunes**, enhancing their understanding of semi-classical and folk music traditions of India.
4. Students will acquire the skill of **Tanpura tuning and playing**, along with knowledge of swaras used in the tuning of Tanpura and Sitar strings.
5. Students will be able to apply **Alankaras, Meend, and basic ornamentation techniques** in prescribed ragas to improve musical expression and performance quality.
6. Students will develop the ability to **identify and recite prescribed talas** through Padhhant along with Dugun and Chaugun Layakari, improving rhythmic understanding and coordination.
7. Students will enhance their listening and analytical skills by being able to **recognize ragas and swaras sung or played by the examiner** and respond with accuracy and confidence.

Credits: 4	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks: 60

Total No. of Lectures- 30 +60 = 90 Hours.

Unit	Topics	No. of Lectures
I	To sing/ Play aaroha avroha and Pakad of the Prescribed ragas with swar vistar.	15
II	(a) To sing with accompaniment of Tabla one sargamgeet, one lakshan geet in any same raga. (b) To play with accompaniment of Tabla one drut gat other than three taal.	15
III	a) One bhajan or one lokgeet. b) One dhun or one folk tune.	10
IV	a) Tanpura playing and knowledge of swaras in which of tanpura are tuned. b) Knowledge of the swaras in which the different strings of sitar are tuned.	12
V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	12
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugunlayakaris.	12
VII	Recognize raga and swaras when they sung by examiner.	14

Suggested Readings:

- Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
- Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
- Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing

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• Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan. • Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi • Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya • Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. Suggestive digital platforms web links - https://youtu.be/H-WMxHMsovI?feature=shared https://youtu.be/nzHxMwu35XU?feature=shared , https://youtu.be/qpNea7vJWFE?feature=shared , https://youtu.be/vYL5ZONNzdQ?feature=shared , Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal.
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS.
Further Suggestions:

BPA
Semester I
Music: Vocal
History of Indian Music

Programme/Class:	Year: First	Semester: First

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Certificate / BA		
Subject: Music Vocal		
Course Code: BAP-(V/I)-101	Course Title: History of Indian Music	

Course outcomes:

1. Students will develop comprehensive knowledge about the **origin, evolution, structure, and musical significance of Tanpura and Sitar**, along with their role in Indian classical music.
2. Students will be able to define, explain, and apply important musical concepts such as **Thaat, Raga, Nad, Shruti, Swar, Saptak, Avartan, Sthai, Antara, Sanchari, Aabhog, and Andolan** in both theoretical and practical contexts.
3. Students will acquire detailed understanding of the **notation systems of Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar**, including their symbols, writing methods, and comparative features used in Hindustani music notation.
4. Students will gain awareness of the **life, contributions, and reforms introduced by Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar** in the development, preservation, and institutionalization of Indian classical music education.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:35

Total No. of Lectures- 45 Hours.

Unit	Topics	No. of Lectures
I	General study of the evaluation and development of Tanpura / Sitar.	12
II	Definition and explanation of the following: Thaat, Raga, Nad, Shruti, Swar, Saptak, Avartan, Sthai, Antara, Sanchari, Aabhog, Andolan.	12
III	Detail study of the Competitive notation system of Pt. Vishnu Narayan Bhatkhande & Vishnu digamber Palushker	11
IV	Life sketches and contribution of the following musicians: Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digamber Palushkar	10

Suggested Readings (Theory and Practical):

1. बसंत ,**संगीतविशारद ,** संगीतकार्यालयहाथरस
2. शर्मा जया ,**पंडित भातखंडे के ग्रंथो का संगीत-शिक्षण में योगदान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर
3. पंडितपटवर्धनसुधा**संगीतशिक्षा ,**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स , READWORTHY
4. Mehta R.C. **Indian classical music and gharana tradition**
5. Upreti Girish Chandra, **Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
6. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
7. Pranjape, Dr.Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Pt.Shastri Babulal, NatyaSastra, Chaukhamba,Varanashi
9. Dr. Choudhary Shubhdra,Sangeet Ratnakar, Radha Prakashan
10. Yaman, Kumar Ashok, Sangeet Ratnawali. Abhishek Publication
11. Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
12. Shankar Uma, Indian Folk Music, Anmol Publication
13. Sharma Dr. Manmohan, Musical Haritage of India, APH Publising Co.

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Suggestive digital platforms web links-Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal.
This course can be opted as an elective by the students of following subjects: • Student posses10+2 in Hindustani Classical Vocal as a subject with a minimum 50% marks in Vocal practical. OR • Student posses10+2 in any discipline + the candidate has also passed one of the following examinations securing a minimum of 50% in Vocal practical - a) Junior Diploma of the Prayag Sangeet Samiti, Allahabad b) Prathama Exam. of the Bhatkhande Sangeet Vidyapeeth, Lucknow. c) 2 Years Diploma of the Pracheen Kala Kendra. d) 2 Years Diploma of the ABGMV Mandal, Mumbai. e) 2 Years Diploma of the Indira Kala Sangeet Vishwavidyalay, Khairagarh (C.G.) OR • Student posses10+2 in any discipline + Student may be admitted on the behalf of practical admission test conducted by Institution.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS.
Further Suggestions:

BPA

Semester I

Music: Vocal

Stage Performance-1

Programme/Class: Certificate / BA	**Year: First**	**Semester: First**
Subject: Music Vocal		
Course Code:BPA-(V/I)-112	Course Title: Stage Performance	
Cource Outcome		

1. Students will develop proficiency in performing **Vilambit and Drut Khayal/Gat with Tabla accompaniment**, demonstrating proper coordination of laya, taal, and raga presentation through alaps, taans, toda, and jhala.
2. Students will acquire advanced performance skills in **Fast Khayal, Tarana, and instrumental Gat**

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presentation in prescribed ragas, enhancing improvisation, creativity, rhythmic control, and stage performance confidence.	
Credits – 4	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks:60 (42+18)
Total No. of Lectures- 30 + 60 = 90 Hrs.	

Unit	Topics	No. of Lectures
I	a) To sing with accompaniment of Tabla one vilambit khayal and one drut Khayal with five alaps and five Tanas. b) To Play with accompaniment of Tabla one vilambit and one drut gat with five alaps and five Tanas.	45
II	a) To sing with accompaniment of Tabla fast khayal , a tarana with sufficient alaps and tanas in any two prescribed ragas. b) To play with accompaniment of Tabla one fast gat with sufficient toda and jhala in any three of the prescribed ragas.	45

Prescribe Raga : Yaman, Bhupali, Alhaiya Bilaval, Deshkar, Vrindavani Sarang
Prescribe Raga: Teentaal, Jhaptaal, Roopak Taal, Chaartaal, Kehrwa Taal

Suggested Readings :

- Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
- Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
- Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
- Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
- Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
- Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
- Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.

Suggestive digital platforms web links - https://youtu.be/H-WMxHMsovI?feature=shared https://youtu.be/nzHxMwu35XU?feature=shared , https://youtu.be/qpNea7vJWFE?feature=shared , https://youtu.be/vYL5ZONNzdQ?feature=shared ,
Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

Suggested equivalent online courses: SWAYAM, MOOCS.

Further Suggestions:

BPA
Semester I
Music: Vocal
Critical Study of Ragas and Talas

Programme/Class: Certificate / BA	Year: First	Semester: First
Subject: Music Vocal		
Course Code: BAP-(V/I)-102	Course Title: Critical study of Ragas and Taals	

Course Outcome:

1. Students will develop the ability to conduct a **critical and comparative study of prescribed ragas**, identifying their similarities, differences, important swaras, pakad, and characteristic features.
2. Students will acquire proficiency in **recognizing ragas from given swaras or musical phrases** and will be able to compose and present basic Alap, Tanas, and Todas with proper raga grammar.
3. Students will gain detailed knowledge of **notation writing of prescribed talas** with Dugun, Tigunn, Chaugun, and Chahgun layakaris, strengthening their understanding of rhythm and taal structure.
4. Students will be able to write accurate notations of **Drut Khayal or Gat compositions** in the

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Professor & Head
Performing Arts Department

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prescribed notation system, enhancing their analytical, documentation, and independent learning skills in Indian classical music.	
Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 45 Hrs.

Unit	Topics	No. of Lectures
I	Critical and Comperative study of prescribed ragas.	11
II	Recognition of Ragas from given notes and Writing some Alap, Tanas and Todas.	12
III	Notation Writing of Prescribed Talas with dugun, tigun, Chaugun and chahgun.	12
IV	Notation writing of any Drut khayal or Gat from the syllabus.	10

Prescribed Ragas: Yaman, Bhupali, Alhaiya Bilaval, Deshkar, Vrindavani Sarang.
Prescribed Talas: Teentaal, Chaartaal, Jhaptaal, Kehrwa Taal

Suggested Readings:

- Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
- Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
- Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
- Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
- Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
- Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
- Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.

Suggestive digital platforms web links - https://youtu.be/H-WMxHMsovI?feature=shared
https://youtu.be/nzHxMwu35XU?feature=shared , https://youtu.be/qpNea7vJWFE?feature=shared ,
https://youtu.be/vYL5ZONNzdQ?feature=shared ,
Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal.

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

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

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

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

Further Suggestions:

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BPA
Semester I
Music : Vocal
Tabla Practical

Programme/Class: Certificate / BA	**Year: First**	**Semester : First**
Subject: Music Vocal		
Course Code:BPA-(V/I)-113	Course Title: **Tabla Practical: viva voce -I**	

Course Outcomes

- Students developed the ability to play the basic *varnas* on tabla with improved hand coordination and clarity of sound.
- Students gained practical understanding of prescribed *taalas* and successfully performed them in *thah*, *dugun*, and *chaugun* layakari.
- Students learned to present simple *kaidas* with *paltas* and *tehai*, enhancing their rhythmic creativity and performance skills.
- Students improved their *padhant* skills by reciting and demonstrating the prescribed *bandish* with proper rhythm and confidence.

Credits: 3	Core Compulsory

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Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 15 +60 = 75 Hrs.

Unit	Topics	No. of Lectures
I	To play the basic varnas on tabla.	20
II	To play prescribed taalas on tabla in thahdugun and chaugun.	17
III	To play two simple kaida with four palta and tehai.	22
IV	Padhant of all bandish by hand mentioned above.	16

Suggested Readings (Theory and Practical):

- Tabla Praveshika by Pt. Bhagwan Das
- Tabla Ka Vyakaran by Pt. Chhotelal Mishra
- Theory and Practice of Tabla by Pt. S. K. Saxena
- Tabla Shiksha by Pt. Vinayakrao Ghangrekar
- Indian Rhythm and Talas by Keshav Desiraju

Suggestive digital platforms web links-https://youtu.be/wumE-4F38mo?feature=shared
https://youtu.be/FtJHdRIeIZ0?feature=shared
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal.

This course can be opted as an elective by the students of following subjects:

• Student posses10+2 in Classical Music Vocal as a subject with a minimum 50% marks in Vocal practical.

OR

• Student posses10+2 in any discipline + the candidate has also passed one of the following examinations securing a minimum of 50% in Vocal practical -

a) Junior Diploma of the Prayag Sangeet Samiti, Allahabad
b) Prathama Exam. of the Bhatkhande Sangeet Vidyapeeth, Lucknow.
c) 2 Years Diploma of the Pracheen Kala Kendra.
d) 2 Years Diploma of the ABGMV Mandal, Mumbai.
e) 2 Years Diploma of the Indira Kala Sangeet Vishwavidyalay, Khairagarh (C.G.)

OR

• Student posses10+2 in any discipline + Student may be admitted on the behalf of practical admission test conducted by Institution.

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

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BPA
Semester II
Music: Vocal
Viva Voce - II

Programme/Class: Certificate / BA	**Year: First**	**Semester: Second**
Subject: Music Vocal		
Course Code: BPA-(V/I)-211	Course Title: Viva Voce of Prescribed Raga and Tala -II	

Cource Outcomes:

1. Students will develop the ability to perform **Aaroha, Avaroha, Pakad, Swarvistar, Sargam Geet, Lakshan Geet, Dhrupad, Tarana, and Drut Gat** in prescribed ragas with proper raga grammar, voice culture, and instrumental technique.
2. Students will acquire practical knowledge of **Tanpura and Sitar tuning**, including identification of swaras used in different strings, along with the application of Alankaras and Meend in prescribed ragas.
3. Students will enhance their rhythmic and analytical skills through **recognition of prescribed talas, Padhhant of thekas, and performance of Dugun and Chaugun layakaris** with proper coordination of laya and taal.
4. Students will develop listening, creativity, and performance abilities by learning **Bhajan, Lokgeet, Dhun, Folk Tunes**, and by recognizing ragas and swaras rendered by the examiner

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with accuracy and confidence.

5. Students will gain proficiency in **Tabla-accompanied vocal and instrumental presentations**, improving stage performance, improvisation, and musical expression through Alap, Taan, and Gat presentation.
6. Students will strengthen their understanding of **Indian classical music theory and raga structure**, including the practical use of swaras, shrutis, ornamentation, and melodic movements in performance.
7. Students will develop confidence in independent musical practice and interpretation by integrating **raga identification, tala knowledge, folk music elements, and improvisational techniques** into vocal or instrumental performance.

Credits: 4	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks:33

Total No. of Lectures- 30+60 = 90 Hours

Unit	Topics	No. of Lectures
I	To sing/ Play aaroha avroha and Pakad of the Prescribed ragas with swarvistar .	15
II	(a) To sing with accompaniment of Tabla one sargam geet, one lakshan geet in any same raga. (b) To play with accompaniment of Tabla one drut gat other than tree taal.	15
III	a) One bhajan or one lokgeet, One Dhrupad & Tarana b) One dhun or one folk tune.	10
IV	a) Tanpura playing and knowledge of swaras in which of tanpura are tuned. b) Knowledge of the swaras in which the different strings of sitar is tuned.	12
V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	12
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugun layakaris.	12
VII	Recognize raga and swaras when they sung by examiner.	14

Prescribed Ragas: Kedar, Kamod, Bihag , Bhairav Asawari
Prescribed Talas: Jhaptaal, Chautaal, TeenTaal,

Suggested Readings

- Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
- Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
- Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
- Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
- Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
- Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya
- Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.

Suggestive digital platforms web links - https://youtu.be/f1hD7gZJg28?feature=shared , https://youtu.be/BUp2kp1D64U?feature=shared , https://youtu.be/JQe1vgnhD3k?feature=shared , https://youtu.be/A-RwdjjvsS8?feature=shared

Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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

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

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

BPA
Semester II
Music: Vocal
History of Indian Music-II

Programme/Class: Certificate / BA	**Year: First**	**Semester: Second**
Subject: Music Vocal		
Course Code:BPA-(V/I)-201	Course Title: History of Indian Music -II	

Course Outcomes

1. Students will develop understanding about the **origin and development of Indian music** along with the theoretical concepts of Tala, Matra, Laya, Vadi, Samvadi, Anuvadi, Vivadi, and other foundational elements of Hindustani classical music.
2. Students will acquire detailed knowledge of the **Dus Praan of Tala**, enabling them to analyze rhythmic structures and apply tala concepts effectively in vocal and instrumental performances.
3. Students will gain awareness of the **life sketches, musical styles, and contributions** of eminent musicians such as Pandit Omkarnath Thakur, Ustad Vilayat Khan, and Ustad Faiyaz Khan in the growth and popularity of Indian classical music.
4. Students will develop analytical and listening skills through the study of **classical music theory, raga structure, rhythmic systems, and the artistic contributions of legendary musicians**, enhancing their appreciation and performance understanding of Hindustani music.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

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Total No. of Lectures- 45 Hrs.		
Unit	**Topics**	**No. of Lectures**
I	Origin of Music.	12
II	Explanation and Definition of the following: Tal, Matra, Laya, Aadat-Jigar-Hisab, Vadi, Samvadi, Anuvadi,Vivadi,	12
III	Detail Study Of Taal ke Dus praan.	12
IV	Life sketches and contribution of the following musicians: Pt. Omkar Nath Thakur, Ustad Vilayat Khan, Ut. Faiyaz Khan	9

Suggested Readings (Theory and Practical):

1. बसंत ,**संगीतविशारद ,** संगीतकार्यालयहाथरस
2. शर्मा जया ,**पंडित भातखंडे के ग्रंथो का संगीत-शिक्षण में योगदान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर
3. पंडितपटवर्धनसुधा**संगीतशिक्षा ,**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स , READWORTHY
4. Mehta R.C. **Indian classical music and gharana tradition**
5. Upreti Girish Chandra, **Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
6. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
7. Pranjape, Dr.Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Pt.Shastri Babulal, NatyaSastra, Chaukhamba,Varanashi
9. Dr. Choudhary Shubhdra,Sangeet Ratnakar, Radha Prakashan
10. Yaman, Kumar Ashok, Sangeet Ratnawali. Abhishek Publication
11. Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
12. Shankar Uma, Indian Folk Music, Anmol Publication
13. Sharma Dr. Manmohan, Musical Haritage of India, APH Publising Co.

Suggestive digital platforms web links- Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal,
Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal.

This course can be opted as an elective by the students of following subjects:

• Student posses10+2 in Hindustani Classical Vocal as a subject with a minimum 50% marks in Vocal practical.

OR

• Student posses10+2 in any discipline + the candidate has also passed one of the following examinations securing a minimum of 50% in Vocal practical -

a) Junior Diploma of the Prayag Sangeet Samiti, Allahabad
b) Prathama Exam. of the Bhatkhande Sangeet Vidyapeeth, Lucknow.
c) 2 Years Diploma of the Pracheen Kala Kendra.
d) 2 Years Diploma of the ABGMV Mandal, Mumbai.
e) 2 Years Diploma of the Indira Kala Sangeet Vishwavidyalay, Khairagarh (C.G.)

OR

• Student posses10+2 in any discipline + Student may be admitted on the behalf of practical admission test conducted by Institution.

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

Suggested equivalent online courses: SWAYAM, MOOCS.

Further Suggestions:

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BPA
Semester II
Music: Vocal
Stage Practical-II

Programme/Class: Certificate / BA	**Year: First**	**Semester: Second**
Subject: Music Vocal		
Course Code:BPA-(V/I)-212	Course Title: Stage Performance	

Cource Outcome

1. Students will develop proficiency in performing **Vilambit and Drut Khayal/Gat with Tabla accompaniment**, demonstrating proper command over raga presentation, laya, alap, taan, toda, and jhala techniques.
2. Students will enhance their creative and improvisational abilities through the performance of **Fast Khayal, Tarana, and Fast Gat** in prescribed ragas, improving stage confidence, rhythmic coordination, and artistic expression in Hindustani classical music

Credits – 4	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks:60

Total No. of Lectures- 30 +60=90 Hours.

Unit	**Topics**	**No. of Lectures**
I	a) To sing with accompaniment of Tabla one vilambit khayal and one drut Khayal with five alaps and five Tanas. b) To Play with accompaniment of Tabla one vilambit and one drut gat with five alaps and five Tanas.	45
II	a) To sing with accompaniment of Tabla fast khayal , a tarana with sufficient	45

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	alaps and tanas in any two prescribed ragas. b) To play with accompaniment of Tabla one fast gat with sufficient toda and jhala in any three of the prescribed ragas.	
Prescribed Ragas: Kedar, Kamod, Bihag , Bhairav Asawari **Prescribed Talas: Teentaal, Ektaal, Kehrwa Taal, Chautaal**		
Suggested Readings • Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan • Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh • Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing • Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan. • Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi • Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya • Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. Suggestive digital platforms web links - https://youtu.be/f1hD7gZJg28?feature=shared , https://youtu.be/BUp2kp1D64U?feature=shared , https://youtu.be/JQe1ygnhD3k?feature=shared , https://youtu.be/A-RwdjjvsS8?feature=shared Can be found at ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)		
Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**		
Suggested equivalent online courses: SWAYAM, MOOCS.		
Further Suggestions:		

BPA
Semester II
Music: Vocal
Critical Study of Ragas & Talas

Programme/Class: Certificate / BA	**Year: First**	**Semester: Second**
Subject: Music Vocal		
Course Code:BPA-(V/I)-202	Course Title: Critical study of Ragas and Taals -II	
Cource Outcomes: 1. Students will develop the ability to critically analyze and comparatively study the characteristics, structure, and presentation styles of prescribed ragas. 2. Students will be able to recognize ragas from given swaras/notes and compose basic Alap, Tanas, and Todas in the prescribed ragas. 3. Students will acquire proficiency in writing notations of prescribed talas in different layakaries such as Dugun, Tigun, Chaugun, and Chahgun. 4. Students will gain skill in notation writing of Drut Khayal or Gat from the syllabus with proper understanding of rhythm, swara placement, and presentation style.		
Credits: 3	Core Compulsory	
Max. Marks: 100 (70+30)	Min. Passing Marks:33	
Total No. of Lectures- 45 Hrs.		

Unit	Topics	No. of Lectures

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BPA
Semester III
Music: Vocal
Viva Voce III

Programme/Class: Certificate / BA	**Year: Second**	**Semester : Third**
Subject: Music Vocal		
Course Code:BPA-(V/I)-311	Course Title: Viva Voce of Prescribed Raga and Tala -III	

Cource Outcomes:

1. Perform the **Aaroha, Avaroha, Pakad and Swar Vistar** of prescribed ragas with proper understanding of raga structure and presentation.
2. Sing or play **Sargam Geet and Lakshan Geet** in the same raga with correct swara, laya and taal accompaniment of Tabla.Students gets able to present light music forms also.
   A. Present a **Drut Gat** in a prescribed raga (other than Teen Taal) with proper layakari and coordination with Tabla accompaniment.
3. Perform one **Bhajan, Lokgeet, Dhun or Folk Tune** with musical expression, rhythm and aesthetic presentation.
4. Demonstrate practical knowledge of **Tanpura/Sitar tuning** and identify the swaras used in tuning the Tanpura strings.
5. Apply various **Alankaras** in prescribed ragas and demonstrate the technique of **Meend between two swaras** effectively.
6. Recognize prescribed **Taalas** played on Tabla and perform proper **Padhant** with Dugun and Chaugun layakaris.
7. Develop overall practical skills in **Indian Classical Music performance, listening, rhythm understanding, and stage presentation**.

Credits: 5	Core Compulsory
Max. Marks: 150(105+45)	Min. Passing Marks:60

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Professor & Head
Performing Arts Department
[illegible]

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Total No. of Lectures- 15+ 120 = 135 Hours.		
Unit	**Topics**	**No. of Lectures**
I	To sing/ Play aarohaavroha and Pakad of the Prescribed ragas with swarvistar .	20
II	(a) To sing with accompaniment of Tabla one sargamgeet, one lakshangeet in any same raga. (b) To play with accompaniment of Tabla one drut gat other than three taal.	20
III	a) One bhajan or one lokgeet. b) One dhun or one folk tune.	20
IV	a) Tanpura playing and knowledge of swaras in which of tanpura are tuned. b) Knowledge of the swaras in which the different strings of sitar is tuned.	20
V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	20
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugunlayakaris.	15
VII	Recognize raga and swaras when they sung by examiner.	20

Prescribed Ragas: Bhimpalasi, Durga, Gaursarang, Shankara, Hamir.
Prescribed Talas: Addha taal, Roopak taal, Teevra taal, Chautaal.

Suggested Readings (Theory and Practical):

1. Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
2. Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
5. Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya

Suggestive digital platforms web links-https://youtu.be/2ZT6s6xAOxU?feature=shared
https://youtu.be/ZLaWcLH1DTs?feature=shared

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

Further Suggestions:

Dr. Bhawna Dover Dua
Professor & Head
Performing Arts Department
NBSCFF, SVSU

College of Fine Arts & Fashion Design
PRINCIPAL

BPA
Semester III
Music : Vocal
Music Shastra -I

Programme/Class: Certificate / BA	**Year: Second**	**Semester : Third**
Subject: Music Vocal		
Course Code:BPA-(V/I)-301	Course Title: Music Shastra-I	

Course Outcomes:

1. Explain the history and development of Indian music during the Medieval Period and understand the contribution of different rulers, saints, and musicians in the growth of Indian classical music.
2. Define and describe Taan and its various types, and demonstrate knowledge of Aavirbhaav–Tirobhaav and Nibadh–Anibadh forms in Indian music.
3. Understand the concepts of Shruti and Swarasthan according to ancient and modern scholars such as Bharat Muni and Pt. Vishnu Narayan Bhatkhande, and compare their theories analytically.
4. Compare the swaras and musical systems of North Indian (Hindustani) and South Indian (Carnatic) music and identify their similarities and differences.
5. Develop knowledge about the life, musical style, and contribution of legendary musicians like Pt. Bhimsen Joshi and Pt. Ravi Shankar.
6. Analyze the importance of music in Indian society and understand its cultural, spiritual, and social significance.
   a. Explain the role and importance of Laya and Taal in Indian music and apply rhythmic understanding in practical and theoretical aspects.
   b. Gain awareness of the folk music traditions of Uttar Pradesh, Punjab, and Haryana and understand their cultural background and musical characteristics.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures- 45 Hrs.	

Unit	**Topics**	**No. of Lectures**

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Professor & Head
Performing Arts Department
NBSCFF, SVSU

PRINCIPAL

I	History and development of Music in Midvale Period.	6
II	description of the following: Taan evem uske Prakar, Aavirbhaav & Tirobhav, Nibadh & Anibadh gyan	9
III	Shruti and swarsthan according to Bharat muni and Pt.Vishnu Narayan Bhatkhande.	9
IV	Comparative Study between swaras of north and south Indian music	7
V	Life sketch and contribution to the music of following artists:Pt. Bhimsen Joshi, Pt. Ravishankar	7
VI	Short Essay on of the following: a) Importance of music in Indian society. b) Importance of Laya and Taal in Indian music. c) Folk Music of Uttar Pradesh / Punjab / Haryana.	7

Suggested Readings (Theory and Practical):

- बसंत ,**संगीतविशारद ,** संगीतकार्यालयहाथरस
- शर्मा जया ,**पंडित भातखंडे के ग्रंथो का संगीत-शिक्षण में योगदान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर
- पंडितपटवर्धनसुधा**संगीतशिक्षा ,**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स , READWORTHY
- Mehta R.C. **Indian classical music and gharana tradition**
- Upreti Girish Chandra, **Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
- Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
- Pranjape, Dr.Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
- Pt.Shastri Babulal, NatyaSastra, Chaukhamba,Varanashi
- Dr. Choudhary Shubhdra,Sangeet Ratnakar, Radha Prakashan
- Yaman, Kumar Ashok, Sangeet Ratnawali. Abhishek Publication
- Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
- Shankar Uma, Indian Folk Music, Anmol Publication
- Sharma Dr. Manmohan, Musical Haritage of India, APH Publising Co.

Suggestive digital platforms web links-ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal,
Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

Further Suggestions

Dr. Bhawna Grover Dua
Professor & Head
Performing Arts Department
NBSCFF, SVSU

PRINCIPAL

BPA
Semester III
Music : Vocal
Stage Performance

Programme/Class: Certificate / BA	**Year: Second**	**Semester : Third**
Subject: Music Vocal		
Course Code:BPA-(V/I)-312	Course Title: Stage Performance -III	

Course Outcome:

1. Perform one Vilambit Khayal and one Drut Khayal with proper accompaniment of Tabla, demonstrating correct presentation of raga, laya, and taal, five taans & Vilanbit & Drut Khyal & Laykari.
2. Demonstrate skill in presenting Vilambit and Drut Gat on the instrument with proper fingering, layakari, and rhythmic balance.

2.1 Perform alap, taan, toda, and jhala effectively in instrumental music while maintaining the character of the prescribed ragas.

Credits – 5	Core Compulsory
Max. Marks: 150(105+45)	Min. Passing Marks:33

Total No. of Lectures- 15+120 = 135 Hrs.

Unit	**Topics**	**No. of Lectures**
I	a) To sing with accompaniment of Tabla one vilambit khayal and one drut Khayal with five alaps and five Tanas. b) To Play with accompaniment of Tabla one vilambit and one drut gat with five alaps and five Tanas.	65
II	a) To sing with accompaniment of Tabla fast khayal , a Trivat with sufficient alaps and tanas in any two prescribed ragas. b) To play with accompaniment of Tabla one fast gat with sufficient toda and jhala in any three of the prescribed ragas.	70

Prescribed Ragas: Bageshree, Bhimpalasi, Durga, Basant, Shankara.
Prescribed Talas: Addha taal, Roopak taal, Teevra taal, Chautaal.

Suggested Readings (Theory and Practical):

1. Jha Ramashray, Abhinav Geetanjali, Part 1 - 6, Publisher – Sangeet Sadan Prakashan
2. Kumar Gandharva, Anupragavilas, 1 & 2, Publisher - Mouj Prakashan Gruh
3. Thakur Omkarnath, Sangeetanjali, Part 1 -7, Publisher - Pilgrims Publishing
4. Patvardhan Vinayak Rao, Raga Vigyan, Part 1 - 7, Publisher - Dr. Madhusudhanan Patwardhan.
5. Bhatt Balwant Rai, Bhaavranglahri, Part 1 -6, Publisher - Sharda Sanskrit Sansthan, Varanasi
6. Bhatkhande Vishnu Narayan, Kramik Pustak Malika, Part 1- 6, Publisher - Sangeet Karyalya

Suggestive digital platforms web links-ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal,
Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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

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Subharti College of Fine Arts & Fashion Technology
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Meerut

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS.
Further Suggestions

BPA
Semester - III
Music: Vocal
Critical Study of music

Programme/Class: Certificate / BA	**Year: Second**	**Semester : Third**
Subject: Music Vocal		
Course Code:BPA-(V/I)-302	Course Title: Critical study of Ragas and Taals-III	

Course Outcomes:

1. Critically analyze and compare the prescribed ragas on the basis of swara structure, vadi–samvadi, pakad, time theory, and emotional expression.
2. Identify and recognize different ragas from given swaras or musical phrases with accuracy and theoretical understanding.
3. Demonstrate knowledge of layakari by writing dugun, tigun, chaugun, and chahgun of prescribed talas accurately.
4. Write notation of Drut Khayal or Gat from the syllabus with correct swara placement, taal structure, and rhythmic precision.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures- 45 Hrs.	

Unit	**Topics**	**No. of Lectures**
I	Critical and Comparative study of prescribed ragas.	12
II	Recognition of Ragas from given notes and Writing some Alap, Tanas and Todas.	12
III	Notation Writing of Prescribed Talas with dugun, tigun, Chaugun and chahgun.	9
IV	Notation writing of any Drut khayal or Gat from the syllabus.	12

Prescribed Ragas: Bageshree, Bhimpalasi, Durga, Basant, Shankara.
Prescribed Talas: Addha taal, Roopak taal, Teevra taal, Chautaal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

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Suggestive digital platforms web links-ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS.
Further Suggestions:

Dr. Bhawna Grover Dua
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NBSCFF, SVSU

Subharti College of Fine Arts & Fashion Design (SCFF) * Meerut *
PRINCIPAL

BPA
Semester III
Music : Vocal
Tabla Practical

Programme/Class: Certificate / BA	Year: Second	Semester : Third
Subject: Music Vocal		
Course Code:BPA-(V/I)-313	Course Title: **Tabla Practical: viva voce-III**	

Course Outcomes

1. **Students will be able to perform four Kaidas of different Gharanas in Teen Taal with proper presentation of four Paltas and Tehai.**
2. **Students will be able to demonstrate clarity, balance, and accuracy while playing prescribed Taalas on Tabla in Thah, Dugun, and Chaugun layakari..**
3. **Students will be able to develop an understanding of stylistic variations and performance techniques of different Tabla Gharanas.**
4. **Students will be able to provide accompaniment with Ragas while maintaining proper tempo, rhythm coordination, and musical sensitivity.**

Credits: 4	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 15+ 90 = 105 Hrs.

Unit	Topics	No. of Lectures
I	To play four kaida of different gharana with four palta and tehai in teen taal	25
II	To play prescribed taalas on tabla in thah dugun and chaugun.	25
III	Accompaniment with ragas	35
IV	Padhant of all bandish by hand mentioned above.	20

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links-https://youtu.be/wumE-4F38mo?feature=shared
https://youtu.be/FtJHdRielZ0?feature=shared
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

This course can be opted as an elective by the students of following subjects:
• Student posses10+2 in ClassicalVocal as a subject with a minimum 50% marks in Vocal practical.

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Professor & Head
Performing Arts Department
NBSCFF, SVSU

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OR

• Student posses10+2 in any discipline + the candidate has also passed one of the following examinations securing a minimum of 50% in Vocal practical -

a) Junior Diploma of the Prayag Sangeet Samiti, Allahabad

b) Prathama Exam. of the Bhatkhande Sangeet Vidyapeeth, Lucknow.

c) 2 Years Diploma of the Pracheen Kala Kendra.

d) 2 Years Diploma of the ABGMV Mandal, Mumbai.

e) 2 Years Diploma of the Indira Kala Sangeet Vishwavidyalay, Khairagarh (C.G.)

OR

• Student posses10+2 in any discipline + Student may be admitted on the behalf of practical admission test conducted by Institution.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)

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BPA
Semester IV
Music: Vocal
Viva Voce-IV

Programme/Class: Certificate / BA	**Year: Second**	**Semester:** Fourth
Subject: Music Vocal		
Course Code: BPA-(V/I)-411	Course Title: Viva Voce of Prescribed Raga and Tala -IV	

Course Outcomes:

1. Sing or play Aaroha, Avaroha, and Pakad of prescribed ragas with proper swara expansion (Swarvistar) and accurate raga presentation.
2. Perform one Sargamgeet and one Lakshangeet in the same raga with Tabla accompaniment, maintaining correct laya and raga grammar.
3. Sing one Bhajan or Lokgeet & Folk tune with appropriate melody, rhythm, and emotional presentation.
4. Demonstrate knowledge of Tanpura playing and identify the swaras used in tuning the Tanpura correctly.
5. Perform various Alankaras in prescribed ragas and apply them effectively in vocal or instrumental practice.
6. Recognize prescribed talas when played on Tabla and recite (Padhant) the thekas with Dugun and Chaugun layakari correctly.
7. Develop coordination between theoretical knowledge and practical performance in Hindustani classical music.

Credits: 5	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks:60
Total No. of Lectures- 15+ 120 = 135 Hrs.	

Unit	**Topics**	**No. of Lectures**
I	To sing/ Play aaroha avroha and Pakad of the Prescribed ragas with swarvistar.	20
II	(a) To sing with accompaniment of Tabla one sargamgeet, one lakshangeet in any same raga. (b) To play with accompaniment of Tabla one drut gat other than tree taal.	18
III	a) One bhajan or one lokgeet. b) One dhun or one folk tune.	15
IV	a) Tanpura playing and knowledge of swaras in which of tanpura are tuned.	20

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Performing Arts Department
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PRINCIPAL

	b) Knowledge of the swaras in which the different strings of sitar is tuned.	
V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	20
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugunlayakaris.	20
VII	Recognize raga and swaras when they sung by examiner.	22

Prescribed Ragas: Miyanmalhar, bahaar, Ramkali, darbari, Adana, pooriya dhanashree.
Prescribed Talas: Punjabi Taal, Dhamar Taal, Ada chautaal, Teen taal, Ektaal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

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

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

Suggested equivalent online courses: SWAYAM, MOOCS.

Further Suggestions:

Dr. Bhawna Grover Dua
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PRINCIPAL

BPA
Semester IV
Music: Vocal
Music Shastra- II

Programme/Class: Certificate / BA	Year: Second	Semester: Fourth
Subject: Music Vocal		
Course Code:BPA-(V/I)-401	Course Title: Music Shastra -II	

Course Outcomes:

1. Explain the theory of Mela and Janya ragas and understand their role in the classification of Indian classical music.
2. Develop understanding of the structure, characteristics, and musical importance of South Indian compositions such as Varnam, Kriti, Jawali, and Tillana.
3. Identify and explain the placement of Shuddha Swaras on the strings of Veena according to Pt. Srinivas and Pt. Bhatkhande.
4. Gain knowledge about the life, musical style, and contribution of Pt. Omkarnath Thakur and Ustad Allauddin Khan in the field of Indian classical music.
5. Explain the concept of Kaaku and its types, and understand its significance in musical expression and voice modulation.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures- 45 Hrs.	

Unit	Topics	No. of Lectures
I	Theory of mela and janya ragas, Pt. Vayankatmukhi's 72 melas, 32 thaats according to swaras of Hindustani music and ten thaats of Pt. bhatkhande.	10
II	Description of the following compositions of south Indian music: Jawali, Varnam, Kriti, Tillana.	5
III	Placement of shuddhswaras on the strings of veena accoding to Pt. Srinivas and Pt. Bhatkhande.	10
IV	Life sketch and contribution to the music of following artists: Pt. Omkarnath Thakur, Ustad Allaudeen khan.	10
V	Detail Study Of Kaaku & Bhed	10

Suggested Readings (Theory and Practical):

- वसंत ,**संगीतविशारद** , संगीतकार्यालयहाथरस
- शर्मा जया ,**पंडित भातखंडे के ग्रंथो का संगीत-शिक्षण में योगदान** , कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर
- पंडितपटवर्धनमुध**संगीतशिक्षा** ,कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स , READWORTHY
- Mehta R.C. **Indian classical music and gharana tradition**
- Upreti Girish Chandra, **Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
- Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
- Pranjape, Dr.Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
- Pt.Shastri Babulal, NatyaSastra, Chaukhamba,Varanashi
- Dr. Choudhary Shubhdra,Sangeet Ratnakar, Radha Prakashan

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• Yaman, Kumar Ashok, Sangeet Ratnawali. Abhishek Publication • Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books • Shankar Uma, Indian Folk Music, Anmol Publication • Sharma Dr. Manmohan, Musical Haritage of India, APH Publising Co. • Shukla Dr. Madhurani, Kaku ka Saangitik vivechan, Pathak Publication.
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad
Suggested Continuous Internal Evaluation Methods (30 Marks): • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. Quiz.
Course prerequisites: To study this course, a student must have passed 12th class
Suggested equivalent online courses: onlinereg@northwestern.edu
Further Suggestions:.

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College of Fine Arts & Fashion Design (SCFFF) Subharti Meerut
PRINCIPAL

BPA
Semester IV
Music: Vocal
Stage Performance - IV

Programme/Class: Certificate / BA	**Year: Second**	**Semester: Fourth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-412	Course Title: Stage Performance -IV	

Course Outcome:

1. Students will be able to perform one Vilambit Khayal and one Drut Khayal with Tabla accompaniment while maintaining proper raga presentation, taal, and laya.
2. Students will be able to demonstrate the use of at least five alaps and five taans in vocal and instrumental performances with accuracy and creativity.
3. Students will be able to sing Fast Khayal and Tarana in prescribed ragas with sufficient alaps and taans, showing command over tempo and improvisation.
4. Students will be able to perform one Fast Gat with toda and jhala in prescribed ragas, demonstrating technical proficiency and aesthetic expression.

Credits – 5	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks:33

Total No. of Lectures- 15+ 120 = 135 Hours.

Unit	**Topics**	**No. of Lectures**
I	a) To sing with accompaniment of Tabla one vilambit khayal and one drut Khayal with five alaps and five Tanas. b) To Play with accompaniment of Tabla one vilambit and one drut gat with five alaps and five Tanas.	65
II	a) To sing with accompaniment of Tabla fast khayal, a tarana with sufficient alaps and tanas in any two prescribed ragas. b) To play with accompaniment of Tabla one fast gat with sufficient toda and jhala in any three of the prescribed ragas.	70

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ)

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Seminar/ Presentations/ Research orientation of students.
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject …… in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS.

BPA
Semester IV
Music: Vocal
Critical Study of Ragas & talas- IV

Programme/Class: Certificate / BA	**Year: Second**	**Semester: Fourth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-402	Course Title: Critical study of Ragas and Taals -IV	

Course Outcomes:

1. Students will be able to explain the structure, principles, and classification of the Karnataka Taal Paddhati and compare it with the Hindustani taal system.
2. Students will be able to recognize prescribed ragas from given swaras or musical phrases with theoretical and practical accuracy.
3. Students will be able to write appropriate alaps, taans, and todas in prescribed ragas while maintaining proper raga grammar and musical aesthetics.
   b. Students will be able to write notation of prescribed talas accurately with Dugun, Tigun, Chaugun, and Chahgun layakari
4. Students will be able to develop analytical understanding of raga and taal through listening, recognition, and notation-writing practices

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures- 45 Hrs.	

Unit	**Topics**	**No. of Lectures**
I	Detail study of Karnataka taal paddati.	12
II	Recognition of Ragas from given notes and Writing some Alap, Tanas and Todas.	11
III	Notation Writing of Prescribed Talas with dugun, tigun, Chaugun and chahgun.	12
IV	Notation writing of any Drut khayal or Gat from the syllabus.	10

Prescribed Ragas: Miyanmalhar, bahaar, Ramkali, darbari, Adana, pooriyadhanashree.
Prescribed Talas: Punjabi Taal, Dhamar Taal, Ada chautaal, Teentaal, Ektaal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities /

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MOOC platforms such as "SWAYAM" in India and Abroad
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject…. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS.
Further Suggestions:

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NBSCFF, SVSU

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BPA
Semester IV
Music: Vocal
Tabla Practical Viva Voce

Programme/Class: Degree	Year: IInd	Semester: IV
Subject: Music - Vocal		
Course Code: BPAV/I-413	Course Title: **Tabla Practical Viva Voce**	

Course outcomes:

- Perform two Kaidas of different Gharanas in Jhap Taal with proper presentation of four Paltas and Tehai.
- Demonstrate the ability to play two Chakkardars, two Parans, and two Tehais in Teen Taal with rhythmic accuracy and clarity.
- Present prescribed Taalas on Tabla in Thah, Dugun, and Chaugun Layakari while maintaining balance, tempo, and coordination.
- Perform Bandishes included in the syllabus with correct bols, technique, and expression.
- Recite (Padhant) all prescribed Bandishes by hand with proper pronunciation, rhythmic understanding, and tala knowledge.

Credits: 04	Multi disciplinary Course-4
Max. Marks: 25+75	Min. Passing Marks: 35

Total No. of Lectures- 15+90 = 105 Hours

Unit	Topics	No. of Lectures
I	To play two kaida of different gharana with four palta and tehai in jhap taal.	20
II	To play two chakkardar , two paran and two tehai in teen taal.	20
III	To play prescribed taalas on tabla in thah dugun and chaugun.	25
IV	to play Bandish of syllabus.	25
V	Padhant of all bandish by hand mentioned above.	15

Suggested Readings:

- Tabla Praveshika – Pt. Bhagwan Das
- Tabla Ka Vyakaran – Pt. Kishan Maharaj
- Tabla Puran – Pt. Suresh Talwalkar
- Theory and Practice of Tabla – Pt. Shankar Ghosh
- Abhinav Tabla Vadya – Pt. Ram Avtar Veer
- Bhatkhande Sangeet Shastra – Pt. Vishnu Narayan Bhatkhande**Suggestive digital platforms web links-**
- Taal Darpan – Tabla & Tala Learning Platform**Suggestive digital platforms web links-**

https://www.youtube.com/embed/UvZ50GZNHxY
https://www.youtube.com/embed/zj0364emdn8
https://www.youtube.com/embed/3GWAo5Qjam8
ePG-Pathshala, inflibnet, National Digital Library, IGNOU online study material, Swayam Portal, Swayam Prabha Channel, NCERT Official YouTube Channel, Sangeet Galaxy E- Journal

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Professor & Head
Performing Arts Department
SCFF SVSU

Suggested Continuous Evaluation Methods:
- Internal and external Examination
- Practical Assignment
- Projects based on Syllabus
- Stage Performance
- Seminar
- Quiz & Crossword Puzzles

BPA
Semester IV
Music: Vocal
Thumri/ Dadra

Programme/Class: Certificate / BA	**Year: Second**	**Semester: Fourth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-	Course Title: **Thumri Dadra practical**	

Cource Outcomes
1. Students get knowledge about the semi classical singing form.
2. Students get knowledge about the traditional Hori geet.
3. Students get able to present stage performances.
4. Students get able to present Tappa style forms also

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 15+ 60 = 75 Hours.

Unit	Topics	No. of Lectures
I	Candidate are required to prepare on Thumri and Dadra with taal	20
II	Candidate are required to prepare on Holi geet.	15
III	Any raga may be selected from the practical course for the Thumri, Dadra performance of raga (Semi Classical) of candidates own choice lasting approximately for 5 to 7 minutes.	20
IV	Students should be able to sing Tappa.Style of Patiyala singing	20

Suggested Readings (Theory and Practical)

1. शुक्लाशत्रुघ्न ,**ठुमरीकीउत्पतिविकासऔरशैलियाँ**, हिन्दीमाध्यमकार्यान्वयनिदेशालयदिल्ली विश्वविद्यालय
2. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
4. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
5. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
6. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
7. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
8. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
9. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras
10. Banerjee Geeta, Raga Shastra Part 1& 2, Sangeet Sadan Prakashan

Suggestive digital platforms web links :
https://youtu.be/dP36BMwTeTc?feature=shared
https://youtu.be/A-4l6AiAmBE?feature=shared

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

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

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Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad
Further Suggestions:

BPA
Semester V
Music: Vocal
Viva Voce- V

Programme/Class: Certificate / BA	**Year: Third**	**Semester:** Fifth
Subject: Music Vocal		
Course Code: BPA-(V/I)-511	Course Title: Viva Voce of Prescribed Raga and Tala -V	

Course Outcomes:

1. Students will be able to sing or play Aaroha, Avaroha, Pakad, and Swarvistar of prescribed ragas with correct intonation and raga expression.
2. Students will be able to perform one Sargam geet and one Lakshangeet in the same raga with Tabla accompaniment while maintaining proper laya and taal.
3. Students will be able to present one Drut Gat in a tala other than Teentaal with rhythmic accuracy and musical coordination.

b. Students will be able to perform Bhajan, Lokgeet, Dhun, or Folk Tune with appropriate melody, expression, and understanding of folk music traditions.

4. Students will be able to demonstrate practical knowledge of Tanpura playing and identify the swaras used for Tanpura tuning.

b. Students will be able to identify and explain the tuning of different strings of Sitar with proper swara knowledge.

5. Students will be able to perform various Alankaras in prescribed ragas and apply Meend between two swaras effectively in practical performance.
6. Students will be able to recognize prescribed talas played on Tabla and recite the taal through Padhant with Dugun and Chaugun layakari.
7. Students will be able to identify ragas and swaras by listening to musical phrases sung or played by the examiner.

Credits: 6	Core Compulsory
Max. Marks: 150 (105+45)	Min. Passing Marks:33
Total No. of Lectures- 45+ 90 =135 Hours.	

Unit	**Topics**	**No. of Lectures**
I	To sing/ Play aarohaavroha and Pakad of the Prescribed ragas with swarvistar.	15
II	(a) To sing with accompaniment of Tabla one sargamgeet, one lakshangeet in any same raga. (b) To play with accompaniment of Tabla one drut gat other than tree taal.	20
III	a) One bhajan or one lokgeet. b) One dhun or one folk tune.	15
IV	a) Tanpura playing and knowledge of swaras in which it of tanpura are tuned. b) Knowledge of the swaras in which the different strings of sitar is tuned.	20

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V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	20
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugunlayakaris.	20
VII	Recognize raga and swaras when they sung by examiner.	25

Prescribed Ragas: Desh, Jaijaivanti, Bhairavi Hindol, Tilak kamod, Todi.

Prescribed Talas: Tilwara taal, Addha taal, Teen Taal, Ektaal, Jhoomra Taal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras
9. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
10. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

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

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

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad
All Ragas learning links can be found on Youtube

Further Suggestion

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V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	20
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugunlayakaris.	20
VII	Recognize raga and swaras when they sung by examiner.	25

Prescribed Ragas: Desh, Jaijaivanti, Bhairavi Hindol, Tilak kamod, Todi.
Prescribed Talas: Tilwara taal, Addha taal, Teen Taal, Ektaal, Jhoomra Taal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras
9. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
10. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

. Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad

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

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

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

Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad
All Ragas learning links can be found on Youtube

Further Suggestion

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BPA
Semester V
Music: Vocal
Indian and western Music -1

Programme/Class: Bachelor Degree / BA	**Year: Third**	**Semester: Fifth**
Subject: Music-Vocal		
Course Code: BPA-(V/I)0-501	Course Title: Indian and Western Music -I	

Cource Outcomes

1. Students will be able to explain the development and transformation of Indian music after Independence and analyze the role of institutions, musicians, media, and cultural policies in its growth.
2. Students will be able to describe the historical background, characteristics, and stylistic features of major Vocal Gharanas of Hindustani classical music.
3. Students will be able to explain the concepts of Harmony and Melody and understand their significance in Indian and Western music systems.
4. Students will be able to identify and differentiate major and minor scales of Western music and relate them to basic musical structures.
5. Students will be able to define and explain important musical terms such as Raag Lakshan, Aashraya Raag, Prabandha, Haveli Sangeet, and Ras Nishpatti.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 45 Hrs.

Unit	**Topics**	**No. of Lectures**
I	Development of music after Independence.	9
II	Detail Study of Vocal Gharanas.	9
III	Detail study of Harmony and Melody.	9
IV	major and minor scales of western music.	9
V	Definition of the following: Raag lakshan, Aashraya raag, Prabandha, Haveli Sangeet, Ras Nishpatti.	9

Suggested Readings (Theory and Practical):

- बसंत ,**संगीतविशारद ,** संगीत कार्यालय हाथरस
- शर्मा जया ,**पंडित भातखंडे के ग्रंथो का संगीत-शिक्षण में योगदान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर
- पंडितपटवर्धनसुधा**संगीतशिक्षा ,**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स , READWORTHY
- Mehta R.C. **Indian classical music and gharana tradition**
- Upreti Girish Chandra, **Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
- Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
- Pranjape, Dr.Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
- Pt.Shastri Babulal, NatyaSastra, Chaukhamba,Varanashi
- Dr. Choudhary Shubhdra,Sangeet Ratnakar, Radha Prakashan
- Yaman, Kumar Ashok, Sangeet Ratnawali. Abhishek Publication

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• Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books • Shankar Uma, Indian Folk Music, Anmol Publication • Sharma Dr. Manmohan, Musical Haritage of India, APH Publising Co. • Hanning russanoBarbara, Concise **History of western (Fifth Edition)** W.W Nortan and Company • Burkholder J Peter, Grout Jay Douald, Palisca V. Claude A History of Western Music, W W Nortan & Company • Sharma Bhagwat saran, Paschatya Sangeet Shiksha, Sangeet Karylaya, hathras • Bhatkhande, Pt. Vishnu Narayan, Kramik Malika Pustak, Part 1-6, Sangeet Karyalya, Hathras Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities / MOOC platforms such as "SWAYAM" in India and Abroad
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Internal Evaluation Methods (30 Marks) • Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Practical Orientation of the student with the help of district/state archaeology department. • Organize the departmental Quizs.
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.
Suggested equivalent online courses: https://www.futurelearn.com/courses/archaeologyhttps://www.classcentral.com/course/archaeology-6112
Further Suggestions: Practical Session can be organized by respective departments.

BPA
Semester V
Music: Vocal
Stage Performance- V

Programme/Class: Certificate / BA	**Year: Third**	**Semester: Fifth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-512	Course Title: Stage Performance	
Course Outcome:		

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1. Students will be able to perform Vilambit and Drut Khayal/Gat with Tabla accompaniment, demonstrating proper raga presentation, laya control, and the use of alaps and taans in vocal and instrumental music. 2. Students will be able to present Fast Khayal, Chaturang, and Fast Gat with toda and jhala in prescribed ragas, showing improvisational skill, rhythmic coordination, technical proficiency, and aesthetic expression in Hindustani classical music performance.	
Credits – 6	Core Compulsory
Max. Marks: 150(105+45)	Min. Passing Marks:33
Total No. of Lectures- 45+ 90 = 135 Hrs.	

Unit	Topics	No. of Lectures
I	a) To sing with accompaniment of Tabla one vilambit khayal and one drut Khayal with five alaps and five Tanas. b) To Play with accompaniment of Tabla one vilambit and one drut gat with five alaps and five Tanas.	65
II	a) To sing with accompaniment of Tabla fast khayal, a Chaturang with sufficient alaps and tanas in any two prescribed ragas. b) To play with accompaniment of Tabla one fast gat with sufficient toda and jhala in any three of the prescribed ragas.	70

Suggested Readings:

- Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
- Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
- Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
- Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
- Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
- Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
- Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
- Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggested Continuous Internal Evaluation Methods):

1. Seminar/Assignment on any topic of the above syllabus.
2. Test with multiple choice questions / short and long answer questions.
3. Research Orientation of the student.
4. Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses:
Mooc/Swayam

Further Suggestions:
Practical Session can be organized by respective departments.

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College of Fine Arts & Fashion Design (SCFD) Subharti Meerut
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BPA

Semester V

Music: Vocal

Critical Study of Ragas and Talas-V

Programme/Class: Certificate / BA	**Year: Third**	**Semester:** Fifth
Subject: Music Vocal		
Course Code: BPA-(V/I)-502	Course Title: Critical study of Ragas and Taals -V	
Cource Outcomes: 1. Students will be able to explain the structure and principles of Karnataka Taal Paddhati and		

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develop comparative understanding of rhythmic systems in Indian music.
2. Students will be able to recognize prescribed ragas from given swaras and write suitable alaps, taans, and todas according to raga grammar.
3. Students will be able to write notation of prescribed talas with Dugun, Tigun, Chaugun, and Chahgun layakari accurately and systematically.
4. Students will be able to write notation of Drut Khayal or Gat from the syllabus with proper swara arrangement, taal structure, and rhythmic precision.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 45 Hours.

Unit	Topics	No. of Lectures
I	Detail study of Karnataka taal paddati.	15
II	Recognition of Ragas from given notes and Writing some Alap, Tanas and Todas.	10
III	Notation Writing of Prescribed Talas with dugun, tigun, Chaugun and chahgun.	10
IV	Notation writing of any Drut khayal or Gat from the syllabus.	10

Prescribed Ragas: Desh, Jaijaivanti, Bhairavi Hindol, Tilak kamod, Todi.

Prescribed Talas: Tilwara taal, Addha taal, Teentaal, Ektaal, Jhoomra Taal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras
9. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
10. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras

Suggestive digital platforms web links-
https://youtu.be/nXNnblhd3Os?feature=sharedhttps://youtu.be/FYKktgFzZc0?feature=shared

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

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Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject ……. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Further Suggestions:

BPA
Semester V
Music: Vocal
Internship/Swayam Mooc Course

Programme /Class: Degree	Year: Third	Semester: Fifth
Subject: Vocal		
Course Code: BPAV/I-513	Course Title: **Internship/Swayam Mooc Course**	
Course outcomes: The student at the completion of the course will be able to: students get knowledge about professional work.		
Credits: 02		Core Compulsory / Elective
Max. Marks: 25+75		Min. Passing Marks:35
Total No. of Lectures- 60 Hours		

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Unit	Title	No. of Lecture
1	Nearby survey to explore the folk music of local cultural places and submit a project report.	60
Suggested Continuous Evaluation Methods: It will be evaluated by two examiners (one internal and one external) and viva voce		

BPA
Semester VI
Music: Vocal
Viva Voce- VI

Programme/Class: Certificate / BA	**Year: Third**	**Semester: Sixth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-611	Course Title: Viva Voce of Prescribed Raga and Tala -VI	

Course Outcomes:

1. Students will be able to sing or play Aaroha, Avaroha, Pakad, and Swarvistar of prescribed ragas with proper swara accuracy and raga expression.
2. Students will be able to perform Sargamgeet, Lakshangeet, and Drut Gat with Tabla accompaniment while maintaining correct taal and laya.
3. Students will be able to present Bhajan, Lokgeet, Dhun, and Folk Tunes with appropriate musical expression and understanding of folk traditions.
4. Students will be able to demonstrate practical knowledge of Tanpura playing and identify the swaras used in tuning Tanpura and Sitar strings.
5. Students will be able to apply various Alankaras and Meend techniques effectively in prescribed ragas during practical performance.
6. Students will be able to recognize prescribed talas played on Tabla and perform Padhant with Dugun and Chaugun layakari accurately.
7. Students will be able to identify ragas and swaras by listening and improve their tonal perception, musical memory, and practical proficiency in Hindustani classical music.

Credits: 6	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures-45+90 = 135 Hours.	

Unit	**Topics**	**No. of Lectures**
I	To sing/ Play aarohaavroha and Pakad of the Prescribed ragas with swarvistar.	
II	(a) To sing with accompaniment of Tabla one sargamgeet, one lakshangeet in any same raga. (b) To play with accompaniment of Tabla one drut gat other than tree taal.	20 20

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III	a) One bhajan or one lokgeet. b) One dhun or one folk tune.	20
IV	a) Tanpura playing and knowledge of swaras in which of tanpura are tuned. b) Knowledge of the swaras in which the different strings of sitar is tuned.	20
V	a) Various alankaras in any two of the prescribed ragas. b) Knowledge of meend of two swaras.	20
VI	a) Recognize the prescribed talas when played on Tabla and do Padhhant the taal with dugun and chaugunlayakaris.	20
VII	Recognize raga and swaras when they sung by examiner.	15

Prescribed Ragas: Sohini, Multani, Rageshree, Malkauns, Pooriya, Patdeep.

Prescribed Talas: Sooltaal, Jhoomra, Deepchandi, Teentaal, Ektaal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet KaryalayHathras

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

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

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

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

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

Further Suggestion

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BPA
Semester VI
Music: Vocal
Indian Music and Gharana -1

Programme/Class: Bachelor Degree / BA	**Year: Third**	**Semester: Sixth**
Subject: Music-Vocal		
Course Code: BPA-(V/I)-601	Course Title: Indian Music and Gharana -I	
Course Outcomes 1. Students will be able to explain the origin and historical development of Indian music from ancient to modern periods. 2. Students will be able to describe the structure, characteristics, Baanis, and Gharanas of Dhrupad and analyze their contribution to Hindustani classical music. 3. Students will be able to differentiate musical concepts such as Poorvanga–Uttaranga, Shuddha, Chayalag, Sankirna, and Parmel Praveshak Raag with suitable examples. 4. Students will be able to define and explain important musical forms including Gat, Khayal, Dhamar, Tappa, Thumri, and Dadra. 5. Students will be able to understand and explain the concepts of Gram, Raag, and Murchana and their importance in Indian musicology. 6. Students will be able to develop knowledge of Rabindranath Tagore's Rabindra Sangeet and appreciate its literary, cultural, and musical significance.		
Credits: 3		Core Compulsory
Max. Marks: 100 (70+30)		Min. Passing Marks:33
Total No. of Lectures- 45 Hours		

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Unit	Topics	No. of Lectures
I	Origin & Development of Indian Music.	6
II	Detail Study of Dhrupad, Dhrupad's Baaniya & dhrupad Gharanas.	10
III	Detail study of following: Poorwanga- Uttranga, Shuddha, Chayalag, Sankirna, Parmel Praveshak Raag.	5
IV	Definition of the Following: Gat, Khayal, Dhamar, Tappa, Thumri, Dadra.	4
V	Detail study of the Gram Raag Murchana.	10
VI	Brief study of Rabindra Sangeet.	10

Suggested Readings (Theory and Practical):

- वसंत ,**संगीतविशारद ,** संगीतकार्यालयहाथरस
- शर्मा जया ,**पंडित भातखंडे के ग्रंथो का संगीत-शिक्षण में योगदान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर
- पंडितपटवर्धनसुधा**संगीतशिक्षा ,**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स , READWORTHY
- Mehta R.C. **Indian classical music and gharana tradition**
- Upreti Girish Chandra, **Bhartiya Sangeet**, Publisher: Anubhav Prakashan, Prayagraj.
- Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
- Pranjape, Dr.Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
- Pt.Shastri Babulal, NatyaSastra, Chaukhamba,Varanashi
- Dr. Choudhary Shubhdra,Sangeet Ratnakar, Radha Prakashan
- Yaman, Kumar Ashok, Sangeet Ratnawali. Abhishek Publication
- Sharma Maharani & Sharma Jaya, Sangeet Mani Part 1 - 2, Publisher - Luminous Books
- Shankar Uma, Indian Folk Music, Anmol Publication
- Bhatkhande, Pt. Vishnu Narayan, Kramik Malika Pustak, Part 1-6, Sangeet Karyalya, Hathras
- Vrahspati Kailash Chandra, Dhrupad aur uska Vikash, Bihar Rastrabhasha Parishad
- Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
- Sharma Prem Lata, Bhartiya Sangeet ka Itihas, Sangeet Natak Academy
- Acharya Vrahspati, Sangeet Shastra Part 1 & 2, Sangeet Karylaya Hathras.

1.Suggestive digital platforms web links- IGNOU & Other centrally/state operated Universities' MOOC platforms such as "SWAYAM" in India and Abroad

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

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Suggested Continuous Internal Evaluation Methods (25 Marks)

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• Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Practical Orientation of the student with the help of district/state archaeology department. • Organize the departmental Quiz's.
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject. .....
Suggested equivalent online courses: https://www.futurelearn.com/courses/archaeologyhttps://www.classcentral.com/course/archaeology-6112
Further Suggestions: Practical Session can be organized by respective departments.

BPA
Semester VI
Music: Vocal
Stage Performance-VI

Programme/Class: Certificate / BA	**Year: Third**	**Semester: Sixth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-612	Course Title: Stage Performance -VI	
Course Outcome: 1. Students will be able to perform Vilambit and Drut Khayal/Gat with Tabla accompaniment, demonstrating correct raga presentation, laya control, and effective use of alaps and taans in vocal and instrumental music. 2. Students will be able to present Fast Khayal, Tarana, and Fast Gat with toda and jhala in prescribed ragas, showing improvisational ability, rhythmic coordination, technical proficiency, and stage performance skills in Hindustani classical music.		
Credits – 6	Core Compulsory	
Max. Marks: 150(105+45)	Min. Passing Marks:33	
Total No. of Lectures- 45 + 90 = 135 Hours		

Unit	**Topics**	**No. of Lectures**
I	a) To sing with accompaniment of Tabla one vilambit khayal and one drut Khayal with five alaps and five Tanas. b) To Play with accompaniment of Tabla one vilambit and one drut gat with	65

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Performing Arts Department

	five alaps and five Tanas.	
II	a) To sing with accompaniment of Tabla fast khayal, a tarana with sufficient alaps and tanas in any two prescribed ragas. b) To play with accompaniment of Tabla one fast gat with sufficient toda and jhala in any three of the prescribed ragas.	70

Prescribed Ragas: Sohini, Multani, Rageshree, Malkauns, Pooriya, Patdeep.

Prescribed Talas: Sooltaal, Jhoomra, Deepchandi, Teentaal, Ektaal.

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet Karyalay Hathras

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus.
- Test with multiple choice questions / short and long answer questions.
- Research Orientation of the student.
- Quiz.

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.

Suggested equivalent online courses: MOOC,
Swayam

Further Suggestions:
Practical Session can be organized by respective departments.

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BPA
Semester VI
Music: Vocal
Critical Study of Ragas and talas- VI

Programme/Class: Certificate / BA	**Year: Third**	**Semester: Sixth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-602	Course Title: Critical study of Ragas and Taals -VI	

Cource Outcomes:

1. Students will be able to explain the principles and structure of Karnataka Taal Paddhati and understand its significance in Indian classical music.
2. Students will be able to recognize prescribed ragas from given notes and write suitable alaps, taans, and todas according to the grammar of the raga.
3. Students will be able to write notation of prescribed talas with Dugun, Tigun, Chaugun, and Chahgun layakari accurately and systematically.
4. Students will be able to write notation of Drut Khayal or Gat from the syllabus with proper swara arrangement, taal structure, and rhythmic accuracy.

Credits: 3	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 45 Hours

Unit	**Topics**	**No. of Lectures**
I	Detail study of Karnataka taal paddati.	15
II	Recognition of Ragas from given notes and Writing some Alap, Tanas and Todas.	10
III	Notation Writing of Prescribed Talas with dugun, tigun, Chaugun and chahgun.	10
IV	Notation writing of any Drut khayal or Gat from the syllabus.	10
		45

Prescribed Ragas: Sohini, Multani, Rageshree, Malkauns, Pooriya, Patdeep.

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Prescribed Talas: Sooltaal, Jhoomra, Deepchandi, Teentaal, Ektaal.
Suggested Readings: 1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6, Publisher – Sangeet Sadan Prakashan 2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad. 3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad. 4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow. 5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras. 6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj. 7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. 8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject ……. in class/12th/ 8certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Further Suggestions:

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BPA
Semester VI
Music: Vocal
Portfolio Development

Programme/Class: Degree	Year: Third	Semester: Six
Subject: Music Vocal		
Course Code: BPAV/I-613	Course Title: **Portfolio Development**	

Course outcomes:
The student at the completion of the course will be able to:

- Students get knowledge of Portfolio Design: A professional and user-friendly digital portfolio.
- Students get knowledge of Performance Documentation Quality of videos, photos, and recordings.
- Students get knowledge of Online Presence: Active and professional engagement on at least one social media platform.
- Students get knowledge of Final Presentation: Clarity and creativity in presenting the portfolio.

Credits: 02	Minor
Max. Marks: 25+75	Min. Passing Marks:35
Total No. of Lectures- 15+30 Hours= 45	

Course outcome:
This section will impart knowledge to the students in the context of culturally famous local folk music, so that they can get information and essence of individuality about the cultural heritage of Indian music around them.

Unit	Title	No. of Lecture
1	Nearby survey to explore the folk music of local cultural places and submit a project report.	45

Suggested Continuous Evaluation Methods:
It will be evaluated by two examiners (one internal and one external) and viva voce

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BPA
Semester VII
Music: Vocal
Viva Voce- VII

Programme/Class: Certificate / BA	**Year: Fourth**	**Semester: Seventh**
Subject: Music Vocal		
Course Code: BPA-(V/I)-711	Course Title: Advance Viva voce -VII	

Cource Outcomes
1. Students get able to present stage performances.
2. Students get knowledge about the old singing form.

Credits: 5	Core Compulsory
Max. Marks: 150(105+45)	Min. Passing Marks:60

Total No. of Lectures- 30+ 90 = 120 Hours.

Unit	**Topics**	**No. of Lectures**
I	Candidates are required to prepare 4 VilambitKhyal or Masitkhani Gats and 4 Fast khyal or Rajaknani Gats in a Semester from the given list of Ragas.	60
II	Candidate are required to prepare one Dhrupad/Dhamar with layakaries. For instrumental music - any Dhuns based on any Ragas.	60

Prescribed Ragas: Yaman 2. Shyam-Kalyan 3. Pooriya Kalyan 4. Hansdhwani 5. Alhaiya Bilawal 6. Yamni Bilawal 7. Devgiri Bilawal 8. Bhairav 9. Jogia 10. Vibas 11. Gunkari 12. Basant Mukhari 13. Kedar

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram, Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathra

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Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Further Suggestions:

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BPA
Semester VII
Music: Vocal
Principal of Music -I

Programme/Class: Certificate / BA	**Year: Fourth**	**Semester: Seventh**
Subject: Music Vocal		
Course Code: BPA-(V/I)-701	Course Title: **Principles of Music -1**	
Cource Outcomes 1. Students get knowledge about important definations and aspects of Music principles. 2. Students get knowledge about the basic and Important Granths 3. Students get knowledge about the western scales. and Voice culture.		
Credits: 2	Core Compulsory	
Max. Marks: 100 (70+30)	Min. Passing Marks:33	
Total No. of Lectures- 30 Hours.		

Unit	**Topics**	**No. of Lectures**
I	Shruti, Swar, Kaku, Gram, Moorchna, Desi-Margi Sangeet, Ghamak	10
II	Natyashastra, Sangeet Ratnakar, Dattilam, Rag Vibod, and various granthupto 18th Centaury	10
III	Western scales. Diatonic, Chromatic and equally tempered scale. (b) Voice culture	10

Suggested Readings (Theory and Practical):

1. Hanning russanoBarbara, **Concise history of Western Music,** W.W. Norton and Company
2. Burtein I. poundie and straus Joseph N.
3. शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4. शर्मागिणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5. शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6. गर्गउमा**संगीतकासौंदर्यबोहद ,** संजयप्रकाशन
7. चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन
8. तिवारीकिरण,**संगीतअवममनोवैज्ञान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर

6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.

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7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh,** Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras.

Suggestive digital platforms web links-

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

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

Course prerequisites: To study this course, a student must have had the subject .... in class/BPA 3RD YEAR certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

Further Suggestions:

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BPA
Semester VII
Music: Vocal

Stage Performance- VII

Programme/Class: Certificate / BA	Year: Fourth	Semester: Seventh
Subject: Music Vocal		
Course Code: BPA-(V/I)-712	Course Title: Stage Performance -VII	
Course Outcome: Students get able to present stage performances and present a full-fledged developed raga		
Credits – 5	Core Compulsory	
Max. Marks: 150(105+45)	Min. Passing Marks:60	
Total No. of Lectures- 30+90 = 120 Hours		

Unit	Topics	No. of Lectures
I	One Vilambit and Fast khyal or one Masitkhani and Rajakhani Gat should be prepared from the list of Ragas. Any Raga may be selected from the practical course for the paper. Performance of Raga of candidates own choice lasting approximately for 30 minutes.	120

List of Ragas:1. Yaman 2. Shyam-Kalyan 3. Pooriya Kalyan 4. Hansdhwani 5. Alhaiya Bilawal 6. Yamni Bilawal 7. Devgiri Bilawal 8. Bhairav 9. Jogia 10. Vibas 11. Gunkari 12. BasantMukhari 13. Kedar

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.

Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathra.

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

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

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Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Further Suggestions:

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Performing Arts Department
NBSCFF, SVSU

College of Fine Arts & Fashion Design (SCFA)
PRINCIPAL

History of Indian Music -I

Programme/Class: Certificate / BA	Year: Fourth	Semester: Seventh
Subject: Music Vocal		
Course Code: BPA-(V/I)-702	Course Title: **History of Music -1**	

Course Outcomes

1. Students get knowledge of the history of indian music and music instruments.
2. Students acquire the knowledge of development of Dakshin /Carnatic Sangeet Paddhati and scales.
3. Students acquire the knowledge of development of music scales and some singing styles of indian music.

Credits: 2	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

Total No. of Lectures- 30 Hours.

Unit	Topics	No. of Lectures
I	Historical evolution of Pakhawaj-Tabla, Types of Veena, Flute and Sarangi.	10
II	Dakshin /Carnatic Sangeet Paddhati and scales	10
III	(a) Historical evaluation of the Music scales of Indian from ancient to modern times. (b) Khayal., Dhrupad, Tappa, Thumri, Dadra, Sadra, Tarana and its forms	10

Suggested Readings (Theory and Practical):

1. Hanning russanoBarbara, **Concise history of Western Music,** W.W. Norton and Company
2. Burtein l. poundie and straus Joseph N.
3. शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4. शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5. शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6. गर्गउमा**संगीतकासौंदर्यबोहद ,** संजयप्रकाशन
7. चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन
8. तिवारीकिरण,**संगीतअवममनोवैज्ञान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
9. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
10. Tomar, Awadhesh Pratap. **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.) 17. Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
11. Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
12. Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers and Distibutors.
13. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
14. Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamBandishen,** Kashyap Publication.
15. Chaubey, Dr. Shusheel Kumar, **Sangeet keGharano ki charcha,** U. P. Hindi Sansthan.

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	16. Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,** Publisher: SanjayPrakashan, New Delhi z 17. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. 18. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras.
Suggested Continuous Internal Evaluation Methods):	• Seminar/Assignment on any topic of the above syllabus. • Test with multiple choice questions / short and long answer questions. • Research Orientation of the student. • Quiz.
Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.	
Suggested equivalent online courses: Mooc/ Swayam	
Further Suggestions: Practical Session can be organized by respective departments.	

BPA
Semester VII
Music: Vocal
Group Classical composition Presentation (Practical Project)

Programme/Class: Certificate / MPA	**Year: First**	**Semester: Seventh**
Subject: Music Vocal		
Course Code: MPA-(V/I)-713	Course Title: Group Classical Composition Presentation (Practical Project)	

- Course Outcomes

Application of Theoretical Knowledge

- Practical application of concepts like Raga, Tala, Bandish structure, and lyrical setting.
- Understanding thematic composition and its alignment with traditional forms.

Development of Performance Skills

- Improved group presentation skills and coordination in a team performance.
- Experience in live or recorded presentation of original compositions.

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NBSCFF, SVSU

Enhanced Musical Aesthetics and Expression

- Ability to express creative ideas through vocal compositions.
- Understanding the aesthetics of melody, rhythm, and lyrics in composition.

Critical Thinking and Innovation

- Encouragement of experimentation and innovation within classical frameworks.
- Developing critical listening and self-assessment abilities.

Credits: 6	PC-1
Max. Marks: 100 (70+30)	Min. Passing Marks:33
Total No. of Lectures- 30+120 =150 Hours	

Unit	Topics	No. of Lectures
I	Composing a Bandish in a Chosen Raga	10+25
II	Fusion Vocal Composition Based on Hindustani Raag and Folk Elements	15+15
3	Semi-Classical Composition on a Contemporary Theme (Thumri, Dadra, Bhajan)	10+15
4	Composing a Thematic Choral Piece (Group Singing)	25+10
5	Experimental Vocal Composition Using Non-Traditional Rhythms	15+10

Suggested Readings (Theory and Practical):

1. . Misra, L. (1997). *Sangeet Rachnatmak Drishti*. Varanasi: Bharatiya Sangeet Sansthan.
2. Ratanjankar, S. N. (1990). *Compositional Techniques in Hindustani Music*. Lucknow: Sangeet Natak Akademi.
3. Misra, S. (2001). *Hindustani Sangeet Mein Rachnatmakta*. Varanasi: Chowkhamba Sanskrit Series Office.
4. Arnold, A., & Oxford University Press. (2011). *The Oxford Encyclopaedia of the Music of India* (Vols. 1–3). New Delhi: Oxford University Press.
5. Sharma, R. (2010). *Raga Sangeet: Theory and Practice*. New Delhi: Kanishka Publishers.
6. Iyer, A. S. P. (1981). *Harmony of Indian Music*. Madras: The Music Academy.
7. Kumar, A. (2018). *Outcome-Based Education and Music Pedagogy: A Practical Approach*. New Delhi: APH Publishing Corporation

Suggested Continuous Internal Evaluation Methods):

These books are helpful for reference in understanding vocal composition, group creativity, presentation techniques, and theoretical applications.

Some titles may be available in university libraries or music faculty collections.

You can also consult UGC **Music Syllabi & Research Journals** for project-based outcomes.

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Further Suggestions:
Practical Session can be organized by respective departments.

BPA
Semester VIII
Music: Vocal
Viva Voce VIII

Programme/Class: Certificate / BA	**Year: Fourth**	**Semester: Eighth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-811	Course Title: Viva Voce of Prescribed Raga and Tala -VIII	
Cource Outcomes 1. Students gets able to present stage performances. 2. Students gets knowledge about the old singing form .		
Credits: 5	Core Compulsory	
Max. Marks: 150(105+45)	Min. Passing Marks:60	
Total No. of Lectures- 30+ 90 = 120 Hours		

Unit	**Topics**	**No. of Lectures**
I	Candidates are required to prepare 4 VilambitKhyal or Masitkhani Gats and 4 Fast khyal or Rajaknani Gats in a Semester from the given list of Ragas.	60

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II	Candidate are required to prepare one Dhrupad/Dhamar with layakaries. For instrumental music - any Dhuns based on any Ragas.	60

List of Ragas:

1. Bageshri 2. Darbari Kanhara 3. Nayaki Kanhara 4. AbhogiKanhara 5. Marwa 6. Bhatiyar 7. Puriya 8. Lalit 9. Jhinjhoti 10. Rageshree 11. Narayani 12. Shuddha Sarang 13. Madmad Sarang 14. Saraswati 15. Hemant

Suggested Readings (Theory and Practical):

1. Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan
2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow.
5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
8. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathra

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

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

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

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

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

Further Suggestions:

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BPA
Semester VIII
Music: Vocal
Principal of Music- II

Programme/Class: Certificate / BA	**Year: Fourth**	**Semester: Eighth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-801	Course Title: **Principles of Music -2**	

CourceOutome

1. Students gets knowledge about the.Tal, Laya, Matra, Vibhag, Das Pran of Taal, Dakshin Taal Padhhati
2. Students gets knowledge about the concept of Sarna Chatushti
3. Students gets knowledge about the Techniques to present the Vrinda Vadan and Vrinda Gana.
4. Students gets knowledge about theAlaap, Roopkalaap ,Aalapti, Roopkalaapti , Swasthan Niyam
5. Students get the basic knowledge of Ravindra Sangeet
6. Students gets knowledge about Sound, its production and propagation.
7. Students understand the Cocept of Vaggyakaar Ke Gun Dosh
8. Students gets knowledge about the Acoustics of an auditorium and concert hall And some terms related to sound

Credits: 2	Core Compulsory
Max. Marks: 100 (70+30)	Min. Passing Marks:33

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Total No. of Lectures- 30 Hours.		
Unit	**Topics**	**No. of Lectures**
I	(a) Definition and Explanation of TaI, Laya, Matra, Vibhag, Das Pran of Taal, Dakshin Taal Padhhati	3
II	Concept of Sarna Chatushti by Bharat and Others	3
III	(a) Technique, presentation and exposition of Vrinda Vadan and Vrinda Gana. (b) New Trends in Indian Vrinda Vadan and Vrinda Gana	4
IV	c) Alaap, Roopkalaap ,Aalapti, Roopkalaapti , Swasthan Niyam	3
V	(c) General Idea of Ravindra Sangeet.	3
VI	(a) Elementary theory of Sound, its production and propagation.	5
VII	b) Vaggyakaar Ke Gun Dosh	4
VIII	(c) (i) Acoustics of an auditorium and concert hall (ii) Definition of echo reverberation, resonance. (iii) Pitch, Timber, Volume.	5

Suggested Readings (Theory and Practical):

1. Hanning russanoBarbara , **Concise history of Western Music** , W.W.Norton and Company
2. Burtein I. poundie and straus Joseph N .
3. शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4. शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5. शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6. गर्गउमा**संगीतकासौंदर्यबोहद ,** संजयप्रकाशन
7. चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन
8. तिवारीकिरण,**संगीतअवममनोवैज्ञान ,** कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
9. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
10. Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.)
17.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
11. Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
12. Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers and Distibutors.
13. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
14. Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamRandishen,** Kashyap Publication.
15. Chaubey, Dr.Shusheel Kumar, **Sangeet keGharanon ki charcha,** U. P. Hindi Sansthan.

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16. Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,** Publisher:SanjayPrakashan, New Delhi z 17. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. 18. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathras
Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject …….. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Further Suggestions:

BPA
Semester VIII
Music: Vocal
Stage Performance- VIII

Programme/Class: Certificate / BA	**Year: Fourth**	**Semester: Eighth**
Subject: Music Vocal		
Course Code: BPA-(V/I)-812	Course Title: Stage Performance -VIII	
CourceOutcome :Students gets able to present stage performances and present a full fledged developed raga		
Credits – 5	Core Compulsory	
Max. Marks: 150(105+45)	Min. Passing Marks:60	
Total No. of Lectures- 30 + 90 = 120 Hours		

Unit	**Topics**	**No. of Lectures**
I	One Vilambit and Fast khyal or one Masitkhani and Rajakhani Gat should be prepared from the list of Ragas. Any Raga may be selected from the practical course for the paper. Performance of Raga of candidates own choice lasting approximately for 30 minutes.	120

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List of Ragas:
1. Bageshri 2. Darbari Kanhara 3. Nayaki Kanhara 4. AbhogiKanhara 5. Marwa 6. Bhatiyar 7. Puriya 8. Lalit 9. Jhinjhoti 10. Rageshree 11. Narayani 12. Shuddha Sarang 13. Madmad Sarang 14. Saraswati 15. Hemant

Suggested Readings (Theory and Practical):
1. Jha Ashray Ram , Abhinav Geetanjali, Part 1-6 , Publisher – Sangeet Sadan Prakashan 2. Srivastava, Prof. Harischandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad. 3. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad. 4. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: BakranAalmi Foundation Sankalp, Lucknow. 5. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras. 6. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj. 7. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet KaryalayHathra
Suggestive digital platforms web links-**http://heecontent.upsdc.gov.in**
This course can be opted as an elective by the students of following subjects: **Open for all**
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes AttenVocal, Behaviour, Discipline and Participation in Different Activities)
Course prerequisites: To study this course, a student must have had the subject Music Vocal. in class/12th/ certificate/diploma. **Open for all**
Suggested equivalent online courses: SWAYAM, MOOCS. **http://heecontent.upsdc.gov.in**
Further Suggestions:

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BPA
Semester VIII
Music: Vocal
History of Music- 2

Programme/Class: Certificate / BA	**Year: Fourth**	**Semester: Eighth**
Subject: Music Vocal		
Course Code:BPA-(V/I)-802	Course Title: **History of Music -2**	
Cource Outcomes 1. Students gets able to differentiate the Hindustani and karnatak Music 2. Students acquire the knowledge of south indian music. 3. Students gets able to understand the Indian and Western Notation Systems 4. Students gets knowledge about Raga Vargikaran 5. Students get the knowledge about the Gharanas in Hindustani Music 6. Students get the knowledge about the Relevance Gharanas in Hindustani Music		
Credits: 2	Core Compulsory	
Max. Marks: 100 (70+30)	Min. Passing Marks:33	
Total No. of Lectures- 30 hours		

Unit	**Topics**	**No. of Lectures**
I	(a) General idea of the factors that differenciatedKarnatak Music and Hindustani Music.	4
II	(b) Special study of the Trinety of South Indian Music.	5

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III	(a) The Evaluation of Indian and Western Notation Systems. And Comparison .	
IV	(b Raag Vargikaran	5
V	(a) Origin and development of Gharanas in Hindustani Music. Role of Gharanas in development and presentation of Music.	5
VI	(b) Relevence of Gharanas in present age and the study of important Gharanas of Vocal Music and Instrumental Music.	5 6

Suggested Readings (Theory and Practical):

1. Hanning russanoBarbara , **Concise history of Western Music** , W.W.Norton and Company
2. Burtein I. poundie and straus Joseph N .
3. शुक्लामधुरान**काकूकीसंगीतविवेक**पाठकप्रकाशन
4. शर्मागणेशप्रसाद**रागप्रवीण**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
5. शर्मामहारानी**संगीतचिकित्सा**कनिष्कपब्लिशर्सडिस्ट्रीब्यूटर्स
6. गर्गउमा**संगीतकासौंदर्यबोहद** , संजयप्रकाशन
7. चौधरीसुभागरा ,**संगीतरत्नाकरचतुर्थखंड,**राधाप्रकाशन
8. तिवारीकिरण,**संगीतअवममनोवैज्ञान** , कनिष्कपब्लिशर्सडिस्ट्रीब्यूटरVasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
9. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
10. Tomar, Awadhesh Pratap, **Sangeet ShashtrSurasari** Publisher: Raagi Publication, Sagar (M.P.) 17.Mishra, Dr. Jyoti, **Madhyayugeen Sangeet Samagra** Publisher: Anubhav Prakashan, Prayagraj.
11. Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.
12. Ahmad, Nazma Parveen, **Research Mothods in Indian music,** Manohar Publishers and Distibutors.
13. Mishra, Dr. Jyoti, **Hindustani Sangeet me Ragang**, Kanishka Publishers.
14. Mallick, Dr. Prem Kumar, **Darbhanga Gharana evamBandishen,** Kashyap Publication.
15. Chaubey, Dr.Shusheel Kumar, **Sangeet keGharano ki charcha,** U. P. Hindi Sansthan.
16. Shankar, Dr. Ram, **BhartiyShastriya Sangeet me Braj evam Avadhi Bhasha ka Mahatva,** Publisher:SanjayPrakashan, New Delhi z
17. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
18. Bhatkhande, Pt V N, **KramikPushtak Malika**, Publisher: Sangeet Karyalay Hathras18.Varma, Amit Kumar, **Research Methodology in Indian Music,** Aayu Publication.

Suggested Continuous Internal Evaluation Methods):

- Seminar/Assignment on any topic of the above syllabus
- Test with multiple choice questions / short and long answer questions
- Research Orientation of the student.
- Quiz.

College of Fine Arts & Fashion Design (S.F.F.) PRINCIPAL

Dr. Bhawna Grover Dua
Professor & Head
Performing Arts Department
NBSCFF, SVSU

Course prerequisites: To study this course, a student must have Intermediate with Music as a subject.
Suggested equivalent online courses: Mooc/ Swayam
Further Suggestions: Practical Session can be organized by respective departments.

BPA
Semester VIII
Music: Vocal
Dissertation

Programme/Class: Degree	Year: Four	Semester: Eight
Subject: Music- Vocal		
Course Code: BPAV/I-813	Course Title: **Dissertation**	

Course outcomes:

By the end of the course, students will be able to:

1. Define a clear research question or problem statement within the field of animation.
2. Conduct comprehensive literature reviews to explore existing knowledge and research on the chosen topic.
3. Design and execute an appropriate research methodology, utilizing qualitative, quantitative, or mixed methods approaches as applicable.
4. Collect and analyze relevant data and information to address the research question.
5. Demonstrate critical thinking and analysis skills in interpreting research findings.
6. Communicate research findings effectively through a well-structured and coherent dissertation document.
7. Present and defend the dissertation research in an oral presentation.
8. Demonstrate independent research skills and the ability to contribute to the existing body of knowledge in the field of animation.

Credits: 06	

Dr. Bhavna Grover Dua
Professor & Head
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College of Fine Arts & Fashion Design (SCS) Subharti University Meerut
PRINCIPAL
RPT

Max. Marks: 25+75	Min. Passing Marks:35	
Total No. of Lectures- 180 Hours		
Unit	**Topics**	**No. of Lectures**
I	**Choosing a Research Topic and Developing a Proposal** • Selecting a research topic within the field of Performing Arts • Identifying a research question or problem statement • Conducting a literature review to explore existing research and knowledge • Developing a research proposal outlining the objectives, methodology, and expected outcomes of the research	30
II	**Research Methodology and Design** • Exploring different research methodologies (qualitative, quantitative, mixed methods) • Selecting an appropriate research design for the chosen topic • Planning data collection methods (surveys, interviews, experiments, etc.) • Ethical considerations in conducting research in Performing Arts	35
III	**Data Collection and Analysis** • Collecting and organizing relevant data and information • Applying appropriate data analysis techniques (statistical analysis, thematic analysis, content analysis, etc.) • Interpreting and synthesizing research findings • Discussing the limitations and implications of the research	35
IV	**Dissertation Writing and Structure** • Structuring the dissertation document (introduction, literature review, methodology, results, discussion, conclusion, etc.) • Developing a coherent and well-organized argument throughout the dissertation • Writing clear and concise chapters with proper referencing and citation • Proofreading and editing techniques for academic writing	40
V	**Independent Research and Writing** • Conducting independent research according to the proposed methodology • Analyzing and interpreting data to address the research question • Writing and revising the dissertation document in consultation with the supervisor • Seeking guidance and feedback from the supervisor throughout the research and writing process	40

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Suggested Reading: No Need .
Suggested Continuous Evaluation Methods: **Suggested Continuous Evaluation Methods:** • Synopsis presentation Seminar & final viva • Quiz & Crossword Puzzles

Or *Exit with Bachelor's (Research) Degree in Performing Arts(Indian Classical Music Vocal)

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