

DEPARTMENT OF MUSIC

ATTENDANCE SHEET -CUM- MINUTES OF BOARD OF STUDIES

Minutes of the meeting of the Board of Studies of _____ (Subject)

held on 23.2.16 (date) at 11:00 (time).

PRESENT

(Name)	(Signature)
1. <u>Prof. S. K. Satyavagi</u> (Chairperson)	<u>[Signature]</u>
2. <u>" Anil Beohar</u> (External Expert 1)	<u>[Signature]</u>
3. <u>" A. S. Pathan</u> (External Expert 2)	<u>[Signature]</u>
4. <u>" Ravi Bhargava</u> (Internal Member)	<u>[Signature]</u>
5. <u>" Lovely Sharma</u> (Internal Member)	<u>[Signature]</u>
6. <u>" Sudha Sahgal</u> (Internal Member)	<u>[Signature]</u>
7. <u>Dr Neetu Sharma</u> (Internal Member)	<u>[Signature]</u>
8. <u>Dr Rashmi Srivastava</u> (Internal Member)	<u>[Signature]</u>
9. <u>Dr Neetu Gupta</u> (Internal Member)	<u>[Signature]</u>
10. <u>Mr Gautam Tiwari</u> (Internal Member)	<u>[Signature]</u>
<u>Dr. Shivendra Babat Tripathi</u>	<u>[Signature]</u>

Proposed changes in the existing system

A meeting of BOS of Music was held on 23rd February 2016 at 11:00 a.m. in the department of Music. A no. of changes have been submitted suggested by the external experts Prof. Anil Beohar from I.S.K.V.V. Khairagarh and Prof. A.S. Pathan from M.S. University, Vadodara. As the credit system and the syllabus was changed as per CBCS system. The detailed changes are enclosed.

[Signature]

[Signature]
(Signature of Chairperson)

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	Theory of Indian music and biographies of musician & Tabla player
3	L-T-P Structure	(Lx-Ty-Pz) L4
4	Credits	(Lx+Ty+[Pz/2]) Credit: 4
5	Course Number	MTM 102
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/101
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce basic terms of Tabla playing and Raag music. To introduce various musical instruments. To introduce various artists of different gharanas of tabla. To introduce basic terms of Tabla playing

MTM 102

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTM102 - SANGEET ADHAR PATHYAKRAM-SHASTRA</u>	<u>MTM 102 - Theory of Indian music and biographies of musician & Tabla player</u>	
Unit – I	पारिभाषिक शब्दावली– संगीत, नाद व नाद की विशेषताएँ, तारता, तीव्रता, गुण, स्वर, श्रुति, सप्तक, आरोह, अवरोह, पकड़, राग, थाट, बोल, लय, ताल, ठेका, मात्रा, विभाग, ताली, खाली।	Definition of the following terms– Laya, Taal, Bol, Theka, Matra, Taali, Khaali, Vibhag, Sangeet, Naad, Swar, Saptak, Thaata.	To introduce basic terms of Tabla playing and Raag music.
Unit – II	वाद्य परिचय– सितार, तबला व तानपुरे का सचित्र अंग वर्णन।	Define the structure of the Tabla and different Varnas of Tabla.	To introduce basic terms of Tabla playing
Unit – III	बंदिश व स्वरलिपि– MTM 101 में निर्धारित तालों व उनकी बंदिशों को ताल लिपि में लिखना।	Introduction of the following instruments– Sarangi, Pakhawaj, Harmonium, Mridangam, Dholak, Nakkara.	To introduce various musical instruments
Unit – IV	ताल रचना के सिद्धान्त, तबले के वर्ण।	Life sketch & musical contribution of the following – Ustad Siddhar Khan Dhadhi, Ustad Modu Khan, Ustad Bakhshu Khan, Ustad Haaji Vilayat Ali Khan.	To introduce various artists of different gharanas of tabla.
Unit – V	क्रियात्मक का शास्त्रीय अध्ययन।	(i) Study of Talas. (ii) Writing knowledge of prescribed Bandishen in notation.	To introduce basic terms of Tabla playing

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	<u>Tabla Kriyatmak & Manch Pradarshan</u>
3	L-T-P Structure	(Lx-Ty-Pz) P9
4	Credits	(Lx+Ty+[Pz/2]) Credit: 6
5	Course Number	MTM 101
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/101
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce basic terms of Tabla playing. To introduce various percussion instruments. To introduce various artists of different gharanas. To introduce basic terms of Tabla playing

MTM101

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTM 101 - Tabla Kriyatmak & Manch Pradarshan</u>	<u>MTM 101 - Tabla Kriyatmak & Manch Pradarshan</u>	
Unit – I	तीनताल– उठान, पेशकार, दो चतस्र जाति के कायदे, कम से कम दो सादा टुकड़े, एक चक्करदार टुकड़ा व एक परन।	Teental – Uthan, 2 Kayda, Palta, Tihai, 2 Tukda, Chakkardar & a Paran.	To introduce different compositions of Tabla
Unit – II	झपताल– उठान, पेशकार, दो चतस्र जाति के कायदे, कम से कम दो सादा टुकड़े, एक चक्करदार टुकड़ा, एक परन व तिहाइयाँ।	Padhant & playing in dugun & chaugun of the following Talas – Jhaptal, Ektal, Adachautal & Dadra.	To introduce different talas
Unit – III	चारताल में कम से कम दो तिहाइयाँ व दो परनें।	Types of Theka in Teental.	To introduce different thekas of teental
Unit – IV	दादरा ताल में ठेके के प्रकार, लगियाँ व तिहाइयाँ।	Chartal - 2 Parans & 2 Tihais.	To introduce pakhawaj's tal and its compositions
Unit – V	निर्धारित तालों में संगत करने की विधि व नगमें बजाना।	Padhant of prescribed bandishen, tuning of Tabla and basic knowledge of Harmonium.	

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	Theory of Indian music and biographies of musician & Tabla player
3	L-T-P Structure	(Lx-Ty-Pz) L4
4	Credits	(Lx+Ty+[Pz/2]) Credit: 4
5	Course Number	MTM 202
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/201
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce basic terms of Tabla playing. To introduce various artists of different gharanas. To introduce various musicologists/artists of different gharanas.

MTM 202

	Existing	Proposed	Justification
Course Number & Course Title:	MTM 203 - Sangit Saundarya & Kriyatmak Shastra	MTM 202 - Theory of Indian music and biographies of musician & Tabla player	
Unit – I	कला एवं सौन्दर्य—कला का अर्थ व प्रकार, कला और सौन्दर्य	Definition of the following terms – Mukhda, Mohra, Uthan, Peshkar, Kayda, Palta, Tihai, Tukda, Chakkardar, Paran, Laggi, Ladi.	To introduce basic terms of Tabla playing
Unit – II	लय व लयकारियां	Life sketch & musical contribution of the following – Pt. Ram Sahay, Ustad Faqir Bakhsh, Pt. Anokhelal Mishra, Ustad Habibuddin Khan, Ustad Natthu Khan, Ustad Abid Hussain, Ustad Munir Khan.	To introduce various artists of different gharanas.
Unit – III	विभिन्न पारिभाषिक शब्दों की व्याख्या तथा तुलनात्मक अध्ययन, मुखडा, मोहरा, पेशकार, कायदा, पल्टा, परन, टुकड़ा, तिहाई, लग्गी, लड़ी	Life sketch & musical contribution of the following – Swami Haridas, Tansen, Pt. V.N.Bhatkhande, Pt. Kudau Singh, Pt. Nana Panse.	To introduce various musicologists/artists of different gharanas.
Unit – IV	तीनताल तथ एकताल प्रत्येक में उठान, पेशकार, दो कायदे (जिनमें एक आडी लय का हो), कम से कम दो सादा तथा दो चक्रदार टुकड़े, परनें, तिहाइयां, धमार ताल में कम से कम दो परनें व दो तिहाइयां	Study of Talas.	To introduce basic terms of Tabla playing
Unit – V	कहरवा ताल में—ठेके के प्रकार, लग्गियां व तिहाइयां, जतताल का ठेका। निर्धारित तालों में संगत करने की विधि एवं नगमें बजाना	Writing knowledge of prescribed Bandishen in notation.	

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	<u>Tabla Kriyatmak & Manch Pradarshan</u>
3	L-T-P Structure	(Lx-Ty-Pz) P9
4	Credits	(Lx+Ty+[Pz/2]) Credit: 6
5	Course Number	MTM 201
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/202
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce different compositions of Tabla. To introduce different talas. To introduce pakhawaj's tal and its compositions.

MTM 201

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTM 201 - TABLA-KRIYATMAK</u>	<u>MTM 101 - Tabla Kriyatmak & Manch Pradarshan</u>	
Unit – I	तीनताल—उठान, पेशकार, दो कायदे (जिनमें एक आडी लय का हो), दो सादा तथा दो चक्रदार टुकड़े एक परन व कुछ तिहाइयां	Teental – Uthan, Peshkar, 2 Kayda (one aadi laya), Palta, Tihai, 2 Tukda, 2 Chakkardar & a Paran.	To introduce different compositions of Tabla
Unit – II	एकताल—उठान, पेशकार, दो कायदे (जिनमें एक आडी लय का हो), दो सादा तथा दो चक्रदार टुकड़े एक परन व कुछ तिहाइयां	Padhant & playing in dugun & chaugun of the following Talas – Dhamar, Chartal, Sultal, Deepchandi.	To introduce Padhant and playing of different talas
Unit – III	धमार ताल—दो परन व दो तिहाइयां	Kaharawa Taal – Types of Theka and Tihaias.	To introduce different thekas of Kaharawa.
Unit – IV	कहरवा ताल—ठेके के प्रकार व तिहाइयां	Dhamar Taal - 2 Parans & 2 Tihaias.	To introduce pakhawaj's tal and its compositions
Unit – V	निर्धारित तालों में संगत करने की विधि एवं नगमें बजाना	Padhant of prescribed bandishen, tuning of Tabla and basic knowledge of Harmonium.	

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	Theory of Indian music and biographies of musician & Tabla player
3	L-T-P Structure	(Lx-Ty-Pz) L4
4	Credits	(Lx+Ty+[Pz/2]) Credit: 4
5	Course Number	MTM 302
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/301
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce basic terms of Tabla playing. To introduce various Taal systems and different layakaries.Ability to write Essays. To introduce different percussion instruments and granthas. To introduce various musicologists of different gharanas.

MTM 301

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTH303 - TABLEY KA ITIHAS</u>	<u>MTM 302 - Theory of Indian music and biographies of musician & Tabla player</u>	
Unit – I	तबले का उत्पत्ति एवं विकास	General discussion of the following terms – Uthan, Bant, Rela, Chakkardar, Paran, Gat.	To introduce basic terms of Tabla playing
Unit – II	तबले के घराने-सामान्य परिचय तथा घराने बनने के कारण	(i) Elementary Knowledge of notation system of V.N. Bhatkhande. (ii) Knowledge of different layakaries – Aad, Kuaad, Biaad.	To introduce various Taal systems and different layakaries.
Unit – III	तबले के विभिन्न बाजों का विस्तृत एवं तुलनात्मक अध्ययन	Essay-(i) Importance of tabla in classical music. (ii) Importance of tabla in light music. (iii) Importance of laya & taal in Indian music.	Ability to write Essays
Unit – IV	अग्रलिखित संगीतज्ञों का जीवन परिचय एवं उनका योगदान-1. पं. विष्णु दिगम्बर पलुस्कर 2. पं. विष्णु नारायण भातखण्डे, 3. उ. मुनीर खाँ, 4. उ. अहमद जान थिरकवा, 5. उ. अमीर हुसैन खाँ, 6. पं. सामता प्रसाद (गुदई महाराज), 7. उ. अल्ला रक्खा	(i) Study of instruments of vedic & ancient Study, like – Bhumi Dundubhi, Dundubhi, Tripushkar, Panav. (ii) General study of Natya Shastra & Sangeet Ratnakar.	To introduce different percussion instruments and granthas.
Unit – V	तबला वाद्य विषयक अग्रलिखित ग्रन्थों का परिचय एवं उनकी वादन विशेषताएं-1. भारतीय तालों का शास्त्रीय विवेचन 2. पखावज और तबला के घराने एवं परम्पराएं 3. तबले का उद्गम, विकास एवं वादन शैलियां 4. ताल-कोश 5. तबला वादन कला और शास्त्र	Life sketch & musical contribution of the following – Pt. Sarangdev, Pt. V.D. Paluskar, S.M. Tagore.	To introduce various musicologists of different gharanas.

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	<u>Tabla Kriyatmak & Manch Pradarshan</u>
3	L-T-P Structure	(Lx-Ty-Pz) P9
4	Credits	(Lx+Ty+[Pz/2]) Credit: 6
5	Course Number	MTM 301
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/302
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce different compositions of different talas.

MTM 301

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTH301 - TABLA-KRIYATMAK</u>	<u>MTM 301 - Stage performance & viva-voce</u>	
Unit – I	तीनताल–उठान, पेशकार, दो कायदे (एक तिस्त्र जाति का), रेला, कम से कम दो सादा तथा दो चक्रदार टुकड़े परनें व एक गत	Teental – Uthan, Peshkar, 2 Kayda (one aadi lay), Palta, Tihai, Relat, Gat, Tukda, 4 Chakkardar Tukda & 2 Paran.	To introduce different compositions of Teental
Unit – II	आड़ाचार ताल–उठान, पेशकार, दो कायदे (एक तिस्त्र जाति का), रेला, कम से कम दो सादा तथा दो चक्रदार टुकड़े, दो परनें व एक गत	Jhaptal – Uthan, Peshkar, 2 Kayda (one aadi laya), Palta, Tihai, Relat, Gat, 2 Tukda, 2 Chakkardar Tukda & 2 Paran.	To introduce different compositions of Jhaptal
Unit – III	सूलताल–दो परनें व दो तिहाइयां, दादरा व खेमटा–ठेके के प्रकार, लगियां व तिहाइयां	(i) Types of Dadra Taal-Tihai & 2 Laggi (ii) knowledge of Following Taals-Tilwada, Panjabi, mattatal, khemta	To introduce different thekas and Laggi
Unit – IV	तिलवाड़ा, पंजाबी तथा मत ताल के ठेके एवं तिहाइयां	Sultaal - 2 Parans & 2 Tihais.	To introduce pakhawaj's tal and its compositions
Unit – V	निर्धारित तालों में संगत करने की विधि एवं नगमें बजाना	Tuning of Tabla	

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	History of Indian Taal System
3	L-T-P Structure	(Lx-Ty-Pz) L4
4	Credits	(Lx+Ty+[Pz/2]) Credit: 4
5	Course Number	MTM 402
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/401
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce basic terms of Tabla playing. To introduce Karnatak Taal system
		A to write different layakari

MTM 401

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTH403 - TAL & TALVADYON KA TULNATMAK ADHAYAYAN</u>	<u>MTM 402 - History of Indian Taal System</u>	
Unit – I	उत्तर भारतीय तथा कर्नाटक ताल पद्धतियों का तुलनात्मक अध्ययन	Brief History of Indian Taal System.	To introduce basic terms of Tabla playing
Unit – II	भातखण्डे तथा विष्णु दिगम्बर ताल लिपि पद्धतियों का तुलनात्मक अध्ययन	General Introduction of Medieval Leading Text of Music with their Reference of Taal System and percussion Instruments.	To introduce basic terms of Tabla playing
Unit – III	अग्रलिखित ताल वाद्यों का परिचय—पखावज, ढोलक, नक्कारा, ताशा, चंग, नाल, खंजरी, घटम्	(i) Importance of Taal in Hindustani Music. (ii) Detial Knowledge of Bhatkhende Notation System.	To introduce basic terms of Tabla playing
Unit – IV	अग्रलिखित पारिभाषिक शब्दों की व्याख्या एवं तुलनात्मक अध्ययन—मुखड़ा, मोहरा, तिहाई, नवहक्का, पेशकार, कायदा, रेला, गत, तिपल्ली, चौपल्ली, परन एवं उसके भेद, टुकड़ा, चक्रदार टुकड़ा	General Study of Karnatic Taal System.	To introduce Karnatak Taal system
Unit – V	स्वतन्त्र वादन एवं साथ संगत	Writing Ability of Different Layakeries in Notation System - 2/3, 3/2, 4/3, 3/4, 5/4, 7/4, 4/7.	A to write different layakari

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	<u>Tabla Kriyatmak & Manch Pradarshan</u>
3	L-T-P Structure	(Lx-Ty-Pz) P9
4	Credits	(Lx+Ty+[Pz/2]) Credit: 6
5	Course Number	MTM 401
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/402
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce different compositions of Teental, Jhaptal, Ektal, Tivra tal etc.

MTM 401

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTH401 - TABLA-KRIYATMAK</u>	<u>MTM 401 - Tabla Kriyatmak & Manch Pradarshan</u>	
Unit – I	तीनताल–उठान, पेशकार, दो कायदे (एक तिस्त्र जाति का), रेला, कम से कम दो सादा व दो चक्रदार टुकड़े दो परनें व दो गतें	Detail Study of Teental & Jhaptal.	To introduce different compositions of Teental and Jhaptal
Unit – II	सवारी (17 मात्रा)–उठान, पेशकार, दो कायदे (एक तिस्त्र जाति का), रेला, कम से कम दो सादा व एक चक्रदार टुकडा दो परनें व एक गत	Ektaal – Uthan, Peshkar, 2 Kayda (one aadi laya), Palta, Tihai, Rela, 4 Simple Tukda, 4 Chakkardar Tukda, Gat & 2 Paran.	To introduce different compositions of Ektal
Unit – III	तीव्रा–दो परनें व तिहाइयां। झूमरा व फरोदस्त–ठेके व तिहाइयां	Teevraatal - 2 Parans & 2 Tihaias.	To introduce pakhawaj's tal and its compositions
Unit – IV	कहरवा–ठेके के प्रकार लगी व तिहाइयां	knowledge of Taal- Basant, Panchum savari, Jhumara, Farodast, Dhumali	To introduce different thekas and Laggi
Unit – V	निर्धारित तालों में संगत करने की विधि नगमें लिखना	Tuning of Tabla	

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	Gharana System
3	L-T-P Structure	(Lx-Ty-Pz) L4
4	Credits	(Lx+Ty+[Pz/2]) Credit: 4
5	Course Number	MTM 502
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/501
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce aesthetics of gharana system. To introduce development of gharana. To introduce different artists.
		To introduce notatin system

MTM 502

	Existing	Proposed	Justification
Course Number & Course Title:	<u>MTH502 - TABLA-KRIYATMAK & MANCH PRADARSHAN 2</u>	<u>MTM 502 - Gharana System</u>	
Unit – I	एकताल व सवारी ताल (17 मात्रा) का विस्तृत अध्ययन	A General Review of Aesthetics of Gharana System of Hindustani Music.	To introduce aesthetics of gharana system
Unit – II	बसन्त ताल–कुछ परनें व तिहाइयां	Historical development of Various Parampara of Pakhawaj Playing.	To introduce basic terms of Tabla playing
Unit – III	कहरवा ताल–प्रकार व लग्गी	Historical development of Gharanas of Tabla playing and their characteristics.	To introduce development of gharana
Unit – IV	शिखर ताल–ढेके व तिहाइयां	Brief Biographical Sketch of The Following- (i) Pt. Ayodhya Prasad (ii) Pt. Ghanshyam Pakhawaji (iii) Pt. Mannu ji Mridangacharya (iv) Pt. Ram Shankar Pagal Das (v) Ustad Alla Rakha (vi) Pt. Maseet khan (vii) Ustad Afaq Hussian Khan (viii) Ustad Amir Hussain khan.	To introduce different artists
Unit – V	मंच प्रदर्शन–पाठयक्रम में निर्धारित तालों में किसी एक ताल में स्वतन्त्र वादन तथा कहरवा ताल में लग्गी व लड़ी बजाना	Notation of composition in Musical taals.	To introduce notatin system

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	Tabla Kriyatmak & Manch Pradarshan
3	L-T-P Structure	(Lx-Ty-Pz) P9
4	Credits	(Lx+Ty+[Pz/2]) Credit: 6
5	Course Number	MTM 501
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/502
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce different compositions of Teental, Jhaptal, Adachartal & Pancham Sawari taal. Knowledge of accompaniment with Vocal & Instrumental.

MTM 501

	Existing	Proposed	Justification
Course Number & Course Title:	MTH501 - TABLA-KRIYATMAK & MANCH PRADARSHAN 1	MTM 501 - Tabla Kriyatmak & Manch Pradarshan	
Unit – I	तीनताल व झपताल का विस्तृत अध्ययन	Solo Performance of 15 minutes in Teental with Uthan, Peshkar, Kayda (one aadi laya), Palta, Tihai, Rela, Baant, Simple Tukda, Chakkardar Tukda, Gat & Paran etc.	To introduce techniques solo performance
Unit – II	तीन्रा ताल-कुछ परने व तिहाइयां	Jhaptaal with Uthan, Peshkar, Kayda (one aadi laya), Palta, Tihai, Rela, Tukda, Chakkardar Tukda, Gat & Paran etc.	To introduce techniques solo performance
Unit – III	दादरा ताल-प्रकार व लगियां	Aadachartaal and Pancham sawari with Uthan, Peshkar, Kayda (one aadi laya), Palta, Tihai, Rela, Gat, Tukda, Chakkardar Tukda & Paran etc.	To introduce Adachartal and Pancham sawari tal
Unit – IV	मत्त ताल-ठेके व तिहाइयां	Accompaniment with Vocal Compositions (chhota khayal) & Instrumental Gat (Madhya laya).	To introduce knowledge of accompaniment
Unit – V	मंच प्रदर्शन-पाठ्यक्रम में निर्धारित तालों में किसी एक ताल में स्वतन्त्र वादन तथा दादरा ताल में लगगी व लड़ी बजाना	Ability of Tuning own Instruments.	

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	Study of Ancient Tala System and Musical Forms
3	L-T-P Structure	(Lx-Ty-Pz) L4
4	Credits	(Lx+Ty+[Pz/2]) Credit: 4
5	Course Number	MTM 602
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/601
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce 10 pranas of taal. To introduce margi and desi taal. To introduce merits and demerits of tabla player. To introduce knowledge of accompaniment. To introduce staff notation system.

MTM 602

	Existing	Proposed	Justification
Course Number & Course Title	<u>MTH604 - TAL KE SIDDHANT</u>	<u>MTM 602 - Study of Ancient Tala System and Musical Forms</u>	
Unit – I	ताल की परिभाषा, उत्पत्ति एवं विकास, ताल के दस प्राण, तबले पर बोलों का निकास	Brief Introduction of Taal ke Das Pranas.	To introduce 10 pranas of taal
Unit – II	ताल रचना के सिद्धान्त, भरत कृत नाट्यशास्त्र एवं पं. शारंगदेव कृत संगीत रत्नाकर का ताल विषयक अध्ययन	Brief Study of Margi and Desi Taal Paddhati.	To introduce margi and desi taal
Unit – III	वाद्यों का वर्गीकरण, अवनद्ध वाद्यों की उत्पत्ति एवं विकास, अवनद्ध वादकों के गुण-दोष	Merits and Demerits of Tabla & Pakhawaj Player, According to Ancient Treatises.	To introduce merits and demerits of tabla player
Unit – IV	पाश्चात्य संगीत में लय, ताल एवं लयकारी तथा उनकी उत्तर भारतीय पद्धति से तुलना	Brief Knowledge of Drupad, Dhamar, Khyal, Hori, Sadra, Thumri, Bhajan and Gazal & also Talas used to accompany these Styles.	To introduce knowledge of accompaniment
Unit – V	निम्नांकित पारिभाषिक शब्दों की उदीरण सहित व्याख्या-ठेका, ठेके के प्रकार, मुखड़ा, मोहरा, उठान, पेशकार, कायदा, पल्टा, रेलर, रौ, गत, गत के प्रकार, टुकड़ा, परन, तिहाई, फरमाइशी, चक्करदार, नवहक्का, लग्गी, लड़ी	(i) Elementary Knowledge of Staff Notation System. (ii) Notation of compositions in Prescribed Talas.	To introduce staff notation system

COURSE TEMPLATE

1	Department/centre proposing the course	Music
2	Course Title (<45 characters)	<u>Tabla Kriyatmak & Manch Pradarshan</u>
3	L-T-P Structure	(Lx-Ty-Pz) P9
4	Credits	(Lx+Ty+[Pz/2]) Credit: 6
5	Course Number	MTM 601
6	Status (category for program)	(Elective/core)
7	Status vis-a-vis other courses (give course number title)	
7.1	Overlap with any UG/PG course of Department/Centre	Overlap with MSM/MVM/602
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternative semester
9	Faculty who will teach the course	of Music Department
10	Will the course require visiting faculty?	Yes
11	Course objectives (about 50 words) indicating motivation and aims	To introduce techniques of solo performance with gharanedar compositions. To introduce different composition in Ektaal, Roopak taal & 11matras To give knowledge of taalās of Pakhawaj.

MTM 601

	Existing	Proposed	Justification
Course Number & Course Title:	Course No: MTH601, Course Title: <u>TABLA-KRIYATMAK & MANCH PRADARSHAN</u>	MTM 601 - <u>Tabla Kriyatmak & Manch Pradarshan</u>	
Unit – I	तीनताल तथा 11 मात्रा की किसी ताल (बन्द बोलों की) का विस्तृत अध्ययन। आडाचारताल तथा 9 मात्रा की किसी ताल (बन्द बोलों की) का विस्तृत अध्ययन।	Complete Aesthetical Tabla Solo Playing with Different Gharanedar Compositions in Teentaal 15 minutes.	To introduce techniques solo performance with gharanedar compositions.
Unit – II	गजझम्पा ताल—कुछ परने व तिहाइयां। सूलताल—कुछ परने व तिहाइयां।	Ability of Play Ektaal with Uthan, Peshkar, Kayda (one aadi laya), Palta, Tihai, Rela, Simple Tukda, Chakkardar Tukda, Gat & Paran etc.	To introduce different composition in Ektaal.
Unit – III	दादरा ताल—प्रकार व लगियां। धुमाली, दीपचन्दी, जतताल व पंजाबी तालों में मुखड़े लगाकर सम पकडना तथा अन्त में कहरवा ताल प्रयोग करने की क्षमता।	Ability of Play Roopaktaal and 11 Matra with Uthan, Peshkar, Kayda (one aadi laya), Palta, Tihai, Rela, Simple Tukda, Chakkardar Tukda, Gat & Paran etc.	To introduce different composition in Roopak taal & 11matras
Unit – IV	गणेश, ब्रह्मताल—ठेके व तिहाइयां। अग्रलिखित तालों को विभिन्न लयों में बजाना—एकताल, आडाचार ताल, झूमरा, तीनताल, तिलवाड़ा। अपने वाद्य को स्वर में मिलाना। निर्धारित तालों में संगत करना व नगमें बजाना।	Knowledge Talas of Pakhawaj - Chartaal, Dhamartaal, Sooltaal & Teevrataal.	To introduce knowledge Pakhawaj's taalās
Unit – V	मंच प्रदर्शन—पाठ्यक्रम में निर्धारित तालों में किसी एक ताल में स्वतन्त्र वादन तथा कहरवा व दादरा ताल में लगी व लड़ी बजाना	Ability of Tune Your own Instruments.	

**Skill Enhancement Course
(SEC)**

In this category course **“Repair and Maintenance of Musical Instruments”** is added as a six semester course and will be studied from B.A. 1st semester to B.A. 6th semester. This course is being studied as **“Elementary Repair of Musical Instruments”** for two semesters i.e. from B.A. 1st semester to B.A. 2nd semester.

Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1st semester to 6th semester.

Semester wise list of the course **“Repair and Maintenance of Musical Instruments”** is as follows.

**Course Template
(SEC1)**

1	Department/Centre proposing the course	Music Department
2	Course Title	Repair and Maintenance of Musical Instruments
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MUW101
6	Status (category for programme)	Work Experience Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	This course is being studied as “ Elementary Repair of Musical Instruments ” for two semesters i.e. from B.A. 1 st semester to B.A. 2 nd semester. Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1 st semester to 6 th semester.

- Unit 1: Knowledge of 'Types of Tanpuras'
- Unit 2: Maintenance of Khunti of Sitar and Tanpura.
- Unit 3: Types of Tabla (Dayan and Bayan)
- Unit 4: Knowledge of pitch.
- Unit 5: Knowledge of the constitution of Tabla and Tanpura

**Course Template
(SEC2)**

1	Department/Centre proposing the course	Music Department
2	Course Title	Repair and Maintenance of Musical Instruments
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MUW201
6	Status (category for programme)	Work Experience Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	This course is being studied as “ Elementary Repair of Musical Instruments ” for two semesters i.e. from B.A. 1 st semester to B.A. 2 nd semester. Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1 st semester to 6 th semester.

- Unit 1: Putting strings in Tanpura
- Unit 2: To make Indri and Covers for Tabla
- Unit 3: Knowledge of Pith Pipe
- Unit 4: Knowledge of the constitution of Sitar
- Unit 5: Knowledge of ‘Types of Sitar’

**Course Template
(SEC3)**

1	Department/Centre proposing the course	Music Department
2	Course Title	Repair and Maintenance of Musical Instruments
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MUW301
6	Status (category for programme)	Work Experience Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	This course is being studied as “ Elementary Repair of Musical Instruments ” for two semesters i.e. from B.A. 1 st semester to B.A. 2 nd semester. Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1 st semester to 6 th semester.

Unit 1: Knowledge of Types of Harmonium
 Unit 2: Knowledge of ‘Keys of Harmonium’
 Unit 3: Knowledge of ‘Absolute Pitch’
 Unit 4: Putting of upper strings in Sitar
 Unit 5: Tying of Sitar Frets.

**Course Template
(SEC4)**

1	Department/Centre proposing the course	Music Department
2	Course Title	Repair and Maintenance of Musical Instruments
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MUW401
6	Status (category for programme)	Work Experience Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	This course is being studied as “ Elementary Repair of Musical Instruments ” for two semesters i.e. from B.A. 1 st semester to B.A. 2 nd semester. Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1 st semester to 6 th semester.

- Unit 1: Making of Cover for Tanpura
- Unit 2: Making of Cover for Tabla
- Unit 3: Making of 'Kamani' for Harmonium
- Unit 4: Putting 'Gatta' and 'Baddi' on Tabla.
- Unit 5: Tuning of Tanpura

**Course Template
(SEC5)**

1	Department/Centre proposing the course	Music Department
2	Course Title	Repair and Maintenance of Musical Instruments
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MUW501
6	Status (category for programme)	Work Experience Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	This course is being studied as “ Elementary Repair of Musical Instruments ” for two semesters i.e. from B.A. 1 st semester to B.A. 2 nd semester. Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1 st semester to 6 th semester.

- Unit 1: Basic knowledge of Tuning of Sitar
- Unit 2: Basic knowledge of 'Javari Kholna'
- Unit 3: Correction of 'Air Leakage' in Harmonium
- Unit 4: Making of 'Mijrab'
- Unit 5: General knowledge of 'Javari' of Sitar

**Course Template
(SEC6)**

1	Department/Centre proposing the course	Music Department
2	Course Title	Repair and Maintenance of Musical Instruments
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MUW601
6	Status (category for programme)	Work Experience Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	This course is being studied as “ Elementary Repair of Musical Instruments ” for two semesters i.e. from B.A. 1 st semester to B.A. 2 nd semester. Invited experts have suggested that this course very-very useful for earning purpose and to make the students self-depend regarding the maintenance of their musical instruments. On their valuable suggestions this course can be studied gradually from 1 st semester to 6 th semester.

Unit 1: Making and Putting of ‘Syahi’ on Tabla.

Unit 2: ‘Khinchi’ of Bayan.

Unit 3: Putting ‘Tarab’ strings in Sitar.

Unit 4: Putting ‘Reeds’ in Harmonium.

Unit 5: General knowledge of tuning of Harmonium.

Department of Music
Proposed change of the courses of Vocal and Sitar for Undergraduate Courses

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan Kriyatmak (Shastriya)
3	L-T-P Structure	L-0, T-0, P-4
4	Credits	2
5	Course Number	MVH101
6	Status (category for programme)	Faculty Half Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSH101, MTH101
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Alternate semester
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag. 2. Number of taalas are reduced from four to two to give enough time to understand and practice deeply.

Course No.	Unit	Existing	Proposed	Justification
MVH 101 (DSE 1) (Shastriya Sangeet)		निर्धारित राग-अल्हैया बिलावल, यमन, बागेश्री, बिहाग ।	Prescribed Ragas- Bhupali, Yaman, Bageshree, Bhairav	1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag.
	Unit 5	तालें-निम्नलिखित तालों में टेके व लयकारी (दुगुन व चौगुन)-तीनताल, एकताल, चारताल, कहरवा ।	Taal-thekas and laykari (Dugun and Chaugun) teentaal, dadra.	Number of taals is reduced to develop proficiency and to give ample time for practice. Basic Taalas of simple nature i.e. Teental and Dadra are selected.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan Kriyatmak (Sugam)
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MVH102
6	Status (category for programme)	Half Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTH102
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Alternate Semester
9	Faculty who will teach the course	Faculty of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	Since the students of half course are new to the subject so teaching them classical with other forms of songs is the need. Learning multiple forms of music together make them understand music more efficiently. And creates interest among the students towards the subject and towards various forms of Indian music. It is being seen that today's young generation is more attracted towards western music forms.

Course No.	Unit	Existing	
DSE 2 (Sugam Sangeet) New Course Introduced	Unit 1	Swarabhyas and 10 basic alankars	Since the students of half course are new to the subject so teaching them classical with other forms of songs is the need. Learning multiple forms of music together make them understand music more efficiently. And creates interest among the students towards the subject and towards various forms of Indian music. It is being seen that today's young generation is more attracted towards western music forms.
	Unit 2	Two patriotic songs	
	Unit 3	Two lokgeets	
	Unit 4	Two Bhajans	
	Unit 5	Two Gazals	

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MSH101
6	Status (category for programme)	Half Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTH101, MVH101
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Alternate Semester (Odd Semester)
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject.. 2. More time is given to practice element of music i.e. alankars. 3. Playing of Dhun or Lokdhunn is replaced by National Anthem as the tune of National Anthem is very well known to everyone. This will encourage students to play other familier tunes on sitar. 4. Jhala playing has been deleted to give more time to learn and pratice Gat and National Anthem. 5. National Anthem tune is well known to everyone so it becomes their practice to play popular tunes on Sitar. 6. Number of taals is reduced to develop proficiency and to give ample time for practice. Basic Taalas of simple nature i.e. Teental and Dadra are selected.

Course No.	Unit	Existing	Proposed	Justification
MSH 101 DSE		निर्धारित राग-अल्हैया बिलावल, यमन, बागेश्री, बिहाग ।	Prescribed Ragas- Bhupali, Yaman, Bageshree, Bhairav	Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag.
	Unit 2	गत-किन्हीं दो रागों में रजाखनी गत	10 Basic 'Alankars'	Since the students are new to music, it is not easy for them to learn Gat directly. More time is given to practice element of music i.e. alankars.
	Unit 3	सुगम संगीत-धुन अथवा लोकधुन	Madhyalaya/Drut Gat in any one of prescribed ragas.	Jhala playing has been deleted to give more time to learn and pratice Gat and National Anthem.
	Unit 4	झाला-किसी एक राग में झाला वादन	National anthem	National Anthem tune is well known to everyone so it becomes their practice to play popular tunes on Sitar.
	Unit 5	तालें-निम्नलिखित तालों में टेके व लयकारी (दुगुन व चौगुन)-तीनताल, एकताल, चारताल, कहरवा ।	Taal - Thekas and Laykari (Dugun and Chaugun) Teentaal, Dadra	Number of taals is reduced to develop proficiency and to give ample time for practice. Basic Taalas of simple nature i.e. Teental and Dadra are selected.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan Kriyatmak
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MVH231/291
6	Status (category for programme)	Half Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSH231/291, MTH231/291
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Alternate Semester (Even Semester)
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag. 2. Since the students are new to music so it is difficult for them to learn khyal directly. So first is dedicated fully to Baithak and Alankar practice. 3. Dhruwad has deleted to give enough time to learn Khyal. 4. Students should be encouraged to learn less popular forms of songs of classical music. This unit is fully dedicated to Tarana learning to give ample time to learn and practice this form of song. 5. Sugam sangeet is included to make students learn popular forms of music. 6. Number of taals is reduced to develop proficiency and to give ample time for practice.

Course No	Unit	Existing	Proposed	Justification
MVH 231/291 GEC 1 (Shastriya Sangeet)		निर्धारित राग-अल्हैया बिलावल, यमन, बागेश्री, बिहाग ।	Prescribed Ragas- Bhupali, Yaman, Bageshree, Bhairav	Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag.
	Unit 1	उपर्युक्त सभी रागों में एक-एक छोटा खयाल	Alankar and Baithak- Baithak and Practise of easy Alankars	Since the students are new to music so it is difficult for them to learn khyal directly. So first is dedicated fully to Baithak and Alankar practice.
	Unit 2	उपर्युक्त किन्हीं रागों में एक ध्रुपद अथवा तराना	Khayal-Madhya Laya Khayal in any two ragas	Dhruwad has deleted to give enough time to learn Khyal.
	Unit 3	एक भजन व एक लोकगीत	Tarana-one tarana in any raga	Students should be encouraged to learn less popular forms of songs of classical music. This unit is fully dedicated to Tarana learning to give ample time to learn and practice this form of song.
	Unit 4	पाठ्यक्रम के रागों को पहचानना	Sugam sangeet-one bhajan/lokgeet	Sugam sangeet is included to make students learn popular forms of music.
	Unit 5	तालें-निम्नलिखित तालों में ठेके व लयकारी (दुगुन व चौगुन)-तीनताल, झपताल, एकताल, चारताल, धमार एवं कहरवा ।	Taal-thekas and laykari(Dugun and Chaugun) teentaal, dadra	Number of taals is reduced to develop proficiency and to give ample time for practice.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak (Sugam)
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MVH232/292
6	Status (category for programme)	Half Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTH232/292
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Alternate Semester (Even Semester)
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	Since the students of half course are new to the subject so teaching them classical with other forms of songs is the need. Learning multiple forms of music together make them understand music more efficiently. And creates interest among the students towards the subject and towards various forms of Indian music. It is being seen that today's young generation is more attracted towards western music forms.

MVH232/292 GEC 2 (Sugam Sangeet)	Unit 1		Swarabhyas and 10 Basic Alankars	Since the students of half course are new to the subject so teaching them classical with other forms of songs is the need. Learning multiple forms of music together make them understand music more efficiently. And creates interest among the students towards the subject and towards various forms of Indian music. It is being seen that today's young generation is more attracted towards western music forms.
	Unit 2		Two patriotic songs	
	Unit 3		Two lokgeets	
	Unit 4		Two Bhajans	
	Unit 5		Two Gazals	

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar Kriyatmak
3	L-T-P Structure	L-0, T-0, P-3
4	Credits	2
5	Course Number	MSH231/291
6	Status (category for programme)	Half Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTH231/291, MVH231/291
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Alternate Semester (Even Semester)
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag. 2. Since the students are new to music so it is difficult for them to learn Gatkari in sitar directly. So first unit is dedicated fully to Baithak and to learn basic techniques of playing strokes 3. Since the students are new to music, it is not easy for them to learn Gat directly. More time is given to practice element of music i.e. alankars. 4. Dhun has been deleted from the course and Madhyalaya Gat is included in Unit3. Tune of National Anthem will be taught on the place of Dhun. 5. Raag Pehchaan is being taught while teaching Raag grammer and Gat in ragas on the place of which National Anthem will be taught. This tune is well known to everyone so it becomes their practice to play popular tunes on Sitar. 6. Number of taals is reduced to develop proficiency and to give ample time for practice.

Course No.	Unit	Existing	Proposed	Justification
MSH231/291 GEC (Shastriya Sangeet)		निर्धारित राग-अल्हैया बिलावल, यमन, बागेश्री, बिहाग ।	Prescribed Ragas- Bhupali, Yaman, Bageshree, Bhairav	Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag.
	Unit 1	उपर्युक्त सभी रागों में एक-एक रजाखानी गत	Baithak and Basic Techniques of playing strokes.	Since the students are new to music so it is difficult for them to learn Gatkari in sitar directly. So first unit is dedicated fully to Baithak and to learn basic techniques of playing strokes.
	Unit 2	उपर्युक्त किन्हीं रागों में दो गतें तीनताल के अतिरिक्त अन्य तालों में	10 Basic 'Alankars'	Since the students are new to music, it is not easy for them to learn Gat directly. More time is given to practice element of music i.e. alankars.
	Unit 3	एक धुन	Madhyalaya/Drut Gat in any one of prescribed ragas.	Dhun has been deleted from the course and Madhyalaya Gat is included in Unit3. Tune of National Anthem will be taught on the place of Dhun.
	Unit 4	पाठ्यक्रम के रागों को पहचानना	To play National anthem	Raag Pehchaan is being taught while teaching Raag grammer and Gat in ragas on the place of which National Anthem will be taught. This tune is well known to everyone so it becomes their practice to play popular tunes on Sitar.
	Unit 5	तालें-निम्नलिखित तालों में ठेके व लयकारी (दुगुन व चौगुन)-तीनताल, झपताल, एकताल, चारताल, दादरा, कहरवा ।	Taal - Thekas and Laykari (Dugun and Chaugun) Teentaal, Dadra	Number of taals is reduced to develop proficiency and to give ample time for practice.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak & Manch Pradarshan
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MVM101
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM101, MTM101
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag. 2. To give complete practice in the given ragas it is propose to teach them alankars in prescribed ragas. 3. Swarmalika is introduced in this course as it gives a clear picture of chalan of the raga and to give them gradual understanding of the raga. 4. Lakshangeet is also introduced in this course so the students can be able to understand the basic characteristics of the raga in the form of a song. 5. Since our basic aim is to teach them indian classical music. After giving them gradual introduction of raagdari the students are to be taught khyal in this unit. 6. Number of Taal has been reduced from four to two to give ore time for practice.

Course No.	Unit	Existing	Proposed	Justification
MVM 101 Credits: 6		निर्धारित राग-अल्हैया बिलावल, बागेश्री, बिहाग, अभ्यास राग भैरव व यमन।	Prescribed Ragas- Bhupali, Yaman, Bageshree, Bhairav	Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag.
	Unit 1	अलंकार व बैठक-तीनताल व एकताल में सरल अलंकारों का गायन।	Baithak & Alankar-Four Alankars in All the prescribed ragas	To give complete practice in the given ragas it is propose to teach them alankars in prescribed ragas
	Unit 2	अभ्यास राग-अभ्यास रागों में तीनताल के अतिरिक्त तालों में छोटा ख्याल	Swarmalika-Swarmalika in all the prescribed ragas	Swarmalika gives a clear picture of chalan of the raga and to give them gradual understanding of the raga.
	Unit 3	ख्याल-निर्धारित रागों में से कियी एक में विलंबित ख्याल एवं सभी में मध्य या द्रुत ख्याल।	Lakshangeet-Lakshangeet in all the prescribed ragas	Through Lakshangeet students can be able to understand the basic characteristics of the raga in the form of a song.
	Unit 4	सुगम संगीत- एक भजन या लोकगीत	Khyal-Madhyalaya khyal in all the prescribed ragas	Since our basic aim is to teach them indian classical music. After giving them gradual introduction of raagdari the students are to be taught khyal in this unit.
	Unit 5	ताल परिचय-तीनताल, झपताल, एकताल, चारताल में ठेका तथा लयकारी।	Taal & Sugam Sangeet- (a) One Bhajan or Two Lokgeets (b) Taal-teentaal and Dadra	Number of Taal has been reduced from four to two to give ore time for practice. Sugam sangeet is shifted from 4 th unit to 5 th unit.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak & Manch Pradarshan
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MSM101
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM101, MTM101
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag. 2. To give complete practice in the given ragas it is propose to teach the students alankars in prescribed ragas. Students should be given enough time to learn basic techniques of Sitar before learning compositions. 3. Swarmalika gives a clear picture of chalan of the raga and to give them gradual understanding of the raga. 4. Slow tempo Gat has been deleted from this semester as it is quiet difficult for students of B.A. first year students. Students will get more time to practice fast tempo Gat. 5. Instead of Dhun an important element of Sitar playing i.e. Jhala is included in the syllabus. Students will get a good practice of hand movements and different stroks of Jhala playing. 6. Number of Taal has been reduced from four to two to give more time for practice. 7. Basic knowledge of Sitar tuning will gradually develop the sense of tuning and fine tuning among students.

Course No.	Unit	Existing	Proposed	Justification
MSM 101		निर्धारित राग—अल्हैया बिलावल, बागेश्री, बिहाग, अभ्यास राग भैरव व यमन।	Prescribed Ragas- Bhupali, Yaman, Bageshree, Bhairav	Ragas of simple nature have been selected for half course students at the place of ragas of a little complexed nature as these students are new to the subject. Raag Bhupali and Raag Bhairav have been selected at the place of Alhaiya Bilawal and Bihag.
	Unit 1	अलंकार व बैठक—तीनताल व एकताल में सरल अलंकारों का वादन।	Four Alankars in All the prescribed ragas and basic techniques of Sitar playing	To give complete practice in the given ragas it is propose to teach the students alankars in prescribed ragas. Students should be given enough time to learn basic techniques of Sitar before learning compositions.
	Unit 2	अभ्यास राग—अभ्यास रागों में तीनताल के अतिरिक्त तालों में रजाखानी गतें।	Swarmalika-Swarmalika in all the prescribed ragas	Swarmalika gives a clear picture of chalan of the raga and to give them gradual understanding of the raga.
	Unit 3	ख्याल—निर्धारित रागों में से कियी एक में मसीतखानी गत एवं सभी में मध्य या रजाखानी गत।	Madhyalay/RazaKhani gat in all the prescribed raags	Slow tempo Gat has been deleted from this semester as it is quiet difficult for students of B.A. first year students. Students will get more time to practice fast tempo Gat.
	Unit 4	सुगम संगीत— एक धुन	Basic techniques of jhala playing	Instead of Dhun an important element of Sitar playing i.e. Jhala is included in the syllabus. Students will get a good practice of hand movements and different stroks of Jhala playing.
	Unit 5	ताल परिचय—तीनताल, झपताल, एकताल, चारताल में ठेका तथा लयकारी।	Taal-teentaal and Dadra Basic knowledge of sitar tuning	Number of Taal has been reduced from four to two to give more time for practice. Basic knowledge of Sitar tuning will gradually develop the sense of tuning and fine tuning among students.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sangeet Shastra-Gayan/Sitar-1
3	L-T-P Structure	L-4, T-0, P-0
4	Credits	4
5	Course Number	MUM102
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTM
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	Some new musical terms are being added in this course. These musical terms are found in their practical course. Students will be able to know these terms theoretically as well as practically also.

Course No.	Unit	Existing	Proposed	Justification
MUM 102	Unit 1	पारिभाषिक शब्दावलि-संगीत, नाद व नाद की विशेषताएं, तारता, तीव्रता, गुण, स्वर, श्रुति, सप्तक, आरोह, अवरोह, पकड़, राग, थाट, बोल, लय, ताल, ठेका, मात्रा, विभाग, ताली, खाली।	Definitions-Sangeet, Naad and its characteristics, pitch, amplitude, timber, swar, shruti, saptak, aroh, avroh, pakad, raag, that, bol, lay, taal, theka, matra, vibhag, taali, khali, khayal, masitkhani gat, razakhani gat.	Some new musical terms are being added in this course. These musical terms are found in their practical course. Students will be able to know these terms theoretically as well as practically also.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MVM201
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM201, MTM201
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Course number MVM202 will be merged with MVM201 as the courses are already same and MVM202 is meant for performance. Performance is an integral part of music education so it is not essentially required to add this element as a separate course.</p> <ol style="list-style-type: none"> 1. Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature have been selected for junior classes and it gradually goes to complex ragas with senior classes. 2. Students should be encouraged to learn less popular forms of songs of classical music as Tarana. 3. Chartaal is replaced with ektaal. Simple taalas should be learned first then complex taalas.

	Unit	Existing	Existing	Proposed	Justification
Course No. and Title		MVM201-Gayan-Kriyatmak निर्धारित राग— शुद्ध कल्याण, शंकरा, जयजयवंती, गौड़ सारंग, अभ्यास राग भैरव व यमन।	MVM202-Gayan-Manch Pradarshan & Parisamvad MVM201 के निर्धारित रागों में से किसी एक राग का बड़ा ख्याल एवं छोटा ख्याल। एक भजन अथवा एक लोकगीत। अभ्यास राग का प्रदर्शन	Prescribed Ragas-Khamaj, Shuddh Kalyan, Bheempalasi, Vrindavani Sarang Practise Ragas - Bhairav/Yaman	Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature have been selected for junior classes and it gradually goes to complex ragas with senior classes.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद अथवा धमार		Dhrupad/dhamar and Tarana in any one of the prescribed ragas	Students should be encouraged to learn less popular forms of songs of classical music as Tarana.
	Unit 5	निर्धारित ताल चारताल तथा झपताल में ठेका तथा लयकारी।		Taal-jhaptal and ektaal	Chartaal is replaced with ektaal. Simple taalas should be learned first then complex taalas.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MSM201
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM201, MTM201
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Course number MSM202 will be merged with MSM201 as the courses are already same and MSM202 is meant for performance. Performance is an integral part of music education so it is not essentially required to add this element as a separate course.</p> <ol style="list-style-type: none"> 1. Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature have been selected for junior classes and it gradually goes to complex ragas with senior classes. 2. Chartaal is replaced with ektaal. Simple taalaa should be learned first then complex taalaa.

Course No.	Unit	Existing	Existing	Proposed	Justification
MSM 201		MSM201 Sitar-Kriyatmak निर्धारित राग- शुद्ध कल्याण, शंकरा, जयजयवंती, गौड़ सारंग, अभ्यास राग भैरव व यमन।	MSM202 Sitar-Manch Pradarshan & Parisamvad के निर्धारित रागों में से किसी एक राग की मसीतखानी व रजाखानी गत। अभ्यास राग का प्रदर्शन	MSM201 Sitar-Manch Pradarshan & Parisamvad Prescribed Ragas-Khamaj, Shuddh Kalyan, Bheempalasi, Vrindavani Sarang Practise Ragas - Bhairav/Yaman	Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature has been selected for junior classes and it gradually goes to complex ragas with senior classes.
	Unit 5	निर्धारित ताल चारताल तथा झपताल में ठेका तथा लयकारी।		Taal-jhaptaal and ektaal	Chartaal is replaced with ektaal. Simple taalaa should be learned first then complex taalaa.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sangeet Shastra-2
3	L-T-P Structure	L-4, T-0, P-0
4	Credits	4
5	Course Number	MUM201
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTM
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Courses MVM203 and MSM203 are being merged to a single course as MUM201. Both the Syllabi are almost the same except the notation writing and these two courses are being taught by same teacher. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University.</p> <ol style="list-style-type: none"> 1. Some new definitions which are directly related to the practical course are being included. 2. Topic of aesthetics is being studied in B.A. Hons. It is experienced that the Aesthetics of Music is very difficult to understand for the students of 2nd sem. So it is replaced with the study of the biography of great artists.

	Unit	Existing	Existing	Proposed	Justification
Course No. & Title	Unit 1	MVM203 Sangeet Saundarya & Kriyatmak Shastra पारिभाषिक शब्दावलि—सूत, घसीट, जमजमा, झाला, आविर्भाव—तिरोभाव, गमक, खटका, मुर्का, मीड व प्राचीन राग लक्षण।	MSM203 Sangeet Saundarya & Kriyatmak Shastra पारिभाषिक शब्दावलि—सूत, घसीट, जमजमा, झाला, आविर्भाव—तिरोभाव, गमक, खटका, मुर्का, मीड व प्राचीन राग लक्षण।	MUM201 Sangeet Shastra-2 Definitions-Soot, Ghaseet, Jamjama, Jhala, Aavirbhaw-Tirobhaw, Gamak, Khatka, Murki, Meend, Dhrupad, Dhamar, Tarana	Some new terms which are being used in practical course are being added in this course. To make them understand the practical side of music theoretically also.
	Unit 2	आलाप का स्वस्थान नियम, रागालाप, रूपकालाप, आलप्तिगान, तानों के प्रकार।	आलाप का स्वस्थान नियम, रागालाप, रूपकालाप, आलप्तिगान, तानों के प्रकार।	Alap ka Swasthan Niyam, Ragalaap, Rupkalaap, 'Types of Taan'	Alaptigaan has been deleted as it comes within ragalap.
	Unit 3	सौंदर्य, कला व सौंदर्य, संगीत व सौंदर्य।	सौंदर्य, कला व सौंदर्य, संगीत व सौंदर्य।	Short Biography and musical contribution of Pt. Bhatkhande and Pt. Paluskar	Topic of "Saundarya" is included in the syllabus of B.A. Hons. So at the level of first year Short Biography and contribution of great musicians in advisable.
	Unit 4	MVM201 के रागों का शास्त्रीय विवरण व राग पहचानना, पाठ्यक्रम में सीखे हुए विलंबित व छोटे ख्याल की स्वरलिपि लिखना, पाठ्यक्रम में सीखे हुए ध्रुपद व धमार की स्वरलिपि लयकारी सहित लिखने का ज्ञान।	MSM201 के रागों में मसीतखानी व राजाखानी गत को स्वरलिपि में लिखना। रागों का शास्त्रीय विवरण व राग पहचान। उक्त रागों में से किन्हीं दो रागों में तीनताल के अतिरिक्त तालों में गत स्वरलिपिबद्ध करना।	Theoretical description of the raagas prescribed in MSM/MVM 201, Raag Pehchan, notation of the composition in prescribed raagas	Theoretical study of the ragas is added in this unit to make students learn about what they are earning practically and get proficient in notation writing.
	Unit 5	एकलाल, रूपक, धमार व कहरवा तालों के ठेकों का विभिन्न लयकारियों में लिखना।	एकलाल, रूपक, धमार व कहरवा तालों के ठेकों का विभिन्न लयकारियों में लिखना।	Taal - Theka and Laykari (Dugun, Tigun and Chaugun) in Jhaptaal and Ektaal	Chartaal is replaced with ektaal. Simple taalas should be learned first then complex taalas.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MVM301
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM301, MTM301
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Course number MVM302 will be merged with MVM301 as the courses are already same and MVM302 is meant for performance. Performance is an integral part of music education so it is not essentially required to add this element as a separate course.</p> <ol style="list-style-type: none"> 1. Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas. 2. Students should be encouraged to learn less popular forms of songs of classical music as Tarana. 3. Taal Rupak and Deepchandi are replaced with Chartaal and Dhamar. Simple taalas should be learned first then complex taalas.

	Unit	Existing	Existing	Proposed	Justification
Course No. & Title		MVM301 Gayan-Kriyatmak निर्धारित राग-1 गुप अ-मियां मल्हार-गौड़ मल्हार, गुप ब-दरबारी-अड़ाना, गुप स-कामोद-छायानट, गुप द-रागेश्री-मालगुंजी 2. अभ्यास राग-भैरव व यमन	MVM302 Gayan-Manch Pradarshan & Parisamvad MVM301 के निर्धारित रागों में से किसी एक राग का बड़ा ख्याल एवं छोटा ख्याल। एक भजन अथवा एक लोकगीत। अभ्यास राग का प्रदर्शन	MVM301 Gayan-Kriyatmak & Manch Pradarshan Prescribed Ragas – Miyan Malhar, Gaud Malhar, Darbari, Adana Practise Ragas – Bhairav\Yaman	Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद अथवा धमार		Dhrupad/dhamar and Tarana in any one of the prescribed ragas	Students should be encouraged to learn less popular forms of songs of classical music as Tarana.
	Unit 5	निर्धारित ताल रूपक तथा दीपचंदी में ठेका तथा लयकारी।		Taal – Theka and Layakari (Dugun, Tigun and Chaugun) in Chartaal & Dhamar	Taal Rupak and Deepchandi are replaced with Chartaal and Dhamar. Simple taalas should be learned first then complex taalas.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	MSM301
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	Sitar-Kriyatmak
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM301, MTM301
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Course number MSM302 will be merged with MSM301 as the courses are already same and MSM302 is meant for performance. Performance is an integral part of music education so it is not essentially required to add this element as a separate course.</p> <ol style="list-style-type: none"> 1. Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas. 2. Taal Rupak and Deepchandi are replaced with Chartaal and Dhamar. Simple taalas should be learned first then complex taalas.

Course No.	Unit	Existing	Existing	Proposed	Justification
MSM301		<p>MSM301 Sitar-Kriyatmak निर्धारित राग-1 गुणु अ-मियां मल्हार-गौड़ मल्हार, गुणु ब-दरबारी-अड़ाना, गुणु स-कामोद-छायानट, गुणु द-रागेश्री-मालगुंजी 2. अभ्यास राग-भैरव व यमन</p>	<p>MSM302 Sitar-Manch Pradarshan & Parisamvad MSM301 के निर्धारित रागों में से किसी एक राग में मसीतखानी व रजाखानी गत। एक धुन या एक लोकधुन।</p>	<p>MSM301 Sitar-Kriyatmak & Manch Pradarshan Prescribed Ragas – Miyan Malhar, Gaud Malhar, Darbari, Adana Practise Ragas – Bhairav\Yaman</p>	<p>Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas.</p>
	Unit 5	निर्धारित ताल रूपक तथा दीपचंदी में ठेका तथा लयकारी।		Taal – Theka and Layakari (Dugun, Tigun and Chaugun) in Chartaal & Dhamar	Taal Rupak and Deepchandi are replaced with Chartaal and Dhamar. Simple taalas should be learned first then complex taalas.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sangeet Shastra-3
3	L-T-P Structure	L-4, T-0, P-0
4	Credits	4
5	Course Number	MUM301
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTM
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Courses MVM303, MSM303, MVM304 and MSM304 have been merged to a single course MUM301. Courses MVM303 and MSM303 are almost same and being taught by same teacher. Same case is with the courses MVM304 and MSM304. These courses are being merged to make the syllabus more systematic, concerned with the practical course and research oriented. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University. Some topics are introduced so the students can improve and develop gradually. Some units are interchanged and some topics which are very less related to the practical and research side of music are being deleted.</p> <ol style="list-style-type: none"> 1. Theoretical study of the practical course comes in this unit. Vedic Sangeet is shifted to unit 4. 2. Notation writing of the composition is included in every course so the basic study of Bhatkhande Notation System becomes necessary. 3. Topic of Mughalkaleen Sangeet is included B.A. Hons. So it is being deleted here. General study of Jati-Gram-Moorchhna and Raag Classification is very important for the foundation building to study advanced topics related to this. 4. Topics of Jati ahs been included in Unit 3. Topic of Shuddh, Chhayalag and Sankeern is less relevant to the practical course. 5. Topic of Mel-Thaat and Raag-Raagini Classification is included in unit 3 and Ragang classification is being studied in B.A. Hons. Topic of scales has been shifted from 4th semester to 3rd semester to make a foundation for the study of western music.

	Unit	Existing	Existing	Existing		Proposed	Justification
Course No. & Title	Unit 1	MVM303 Bhartiya Sangit Ka Itihas 1.संगीत की उत्पत्ति-भारतीय एवं विदेशी मत 2.वैदिक युगीन संगीत-वैदिक स्वरों का विकास, सामगायन विधि एवं साम विकार	MSM303 Bhartiya Sangit Ka Itihas 1.संगीत की उत्पत्ति-भारतीय एवं विदेशी मत 2.वैदिक युगीन संगीत-वैदिक स्वरों का विकास, सामगायन विधि एवं साम विकार	MVM304 Kriyatmak Ka Shastriya Adhyayan राग मियां मल्हार तथा गौड़ मल्हार का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	MSM304 Kriyatmak Ka Shastriya Adhyayan राग मियां मल्हार तथा गौड़ मल्हार का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	MUM301 Sangeet Shastra-3 Theoretical study of the ragas prescribed in MVM301/MSM301, Notation writing of the compositions learned in the MVM301/MSM301.	Theoretical study of the practical course comes in this unit. Vedic Sangeet is shifted to unit 4.
	Unit 2	1.रामायण कालीन संगीत 2.महाभारत कालीन संगीत	1.रामायण कालीन संगीत 2.महाभारत कालीन संगीत	राग दरबारी कान्हड़ा तथा राग अड़ाना का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	राग दरबारी कान्हड़ा तथा राग अड़ाना का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	Bhatkhande notation system.	Notation writing of the composition is included in every course so the basic study of Bhatkhande Notation System becomes necessary.
	Unit 3	मुगल कालीन संगीत-प्रथम व द्वितीय चरण	मुगल कालीन संगीत-प्रथम व द्वितीय चरण	राग कामोद तथा राग छायानट का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	राग कामोद तथा राग छायानट का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	Jati-Gram-Moorchhna, Rag Classification: Mel-That, Rag-Ragini	Topic of Mughalkaleen Sangeet is included B.A. Hons. So it is being deleted here. General Study of Jati-Gram-Moorchhna and Raag Classification is very important for the foundation

	Unit 4	जाति, शुद्ध, छायालग, संकीर्ण, ग्राम राग ।	जाति, शुद्ध, छायालग, संकीर्ण, ग्राम राग ।	राग रागेश्री तथा राग मालगुंजी का शास्त्रीय अध्ययन । उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन ।	राग रागेश्री तथा राग मालगुंजी का शास्त्रीय अध्ययन । उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन ।	Vedik Sangeet – Samvedik Sangeet, Swar Vadya, Bhakti, Vikar.	Topics of Jatis have been included in Unit 3. Topic of Shuddh, Chhayalag and Sankeern is less relevant to the practical course.
	Unit 5	मेल, थाट, राग—रागिनी, रागांग ।	मेल, थाट, राग—रागिनी, रागांग ।	ताल—आड़ाचारताल, तिलवाड़ा, दीपचंदी तथा तीव्रा । इन तालों का ठेका लिखना, सरल लयकारी दुगुन, तिगुन व चौगुन लिखना तथा तालों में आड़ लयकारी लिखना ।	ताल—आड़ाचार ताल, तिलवाड़ा, दीपचंदी तथा तीव्रा । इन तालों का ठेका लिखना, सरल लयकारी दुगुन, तिगुन व चौगुन लिखना तथा तालों में आड़ लयकारी लिखना ।	Types of Scales – Diatonic, Tempered, Major, Minor, Chromatic.	Topic of Mel-Thaat and Raag-Raagini Classification is included in unit 3 and Ragang classification is being studied in B.A. Hons. Topic of scales has been shifted from 4 th semester to 3 rd semester to make a foundation for the study of western music.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan Kriyatmak
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MVM401
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM401, MTM401
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Course number MVM402 will be merged with MVM401 as the courses are already same and MVM402 is meant for performance. Performance is an integral part of music education so it is not essentially required to add this element as a separate course.</p> <ol style="list-style-type: none"> 1. Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas. 2. Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of singing will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal. 3. Taal Dadra and Jhoomra are replaced with Deepchandi and Sooltaal. Simple taalās should be learned first then complex taalās.

Course No. & Title	Unit	Existing	Existing	Proposed	Justification
		MVM401 Gayan-Kriyatmak निर्धारित राग-1 गुण अ-तोड़ी-मुल्तानी, गुण ब-परज-बसंत, गुण स-पूरिया-सोहनी, गुण द-भीमपलासी-मालकौंस 2. अभ्यास राग-भैरव व यमन	MVM402 Gayan-Manch Pradarshan & Parisamvad MVM401 के निर्धारित रागों में से किसी एक राग का बड़ा ख्याल एवं छोटा ख्याल। एक भजन अथवा एक लोकगीत। अभ्यास राग का प्रदर्शन	MVM401 Gayan-Kriyatmak & Manch Pradarshan Prescribed Ragas – Todi, Multani, Pooriya, Sohini Practise Ragas – Bhairav/Yaman	Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद अथवा धमार		Dhrupad/dhamar and Tarana in any one of the prescribed ragas	Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of singing will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal.
	Unit 5	निर्धारित ताल-दादरा एवं झूमरा में ठेका तथा लयकारी।		Taal – Theka and Layakari (Dugun, Tigun and Chaugun) in Deepchandi and Sooltaal.	Taal Dadra and Jhoomra are replaced with Deepchandi and Sooltaal. Simple taalās should be learned first then complex taalās.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak
3	L-T-P Structure	L-0, T-0, P-9
4	Credits	6
5	Course Number	MSM401
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM401, MTM401
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Course number MSM402 will be merged with MSM401 as the courses are already same and MSM402 is meant for performance. Performance is an integral part of music education so it is not essentially required to add this element as a separate course.</p> <ol style="list-style-type: none"> 1. Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas. 2. Taal Dadra and Jhoomra are replaced with Deepchandi and Sooltaal. Simple taalas should be learned first then complex taalas.

	Unit	Existing	Existing	Proposed	Justification
Course No. & Title		MSM401 Sitar-Kriyatmak निर्धारित राग-1 गुप अ-तोडी-मुल्तानी, गुप ब-परज-बसंत, गुप स-पूरिया-सोहनी, गुप द-भीमपलासी-मालकौंस 2. अभ्यास राग-भैरव व यमन	MSM402 Sitar-Manch Pradarshan & Parisamvad पाठ्यक्रम में निर्धारित रागों में से किसी एक राग की मसीतखानी एवं रजाखानी गत का प्रदर्शन। एक धुन या लोकधुन।	MSM401 Sitar-Kriyatmak & Manch Pradarshan Prescribed Ragas – Todi, Multani, Pooriya, Sohini Practise Ragas – Bhairav/Yaman	Number of ragas have been reduced to develop more proficiency in previously and newly learned ragas.
	Unit 5	निर्धारित ताल-दादरा एवं झूमरा में ठेका तथा लयकारी।		Taal – Theka and Layakari (Dugun, Tigun and Chaugun) in Deepchandi and Sooltaal.	Taal Dadra and Jhoomra are replaced with Deepchandi and Sooltaal. Simple taalas should be learned first then complex taalas.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sangeet Shastra-4
3	L-T-P Structure	L-4, T-0, P-0
4	Credits	4
5	Course Number	MUM401
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTM
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Courses MVM403, MSM403, MVM404 and MSM404 have been merged to a single course MUM401. Courses MVM403 and MSM403 are almost same and being taught by same teacher. Same case is with the courses MVM404 and MSM404. These courses are being merged to make the syllabus more systematic, concerned with the practical course and research oriented. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University. Some topics are introduced so the students can improve and develop gradually. Some units are interchanged and some topics which are very less related to the practical and research side of music are being deleted.</p> <ol style="list-style-type: none"> 1. This unit is fully dedicated to the theoretical study of the raagas. 2. To give indepth knowledge of both the notation systems and to give practice to write notation in both the systems. 3. Topic of scales is shifted to 3rd semester. Topic of classification of instruments (Indian and Western) will make the students understand both the concept comparatively. 4. This general topic is helpful to understand the Indian concept of 'Art'. 5. Students come to know about the parts of musical instruments in the work experience course "Repair and Maintenance of Musical Instruments". By studying of the brief biography of some great musicians students will be able to know about gradual development of music and the challenges faced by these musicians in different times. In future this topic may help in their research work also.

	Unit	Existing	Existing	Existing	Existing	Proposed	Justification
Course No. & Title	Unit 1	MVM403 Sangeet Shastra-Vividh Paksh 1. ब्रिटिश कालीन संगीत 2. स्वतंत्रता के बाद का संगीत	MSM403 Sangeet Shastra-Vividh Paksh 1. ब्रिटिश कालीन संगीत 2. स्वतंत्रता के बाद का संगीत	MVM404 Kriyatmak Ka Shastriya Adhyayan राग तोड़ी तथा राग मुल्तानी का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	MSM404 Kriyatmak Ka Shastriya Adhyayan राग तोड़ी तथा राग मुल्तानी का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	MUM401 Sangeet Shastra Theoretical study of the ragas prescribed in MVM401/MSM401.	This unit is fully dedicated to the theoretical study of the raagas.
	Unit 2	1. भातखंडे स्वरलिपि पद्धति 2. विष्णु दिगंबर स्वरलिपि पद्धति	1. भातखंडे स्वरलिपि पद्धति 2. विष्णु दिगंबर स्वरलिपि पद्धति	राग पूरिया तथा सोहनी का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	राग पूरिया तथा सोहनी का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	Comparative study of Bhatkhande and Paluskar Notation system and Notation writing of the composition of prescribed ragas in both the systems.	To give indepth knowledge of both the notation systems and to give practice to write notation in both the systems.
	Unit 3	पश्चात्य संगीत 1. पाश्चात्य स्वरलिपि पद्धति 2. स्केल्स का संक्षिप्त अध्ययन—पाइथागोरियन, क्रोमैटिक, नैचुरल, इक्वली टेम्पर्ड, डायटोनिक।	पश्चात्य संगीत 1. पाश्चात्य स्वरलिपि पद्धति 2. स्केल्स का संक्षिप्त अध्ययन—पाइथागोरियन, क्रोमैटिक, नैचुरल, इक्वली टेम्पर्ड, डायटोनिक।	राग बसंत तथा राग परज का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	राग बसंत तथा राग परज का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना, आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	1. Vadya Vargikaran 2. Short description of staff notation system.	Topic of scales is shifted to 3 rd semester. Topic of classification of instruments (Both Indian and Western) will make the students understand both the concept comparatively.
	Unit 4	1. घराने—भारतीय संगीत के ख्याल गायन के अग्रलिखित घरानों का	1. घराने—भारतीय संगीत के सितार के विभिन्न घरानों का अध्ययन—इमदाद खां साहब का घराना,	राग भीमपलासी तथा राग मालकौंस का शास्त्रीय अध्ययन। उक्त रागों में छोटा ख्याल लिपिबद्ध	राग भीमपलासी तथा राग मालकौंस का शास्त्रीय अध्ययन। उक्त रागों में रजाखानी गत लिपिबद्ध करना,	Kala & 'Kala ke Prakhar (Lalit Kala)'	This general topic is helpful to understand the Indian concept of 'Art'.

		अध्ययन-ग्वालियर, आगरा, जयपुर, किराना। 2.अग्रलिखित संगीतकारों का जीवन परिचय-उ० अब्दुल करीम खां, उ० फैयाज खां, उ० बड़े गुलाम अली खां, उ० अल्लादिया खां।	अल्लाउद्दीन खां साहब का घराना, सेनिया घराना। 2.अग्रलिखित संगीतकारों का जीवन परिचय-उ० अल्लाउद्दीन खां, उ० अली अकबर खां, उ० विलायत खां, पं० रवि शंकर।	करना, आलाप व तान लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।	आलाप व तोड़े लिपिबद्ध करना तथा इनका तुलनात्मक अध्ययन।		
Unit 5	शास्त्रीय संगीत के प्रमुख वाद्यों का अंग वर्णन-तानपुरा, तबला, पखावज, सितार, सारंगी।	शास्त्रीय संगीत के प्रमुख वाद्यों का अंग वर्णन-तानपुरा, तबला, पखावज, सितार, सारंगी।	ताल-सूलताल, झूमरा, सवारी व पंजाबी। इन तालों का ठेका लिखना, सरल लयकारी दुगुन, तिगुन व चौगुन लिखना तथा तालों में आड़ लयकारी लिखना।	ताल-सूलताल, झूमरा, सवारी व पंजाबी। इन तालों का ठेका लिखना, सरल लयकारी दुगुन, तिगुन व चौगुन लिखना तथा तालों में आड़ लयकारी लिखना।	Brief Biography and Musical Contribution of Amir Khusro, Allauddin Khan, Prof. S.N. Ratanjankar, Ustad Mushtaq Ali Khan.	Students come to know about the parts of musical instruments in the work experience course "Repair and Maintenance of Musical Instruments". By studying of the brief biography of some great musicians students will be able to know about gradual development of music and the challenges faced by these musicians in different times. In future this topic may help in their research work also.	

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayam-Manch Pradarshan
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MVM501
6	Status (category for programme)	Honours Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM501, MTM501
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<ol style="list-style-type: none"> 1. Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature have been selected for junior classes and it gradually goes to complex ragas with senior classes. Selection of raagas has been done in a way to make students develop Gayaki (Proficiency in performance). 2. Students have more choice among raagas to learn Vilambit Khyal. 3. Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of singing will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal. 4. Sadra singing is included in this unit as it is becoming rare style of singing. Learning different of singing gives a better understanding of music and enhance their repertoire. 5. Students have choice to either present Thumri/Dadra or Sugam Sangeet. 6. Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

	Unit	Existing	Proposed	Justification
Course No. & Title		MVM501 Gayan-Kriyatmak & Manch Pradarshan 1 निर्धारित राग भैरव अंग-अहीर भैरव, नट भैरव, बैरागी, गुणक्री। बिलावल अंग व अन्य-देवगिरि बिलावल, यमनी बिलावल, श्री, पूरिया धनाश्री। उपशास्त्रीय गायन-खमाज निर्धारित ताल-एकताल, तीनताल	MVM501 Gayan-Kriyatmak & Manch Pradarshan 1 Prescribed Ragas – (a) Ahir Bhairav, Shyam Kalyan, Chhayanat, Pooriya Dhanashree. (b) Kamod, Kedar, Hameer, Gaud Sarang.	Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature has been selected for junior classes and it gradually goes to complex ragas with senior classes. Selection of raagas have been doen in a way to make students develop Gayaki (Proficiency in performance).
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण गायकी।	Vilambit khayal in any two of the prescribed ragas.	Students have more choice among raagas to llearn Vilambit Khyal.
	Unit 2	निर्धारित रागों में मध्य अथवा द्रुत ख्याल गायन।	Madhyalaya khyal in all the prescribed ragas and one Tarana.	Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of sining will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद / धमार	Dhrupad/Dhamar/Sadra in any of the prescribed ragas.	Sadra singing is included in this unit as it is becoming rare style of singing. Learning different of singing gives a better understanding of music and enhance their repertoire.
	Unit 4	उपशास्त्रीय गायन	Thumri/Dadra or Sugam Sangeet composition.	Students have choice to either present Thumri/Dadra or Sugam Sangeet.
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Taal – Adachautaal, Teevra, Tilwada, Jhoomra	Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak & Maukhik
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MVM502
6	Status (category for programme)	Honours Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM502, MTM502
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Previously in the course MVM502 we had 9 ragas. This course was parallel to MVM501. Studying 18 raagas in a semester was not being justified. As the time is very less for providing indepth knowledge. Some ragas are being taught only at introductory level. This course i.e. MVM502 has now become the expansion of MVM501 as viva-voce part. Study of less number of raagas brings more proficiency and indepth knowledge. This pattern is already being followed by Delhi University and Banars Hindu University. Restriction of Raag for semicalssical songs has been striked out so there will be number of choices to sing thumri, dadra and other semiclassical forms of songs.</p> <ol style="list-style-type: none"> 1. Tuning of tanpura is added as a part of the course to make them proficient in tuning. 2. Submission of Notation book is added as a part of course. In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course No.	Unit	Existing	Proposed	Justification
		MVM502 Gayan-Kriyatmak & Manch Pradarshan 2 निर्धारित राग कल्याण अंग-श्याम कल्याण, पूरिया कल्याण, आनंद कल्याण, गोरख कल्याण । अन्य राग-रामकली, कालिंगड़ा, आभोगी, भिन्नषड्ज । उपशास्त्रीय गायन-तिलंग निर्धारित ताल-झपताल, चारताल ।	MVM502 Gayan-Kriyatmak & Maukhik	This course has become the expansion of the course MVM501, as viva-voce part. In this course Students have to study the raagas of MVM501. Study of less number of raga bring more proficiency and indepth knowledge.
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण गायकी ।	Two Vilambit khayal with gayaki in any two of the prescribed ragas of MVM501.	Students have more choice among raagas to llearn Vilambit Khyal.
	Unit 2	निर्धारित रागों में मध्य अथवा द्रुत ख्याल गायन ।	Madhyalaya khayal with gayaki in all the prescribed ragas of MVM501 and one Tarana.	Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of sining will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khayal.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद / धमार	Dhrupad/Dhamar/Sadra in any of the prescribed ragas of MVM501.	Sadra singing is included in this unit as it is becoming rare style of singing. Learning different of singing gives a better understanding of music and enhance their repertoire.
	Unit 4	उपशास्त्रीय गायन	Knowledge of tuning Tanpura	Students of B.A. Hons. Level should have knowledge of tanpura tuning.
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी ।	Notation book to be submitted for internal assessment.	In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak & Manch Pradarshan
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MSM501
6	Status (category for programme)	Honours Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM501, MTM501
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature have been selected for junior classes and it gradually goes to complex ragas with senior classes. Selection of raagas has been done in a way to make students develop proficiency in performance.</p> <ol style="list-style-type: none"> 1. Students have more choice among raagas to learn Vilambit Khyal. 2. Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

	Unit	Existing	Proposed	Justification
Course No. & Title		MSM501 Sitar-Kriyatmak & Manch Pradarshan 1 निर्धारित राग भैरव अंग-अहीर भैरव, नट भैरव, बैरागी, गुणक्री। बिलावल अंग व अन्य-देवगिरि बिलावल, यमनी बिलावल, श्री, पूरिया धनाश्री। उपशास्त्रीय गायन-खमाज निर्धारित ताल-एकताल, तीनताल	MSM501 Sitar-Kriyatmak & Manch Pradarshan Prescribed Ragas – (a) Ahir Bhairav, Shyam Kalyan, Chhayanaat, Pooriya Dhanashree. (b) Kamod, Kedar, Hameer, Gaud Sarang.	Change in the selection of ragas throughout the syllabus has been done. Ragas of basic and simple nature have been selected for junior classes and it gradually goes to complex ragas with senior classes. Selection of raagas has been done in a way to make students develop proficiency in performance.
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण वादन शैली।	Two Vilambit gats in any two of the prescribed ragas.	Students have more choice among raagas to learn Vilambit Gat.
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Taal – Adachautaal, Teevra, Tilwada, Jhoomra	Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak & Maukhik
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MSM502
6	Status (category for programme)	Honours Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM502, MTM502
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	Every alternate semester
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Previously in the course MSM502 we had 9 ragas. This course was parallel to MSM501. Studying 18 raagas in a semester was not being justified. As the time is very less for providing indepth knowledge. Some ragas are being taught only at introductory level. This course i.e. MSM502 has now become the expansion of MSM501 as viva-voce part. Study of less number of raagas brings more proficiency and indepth knowledge. This pattern is already being followed by Delhi University and Banars Hindu University. Restriction of Raag for semicalssical music has been striked out so there will be number of choices to sing thumri, dadra and other semiclassical forms of music.</p> <ol style="list-style-type: none"> 1. Students have more choice among raagas to learn Vilambit Gat. 2. Sitar tuning is added as a part of course as the students of B.A. Hons. Level should have knowledge of tuning their own instrument. 3. Submission of notation book is added as a part of syllabus. In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course No.	Unit	Existing	Proposed	Justification
		MSM502 Sitar-Kriyatmak & Manch Pradarshan 2 निर्धारित राग कल्याण अंग-श्याम कल्याण, पूरिया कल्याण, आनंद कल्याण, गोरख कल्याण। अन्य राग-रामकली, कालिंगड़ा, आभोगी, भिन्नषड्ज। उपशास्त्रीय गायन-तिलंग निर्धारित ताल-झपताल, चारताल।	MSM502 Sitar-Kriyatmak & Maukhik	This course has become the expansion of the course MSM501, as viva-voce part. In this course Students have to study the raagas of MSM501. Study of less number of raga bring more proficiency and indepth knowledge.
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण वादन शैली।	Two Vilambit gats in any two of the prescribed ragas of MSM501.	Students have more choice among raagas to learn Vilambit Gat.
	Unit 4	उपशास्त्रीय वादन	Knowledge of Sitar tuning	Students of B.A. Hons. Level should have knowledge of tuning their own instrument.
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Notation book to be submitted for internal assessment.	In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sangeet Shastra-5
3	L-T-P Structure	L-4, T-0, P-0
4	Credits	4
5	Course Number	MUM501
6	Status (category for programme)	Honours Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTM
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Courses MUM501, MUM502 have been merged to a single course MUM501. These courses are being merged to make the syllabus more systematic, concerned with the practical course and research oriented. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University. Some topics are introduced so the students can improve and develop gradually. Some units are interchanged and some topics which are very less related to the practical and research side of music are being deleted.</p> <ol style="list-style-type: none"> 1. Topic of Aesthetics is shifted from 1st unit to 2nd unit. Rest is same. 2. Natyashastra and Vrihaddeeshi are two important granthas of Indian music, study of which is very important for research and further studies. Previously it was not included in the entire syllabus. 3. Topic of "Kala and Kala ke Prakar" is shifted to 4th semester. Topic of "Gun-Dosh of Gayak and Vadak is more relevant to practical course. Topic of "Bauddhkaleen Sangeet", "Jain Granthon me Sangeet" and "Tantra Granthon me Sangeet" are being deleted to keep the syllabus at par with CBCS system and the syllabus designed by University of Delhi. 4. Text written by Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt and Vyankatmakhi are very important for research work. Other topics are deleted to keep the syllabus at par with CBCS system and the syllabus designed by University of Delhi. 5. This unit is fully dedicated to the theoretical knowledge of prescribed Raagas of this semester. Previously it was studied collectively in 6th semester. Study of Natyashastra and Vrihadeshi are shifted to Unit 2. Topic of Loksangeet is being studied in M.Phil.

	Unit	Existing	Existing	Proposed	Justification
Course No. & Title	Unit 1	MUM501 Sangeet Evam Saundarya सौंदर्य—भारतीय एवं पाश्चात्य दृष्टिकोण।	MUM502 Bhartiya Sangeet Ka Itihas प्रागैतेहासिक संगीत, वैदिक संगीत, ऋग्वेद और सामवेद, उपनिषद तथा शिक्षा ग्रंथों में संगीत।	MUM501 Sangeet Shastra 5 Musical references in Vedas and Shiksha Granthas, Ramayana, Mahabharat and Puranas	Topic of Aesthetics is shifted from 1 st unit to 2 nd unit. Rest is same.
	Unit 2	रस, रस निष्पत्ति, रस सिद्धांत विषयक चार प्रसिद्ध मत, संगीत में रस निष्पत्ति।	रामायण कालीन संगीत, महाभारत कालीन संगीत, पाणिनी कालीन संगीत।	Brief study of Natyashastra and Vrihadeshi	Natyashastra and Vrihaddeeshi are two important granthas of Indian music, study of which is very important for research and further studies. Previously it was not included in the entire syllabus.
	Unit 3	कला, कलाओं का वर्गीकरण, संगीत एवं अन्य ललित कलाएं। भावाभिव्यक्ति एवं स्वर ताल और काकु प्रयोग।	बौद्ध कालीन संगीत, जैन ग्रंथों में संगीत, तंत्र ग्रंथों में संगीत।	Saundarya-Indian and Western concept. Ras, Ras-Nishpatti, Ras-Nishpatti in Music, Gun-Dosh of Gayak and Vadak.	Topic of "Kala and Kala ke Prakar" is shifted to 4 th semester. Topic of "Gun-Dosh of Gayak and Vadak" is more relevant to practical course. Topic of "Bauddhkaleen Sangeet", "Jain Granthon me Sangeet" and "Tantra Granthon me Sangeet" are being deleted to keep the syllabus at par with CBCS system and the syllabus designed by University of Delhi
	Unit 4	(केवल तबला) हाथ का रख रखाव, बोलों का निकास, दाव गांस, तबला ववादक के गुण दोष, स्वतंत्र वादन, राग ऋतु संबंध। (केवल गायन व सितार) राग ऋतु संबंध, रागों का समय निर्धारण, राग ध्यान चित्र, voice culture/वाद्य वादन विधि।	कौटिल्य कालीन संगीत, पतंजलि कालीन संगीत, भास एवं शूद्रक की कृतियों में संगीत, कालिदास की कृतियों में संगीत।	Works of the following – Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.	Text written by Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt and Vyankatmakhi are very important for research work. Other topics are deleted to keep the syllabus at par with CBCS system and the syllabus designed by University of Delhi
	Unit 5	1.लोक व लोकसंगीत 2.अग्रलिखित लोकगीत प्रकारों का सामान्य अध्ययन—रास, रसिया, मल्हार, लावणी, भांगड़ा, गिद्धा, चैती, कजरी, घूमर, मांड, पावड़ा, स्वांग। 3.लोकधुनों व रागों का सह संबंध।	नाट्यशास्त्र, दत्तिलम तथा वृहदेशी का सामान्य अध्ययन।	Theoretical knowledge of the prescribed ragas and notation writing of the compositions in prescribed ragas	This unit is fully dedicated to the theoretical knowledge of prescribed Raagas of this semester. Previously it was studied collectively in 6 th semester. Study of Natyashastra and Vrihadeshi are shifted to Unit 2. Topic of Loksangeet is being studied in M.Phil.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak & Manch Pradarshan
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MVM601
6	Status (category for programme)	Honours course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM601, MTM601
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Some basic raagas which are deleted from the courses of B.A. 1st and 2nd year are included here in the place of less sung and less popular raagas.</p> <p>Raag for semiclassical singing is striked off so the students have many options for semiclassical presentation.</p> <ol style="list-style-type: none"> 1. Students have more choice among raagas to llearn Vilambit Khyal. 2. Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of sining will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal. 3. Sadra singing is included in this unit as it is becoming rare style of singing. Learning different of singing gives a better understanding of music and enhance their repertoire. 4. Students have choice to either present Thumri/Dadra or Sugam Sangeet. 5. Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

	Unit	Existing	Proposed	Justification
Course No. & Title		MVM601 Gayan-Kriyatmmak & Manch Pradarshan 3 निर्धारित राग सारंग अंग-वृंदावनी सारंग, शुद्ध सारंग, मध्यमाद सारंग, सामंत सारंग। अन्य राग-हंसध्वनि, दुर्गा, हेमंत, बसंतमुखारी। उपशास्त्रीय गायन-काफी निर्धारित ताल-रूपक, धमार	MVM601 Gayan-Kriyatmmak & Manch Pradarshan Prescribed Ragas – (a) Jaijivanti, Malkauns, Shuddh Sarang, Bihag (b) Patdeep, Hansdhwani, Anand Kalyan, Madhyamadi Sarang	Some basic raagas which are deleted from the courses of B.A. 1 st and 2 nd year are included here in the place of less sung and less popular raagas. Raag for semiclassical singing is striked off so the students have many options for semiclassical presentation.
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण गायकी।	Two Vilambit khayal in any two of the prescribed ragas.	Students have more choice among raagas to llearn Vilambit Khyal.
	Unit 2	निर्धारित रागों में मध्य अथवा द्रुत ख्याल गायन।	Madhyalaya khyal in all the prescribed ragas and one Tarana.	Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of sining will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद/धमार	Dhrupad/Dhamar/Sadra in any of the prescribed ragas.	Sadra singing is included in this unit as it is becoming rare style of singing. Learning different of singing gives a better understanding of music and enhance their repertoire.
	Unit 4	उपशास्त्रीय गायन	Thumri/Dadra or Sugam Sangeet composition.	Students have choice to either present Thumri/Dadra or Sugam Sangeet.
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Taal – Punjabi Taal, Rudra Taal, Dhamar, Pancham Sawari	Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Gayan-Kriyatmak-Maukhik
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MVM602
6	Status (category for programme)	Honours Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MSM602, MTM602
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>This course has become the expansion of the course MVM501, as viva-voce part. In this course Students have to study the raagas of MVM501. Study of less number of raga bring more proficiency and indepth knowledge. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University.</p> <ol style="list-style-type: none"> 1. Students of B.A. Hons. Level should have knowledge of tanpura tuning.

	Unit	Existing	Proposed	Justification
Course No. & Title		MVM602 Gayan-Kriyatmak & Parisamvad 2 निर्धारित राग बिहाग अंग-बिहाग, मारु बिहाग, नट बिहाग, बिहागड़ा। अन्य राग-मधुवंती, कलावती, वाचस्पति, पटदीप। उपशास्त्रीय गायन-देश निर्धारित ताल-दीपचंदी, तीव्र।	MVM602 Gayan-Kriyatmak & Maukhik	This course has become the expansion of the course MVM601, as viva-voce part. In this course Students have to study the raagas of MVM601. Study of less number of raga bring more proficiency and indepth knowledge.
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण गायकी।	Two Vilambit khayal with gayaki in any two of the prescribed ragas of MVM601.	Students have more choice among raagas to learn Vilambit Khyal.
	Unit 2	निर्धारित रागों में मध्य अथवा द्रुत ख्याल गायन।	Madhyalaya khyal with gayaki in all the prescribed ragas of MVM601 and one Tarana.	Tarana singing is introduced in the syllabus of vocal music of all the semesters. Learning different styles of singing will improve their understanding of the subject and It will enhance the repertoire of the students who are learning khyal.
	Unit 3	निर्धारित रागों में से किसी एक राग में ध्रुपद/धमार	Dhrupad/Dhamar/Sadra in any of the prescribed ragas of MVM601.	Sadra singing is included in this unit as it is becoming rare style of singing. Learning different of singing gives a better understanding of music and enhance their repertoire.
	Unit 4	उपशास्त्रीय गायन	Knowledge of tuning Tanpura	Students of B.A. Hons. Level should have knowledge of tanpura tuning.
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Notation book to be submitted for internal assessment.	In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak-Manch Pradarshan
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MSM601
6	Status (category for programme)	
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM601, MTM601
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Some basic raagas which are deleted from the courses of B.A. 1st and 2nd year are included here in the place of less sung and less popular raagas.</p> <p>Raag for semiclassical singing is striked off so the students have many options for semiclassical presentation.</p> <ol style="list-style-type: none"> 1. Students have more choice among raagas to learn Vilambit Gat. 2. Students have choice to present either Semiclassical Thumri/Dadra/Dhun or Folk Dhun 3. Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

	Unit	Existing	Proposed	Justification
Course No. & Title		MSM601 Sitar Kriyatmak & Manch Pradarshan 3 निर्धारित राग सारंग अंग-वृंदावनी सारंग, शुद्ध सारंग, मध्यमाद सारंग, सामंत सारंग। अन्य राग-हंसध्वनि, दुर्गा, हेमंत, बसंतमुखारी। उपशास्त्रीय वादन-काफी निर्धारित ताल-रूपक, धमार	MSM601 Sitar Kriyatmak & Manch Pradarshan Prescribed Ragas – (a) Jaijivanti, Malkauns, Shuddh Sarang, Bihag (b) Patdeep, Hansdhvani, Anand Kalyan, Madhyamadi Sarang	Some basic raagas which are deleted from the courses of B.A. 1 st and 2 nd year are included here in the place of less sung and less popular raagas. Raag for semiclassical singing is striked off so the students have many options for semiclassical presentation.
	Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण वादन शैली।	Two Vilambit gats in any two of the prescribed ragas.	Students have more choice among raagas to learn Vilambit Gat.
	Unit 4	उपशास्त्रीय वादन	Dhun.	Students have choice to present either Semiclassical Thumri/Dadra/Dhun or Folk Dhun
	Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Taal – Punjabi Taal, Rudra Taal, Dhamar, Pancham Sawari.	Taalas of complexed nature have been added in B.A. Hons course to develop deep knowledge of layakari.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sitar-Kriyatmak-Maukhik
3	L-T-P Structure	L-0, T-0, P-12
4	Credits	8
5	Course Number	MSM602
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MVM602, MTM602
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>This course has become the expansion of the course MSM601, as viva-voce part. In this course Students have to study the raagas of MSM601. Study of less number of raga bring more proficiency and indepth knowledge. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University.</p> <ol style="list-style-type: none"> 1. Sitar tuning is added as a part of course as the students of B.A. Hons. Level should have knowledge of tuning their own instrument. 2. Submission of notation book is added as a part of syllabus. In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course No. & Title	Existing	Proposed	Justification
	MSM602 Sitar-Kriyatmak & Manch Pradarshan 4 निर्धारित राग बिहाग अंग-बिहाग, मारु बिहाग, नट बिहाग, बिहागड़ा। अन्य राग-मधुवंती, कलावती, वाचस्पति, पटदीप। उपशास्त्रीय वादन-देश निर्धारित ताल-दीपचंदी, तीव्रा।	MSM602 Sitar-Kriyatmak & Maukhik	This course has become the expansion of the course MSM601, as viva-voce part. In this course Students have to study the raagas of MSM601. Study of less number of raga bring more proficiency and indepth knowledge. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University.
Unit 1	निर्धारित रागों में प्रत्येक अंग में से एक राग की संपूर्ण वादन शैली।	Two Vilambit gats in any two of the prescribed ragas of MSM601.	Students have more choice among raagas to learn Vilambit Gat.
Unit 4	उपशास्त्रीय वादन	Knowledge of Sitar tuning	Sitar tuning is added as a part of course as the students of B.A. Hons. Level should have knowledge of tuning their own instrument.
Unit 5	निर्धारित तालों का ठेका तथा लयकारी।	Notation book to be submitted for internal assessment.	Submission of notation book is added as a part of syllabus. In this way students can keep proper record of all the things taught and provide a scoring component for marks.

Course Template

1	Department/Centre proposing the course	Music Department
2	Course Title	Sangeet Shastra-6
3	L-T-P Structure	L-4, T-0, P-0
4	Credits	4
5	Course Number	MUM601
6	Status (category for programme)	Major Course
7	Status vis-à-vis other courses	
7.1	Overlap with any UG/PG course of Department/Centre	MTM603
7.2	Overlap with any UG/PG course of other Department/Centre	
8	Frequency of offering	
9	Faculty who will teach the course	Faculties of music department
10	Will the course require visiting faculty?	
11	Course objectives indicating motivation and aims.	<p>Courses MUM501, MUM502 have been merged to a single course MUM501. These courses are being merged to make the syllabus more systematic, concerned with the practical course and research oriented. This pattern is followed to keep the syllabus at par with CBCS and the syllabus of Delhi University.</p> <p>Some topics are introduced so the students can improve and develop gradually. Some units are interchanged and some topics which are very less related to the practical and research side of music are being deleted.</p> <ol style="list-style-type: none"> 1. Topic of "Raag Mishran ke Siddhant" can be studied with the practical course and the study of Granthas is shifted to 5th semester. Study of Gharanas Khayal and Dhrupad is more relevant to the practical course and will make the students understand the development of gayaki in different gharanas. 2. Study of taalās is being done with practical course. Study of gharanas of instrumental music will make the student deeply understand the techniques of gharanas. 3. Theoretical study of all the ragas is shifted to 5th unit. Topic of Mughal and Darbari sangeet is being studied in previous years. Detailed study of different styles of songs of vocal music is relevant to practical course, to understand the practical side with depth. 4. Biographical study is being done in previous semesters. Notation writing of the composition will make proficient in notation writing and deep knowledge of the ragas. 5. Topic of "Veena Vadan ki Pravidhi" and "Veena ke Prakar" is not of much relevance with the practical course so it is replaced with this topic.

	Unit	Existing	Existing	Proposed	Justification
Course No. & Title	Unit 1	MUM601 Ragon Evam Talon Ka Adhyayan 1.राग मिश्रण के सिद्धांत 2.संगीत रचना-निर्दिष्ट काव्यांश को यथोचित रूप में संगीतबद्ध करना / विभिन्न रागों व तालों में गत रचना।	MUM602 Bhartiya Sangeet Ka Itihas:1200-1800 1.अग्रलिखित ग्रंथों का श्रुति ससंबंधी अध्ययन-संगीत रत्नाकर, महाराणा कुभा का संगीत राज, स्वरमेलकलानिधि, सद्रागसंद्रोदय, रसकौमुदी, राग विबोध, संगीत सारामृत, चतुर्दंडिप्रकाशिका। 2.अग्रलिखित ग्रंथों का सामान्य अध्ययन-संगीत दामोदर, राग तरंगिणी।	Sangeet Shastra-6 Gharanas – Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Gwalior, Agra, Delhi, Jaipur, Kirana) and their significant features regarding techniques.	Topic of “Raag Mishran ke Siddhant” can be studied with the practical course and the study of Granthas is shifted to 5 th semester. Study os Gharanas Khayal and Dhrupad is more relevant to the practical course and will make the students understand the development of gayaki in different gharanas.
	Unit 2	अग्रलिखित तालों का अध्ययन-सूलताल, झूमरा, जतताल, सवारी(15मात्रा), पंजाबी, कहरवा। लय एवं लयकारी।	अग्रलिखित ग्रंथों में वर्णित वीणा के तार पर स्वरों की स्थापना-संगीत पारिजात, हृदय प्रकाश, राग तत्व विबोध।	Gharanas of Instrumental Music and their leading styles (Senia, Maihar, Gauripur)	Study of taalas is being done with practical course. Study of gharanas of instrumental music will make the student deeply understand the techniques of gharanas.
	Unit 3	अग्रलिखित रागों का तुलनात्मक अध्ययन-1. अहीर भैरव, नटभैरव, बैरागी, गुणक्री। 2. देवगिरि बिलावल, यमनी बिलावल, श्री, पूरिया धनाश्री। 3. श्याम कल्याण, पूरिया कल्याण, आनंद कल्याण, गारख कल्याण।	मुगल कालीन संगीत, दरवारी संगीत व देवालय संगीत (हवेली संगीत)।	Study of Hindustani musicals forms – Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.	Theoretical study all the ragas is shifted to 5 th unit. Topic of Mughal and Darbari sangeet is being studied in previous years. Detailed study of different styles of songs of vocal music is relevant to practical course, to understand the practical side with depth.
	Unit 4	अग्रलिखित रागों का तुलनात्मक अध्ययन-1. गौरी, कालिंगड़ा, आभेगी, भिन्नषड्ज। 2. बृंदावनी सारंग, शुद्धसारंग, मध्यमाद सारंग, सामंत सारंग। 3. दुर्गा, हंसध्वनि, हेमंत, बसंतमुखारी।	अग्रलिखित संगीतज्ञों की जीवनियां व उनके द्वारा संगीत के लिये किये गये योगदान का अध्ययन। अमीर खुसरो, स्वामी हरिदास, तानसेन, मीराबाई।	Notation of compositions in prescribed ragas of MVM/MSM601	Biographical study is being doen in previous semesters. Notation writing of the composition will make proficient in notation writing and deep knowledge of the ragas.
	Unit 5	अग्रलिखित रागों का तुलनात्मक अध्ययन-1. मधुवंती, कलावती, वाचस्पति, पटदीप। 2. बिहाग, मारुबिहाग, नटबिहाग, बिहागड़ा। 3. काफी, देस, खमाज, तिलंग।	वीणा वादन की प्रविधि एवं वीणा के प्रमुख प्रकारों का अध्ययन।	Theoretical knowledge of the prescribed ragas of MVM/MSM601	Topic of “Veena Vadan ki Pravidhi” and “Veena ke Prakar” is not of much relevance with the practical course so it is replaced with this topic.