	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VII	**<<Paper Code>> : Principles of Music (Instrumental Music) -III**	HOURS	60

OBJECTIVES:	Students get knowledge Aesthetics of Music The 'Ras – Sutra'. Students will study concept of Kala (Arts) in Indian context. Students will learn &understand Acoustics of Music General Survey. Students understand different theories of the evolution of Music.

COURSE CONTENT / SYLLABUS

UNIT-I	**Aesthetics of Music** - The "Ras – Sutra" of Acharya Bharat Muni. - The staring concept of Kala (Arts) in Indian context. - Atmanisth Saundarya & Vastunisth Saundarya. - Your aesthetical experiences of Music regarding practice, class and performances.	15 hrs.
UNIT-II	**Acoustics of Music** - Acoustics of Music General Survey, Guitar, Harp, and Mandolin. - Quality of tone from plucked strings, Pianoforte.	15 hrs.
UNIT-III	**Acoustics of Music** - Acoustics of Music The flute family, the Oboe, and Bassoon - Acoustics of Music The Pythagorean tuning, mean-tone temperament, equal temperament.	15 hrs.
UNIT-IV	**Evolution of Music and Ancient Traditions** - Different theories of the evolution of Music. - Geet-Gandharva-Gana.	15 hrs.

REFERENCES

1.	Babulal Shukla, Shastri, Bharat Natyashastra Vol. 1,2,3,4, Choukhambha Prakashan Varanasi
2.	Nagendra dr, Ras siddhant, National Publishing Houser, New Delhi
3.	K.S. Ramaswami Sastri, A classic overview of Rasa theory and classical Indian art, Mcmillon & Company
4.	Lawrence E. Kinsler, Austin R. Frey, Alan B. Coppens, James V. Sanders, Fundamentals of Acoustics, John Wiley & Sons Inc
5.	Thomas D. Rossing, The Science of Sound. Pearson

	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VII	**<<Paper Code>> : Theory of Ragas & Traditions (Instrumental Music) – III**	HOURS	60

OBJECTIVES:	Students get knowledge & Study of stages in Raga improvisation. Students will study various Talas. Students will History of different Gharanas. Students understand & Study History and the tradition of different Forms of Composition.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detail Study of Ragas**. - Study of Ragas & comparative study of Ragas studied up till now prescribed for the practical papers. Study of stages in Raga improvisation: Swaravistar, Alap, Tanas with different varieties in the Ragas learnt up till now.	15 hrs.
UNIT-II	**Study of the following Talas** with Dugun, Tigun and Chaugun - Trital, Ektal, Jhaptal, Chautal, Dhamar	15 hrs.
UNIT-III	**History of different Gharanas**- - Senia, Dagar, Delhi, Lakhnow, Gwalior, Agra, Rampur Seniya, Vishnupur, Imdadakhani.	15 hrs.
UNIT-IV	**History and the tradition** - Dhrupad-Dhamar, Khyal,Tarana,Thoomari,Tappa & other contemporary Semi classical Forms	15 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik: Bharatiya sangit ke Tantri Vadhya, 1994

	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VII	**<<Paper Code>> : Intensive practical study of Ragas (Sitar) - IX**	HOURS	120

OBJECTIVES:	Students will Understand, learn & practice Vilambit Gat in Details Various Ragas. Students will Understand, learn & practice Madhya Lay gat in Various Ragas.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - Detailed study of the following Raga with Alap, Swara – vistar, Sargam, Tana, One Vilambit Gat (Bandish) & One Madhylaya Gat (Bandish): **1. Megh Malhar 2. Bhupal Todi**	30 hrs.
UNIT-II	**Intensive study of Raga** - Intensive study of the following Raga with Alap, Swara – vistar, Sargam, Tana, One Vilambit Gat (Bandish) & One Madhylaya Gat (Bandish): **1. Ahir Bhairav 2. Charukeshi**	30 hrs.
UNIT-III	**Basic introduction of Raga** - One Madylaya Gat (Bandish) with Swar - vistar and simple Tana in following Ragas: - **1. Kalwati 2. Jan Sammohini**	30 hrs.
UNIT-IV	**Introductory study of Raga** - One Madylaya Gat (Bandish) with Swar - vistar and simple Tana in following Ragas: - **1. Sarswati. 2. Bhairavi**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
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	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VII	**<<Paper Code>> : Intensive practical study of Ragas (Violin) -IX**	HOURS	120

OBJECTIVES:	Students will Understand, learn & practice Vilambit Gat in Details Various Ragas. Students will Understand, learn & practice Madhya Lay gat in Various Ragas.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - Detailed study of the following Raga with Alap, Swara – vistar, Sargam, Tana, One Vilambit Gat (Bandish) & One Madhylaya Gat (Bandish): **1. Megh Malhar 2. Bhupal Todi**	30 hrs.
UNIT-II	**Intensive study of Raga** - Intensive study of the following Raga with Alap, Swara – vistar, Sargam, Tana, One Vilambit Gat (Bandish) & One Madhylaya Gat (Bandish): **1. Ahir Bhairav 2. Charukeshi**	30 hrs.
UNIT-III	**Basic introduction of Raga** - One Madylaya Gat (Bandish) with Swar - vistar and simple Tana in following Ragas: - **1. Kalwati 2. Jan Sammohini**	30 hrs.
UNIT-IV	**Introductory study of Raga** - One Madylaya Gat (Bandish) with Swar - vistar and simple Tana in following Ragas: - **1. Sarswati. 2. Bhairavi**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik: Bharatiya sangit ke Tantri Vadhya, 1994

	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Minor**	CREDIT	3+1
Semester	VII	**<<Paper Code>> : Performance Studies in Sitar - IV**	HOURS	75

OBJECTIVES:	Students will get to learn & understand various technical terms of Instrumental Music. Student will learn Basic exercise of Indian scales, Types of scale, Student will learn Basic and elementary idea of basic Raga.

COURSE CONTENT / SYLLABUS

UNIT-I	**Basics of Instrumental Music** - Chaturvidh Vadya Vargikaran in Details. - Gharana of Instrumental Music (Sitar, Sarod, Veena, Violin - At least one Gharana for each Instruments).	15 hrs.
UNIT-II	**Sitar And It's Variants** - Tunning System of Sitar - Construction of Sitar	15 hrs.
UNIT-III	**Historical and Contemporary Exponents of Sitar** - Main Exponent and trend setter of Sitar Instrument in Past Century. - Contemporary exponent of Instrumental Music.	15 hrs.
UNIT-IV	**Practical Learning** - Advanced Sargam Patterns and Paltas in Sitar - One Masitkhani Gat and Razakhani Gat in Raga Yaman & Alhaiya Bilawal	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik: Bharatiya sangit ke Tantri Vadhya, 1994
7.	Sharmistha Sen, The String Instruments of North India, Volume I & II, Eastern Book Linkers, Delhi, 1992

	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Minor**	CREDIT	3+1
Semester	VII	**<<Paper Code>>: Performance Studies in Violin - IV**	HOURS	75

OBJECTIVES:	Students will get to learn & understand various technical terms of Instrumental Music. Student will learn Basic exercise of Indian scales, Types of scale, Student will learn Basic and elementary idea of basic Raga.

COURSE CONTENT / SYLLABUS

UNIT-I	**Basics of Instrumental Music** - Chaturvidh Vadya Vargikaran in Details. - Gharana of Instrumental Music (Sitar, Sarod- At least one Gharana for each Instruments). - Main Exponent and trend setter of Violin Instrument in Past Century. - Contemporary exponent of Instrumental Music.	15 hrs.
UNIT II	**Violin and its Variants** - Violin Tunning System. - Western Tunning, North Indian and Carnatic Tunning System	15 hrs.
UNIT III	**Various Other Forms of Bowed Instruments** - Various other Forms of Bowed Instruments - Structure, Techniques and Tunning of Sarangi, Dilruba, Esraj, etc…	15 hrs.
UNIT-IV	**Practical Learning** - One Saragam Geet in Raga Yaman & Khamaj. - One Madhya laya Gat in following Ragas: Yaman & Khamaj.	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VII	**<<Paper Code>> : Intensive practical study of Ragas (Sitar) - X**	HOURS	120

OBJECTIVES:	Students will Understand, learn & practice Vilambit Gat in Details Various Ragas. Students will Understand, learn & practice Madhya Lay gat in Various Ragas.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - One Vilambit Gat & One Madhylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Maru Bihag 2. Shuddha Sarang**	30 hrs.
UNIT-II	**Intensive study of Raga** - One Vilambit Gat & One Madhylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Shyam Kalyan 2. Jog**	30 hrs.
UNIT-III	**Basic introduction of Raga** - One Madylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Kirwani 2. Barwa**	30 hrs.
UNIT-IV	**Introductory study of Raga** - One Madylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Madhmad Sarang 2. Piloo**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
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	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VII	**<<Paper Code>> : Intensive practical studies of Ragas (Violin) - X**	HOURS	120

OBJECTIVES:	Students will Understand, learn & practice Vilambit Gat in Details Various Ragas. Students will Understand, learn & practice Madhya Lay gat in Various Ragas.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - One Vilambit Gat & One Madhylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Maru Bihag 2. Shuddha Sarang**	30 hrs.
UNIT-II	**Intensive study of Raga** - One Vilambit Gat & One Madhylaya Gat with Swarvistar and simple Tana in following Ragas: **2. Shyam Kalyan 2. Jog**	30 hrs.
UNIT-III	**Basic introduction of Raga** - One Madylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Kirwani 2. Barwa**	30 hrs.
UNIT-IV	**Introductory study of Raga** - One Madylaya Gat with Swarvistar and simple Tana in following Ragas: **1. Madhmad Sarang 2. Piloo**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Minor**	CREDIT	2
Semester	VII	**<<Paper Code>> : Research Methodology (Instrumental Music)-I**	HOURS	30

OBJECTIVES:	To familiarize students with the fundamentals of academic research. To develop understanding of qualitative and quantitative research methodologies.

COURSE CONTENT / SYLLABUS

UNIT-I	**Basics of research** - Definition and purpose of research. - Characteristics of academic research. - Difference between research and other forms of knowledge creation.	15 hrs.
UNIT-II	**Research ethics and process** - Research ethics and plagiarism. - Formulating a research problem and hypothesis. - Literature review: importance, sources, and tools (including online databases like JSTOR, INFLIBNET, Shodhganga).	15 hrs.

REFERENCES

1.	Kothari, C.R. – Research Methodology: Methods and Techniques
2.	Flick, Uwe – An Introduction to Qualitative Research
3.	Sangit Mahabharati – Perspectives on Indian Musicology
4.	Sampath, V. – Research in Indian Music
5.	Schechner, Richard – Performance Studies: An Introduction
6.	Clayton, Martin – Time in Indian Music
7.	Ramanathan, Gayathri – Research Methodology for Performing Arts (if available)

	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VIII	**<<Paper Code>> : Principles of Music (Instrumental Music) -IV**	HOURS	60

OBJECTIVES:	Students get knowledge Aesthetics of Music. Students will learn &understand Acoustics of Music General Survey. Students get Introduction to ICT in Music. Students understand Different theories of the evolution of Music.

COURSE CONTENT / SYLLABUS

UNIT-I	**Aesthetics of Music** - Adwaitvaad of Shankaracharya. - Nirpekshvad of Hegel. - Views of the term 'Nishpatti' define by Bhatt Lolat. - The Music as specific Fine Arts.	15 hrs.
UNIT-II	**Acoustics of Music** - General Survey of the Violin family vibrations of bowed strings. - The Clarinet family, Brass Instruments, the Bugle, French Horn etc.	15 hrs.
UNIT-III	**ICT and other Contemporary aspects** - Discord due to beats, various ways of producing beats. - Introduction to ICT in Music, contemporary sound Software.	15 hrs.
UNIT-IV	**Evolution of Music and Contribution of Exponents** - Different theories of the evolution of Music, Margi and Deshi Sangit. - The main periods and main works on Music – Lochan, Ahobal, Somnath, Ramamatya, Venkatmakhi, Vidyapati.	15 hrs.

REFERENCES

1.	Babulal Shukla, Shastri, Bharat Natyashastra Vol. 1,2,3,4, Choukhambha Prakashan Varanasi
2.	Nagendra dr., Ras siddhant, National Publishing Houser, New Delhi
3.	K.S. Ramaswami Sastri, A classic overview of Rasa theory and classical Indian art, Mcmillon & Company
4.	Lawrence E. Kinsler, Austin R. Frey, Alan B. Coppens, James V. Sanders,Fundamentals of Acoustics, John Wiley & Sons Inc
5.	Thomas D. Rossing, The Science of Sound. Pearson

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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VIII	**<<Paper Code>> : Theory of Ragas & Traditions (Instrumental Music) – IV**	HOURS	60

OBJECTIVES:	Students get knowledge of Formation of different varieties of Alankaras. Students will study of stages in Raga improvisation. Students will learn &understand History of different Gharanas. Students understand the main periods and main works on Music.

COURSE CONTENT / SYLLABUS

UNIT-I	**Improvisation and Comparative study of Raga** - Formation of different varieties of Alankaras, Formation of different varieties of Tanas. - Formation of Alap and Swara vistar & Values of Tonic in Indian Music. - Comparative study of the Ragas studied up till now.	15 hrs.
UNIT-II	**Raga improvisation stages and Comparative study of Raga** - Study of Ragas & comparative study of Ragas studied up till now prescribed for the practical papers. - Study of stages in Raga improvisation : Swaravistar, Alap, Tanas with different varieties in the Ragas learnt up till now.	15 hrs.
UNIT-III	**History of Gharanas** - History of different Gharanas: Atrouli, Kirana, Patiyala, Mewati, Badayun, Bhindibazar, Jaipur, Indore.	15 hrs.
UNIT-IV	**Contribution of Exponents** - The main periods and main works on Music – S. M. Tagore, Krishnadhan Banerjee, Swami Pragyanand, Pt. Bhatkhande, Pt Omkarnath Thakur.	15 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VIII	**<<Paper Code>> : Intensive practical study of Ragas (Sitar) -XI**	HOURS	120

OBJECTIVES:	Students Learn, Understand & practice the intricacies of Raga. Students will get to learn playing of composition. Students Learn, Understand & practice the intricacies of Raga.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - Detailed study of the following Rags with Alap, Swara – vistar, Sargam, Tana, Maseetkhani Gat, Razakhani Gat: **1. Jog kauns 2. Desi Todi**	30 hrs.
UNIT-II	**Intensive study of Raga** - Intensive study of the following Rags with Alap, Swara – vistar Sargam, Tana, Maseetkhani Gat, Razakhani Gat: **1. Chandrakouns 2. Gorakh Kalyan**	30 hrs.
UNIT-III	**Basic introduction of Raga** - One Madylaya Gat (Bandish) with Swar vistar and simple Tana in following Ragas: **1. Mishra tilak Kamod 2. Pratiksha 3. Bhinna Shadaj**	30 hrs.
UNIT-IV	**Introductory study of Raga** - Introduction to following Scales / Ragas out of which study of any one Raga with Bandish / Gat from following: **1. Basant-Bahar 2. Jayant Malhar 3. Malgunji**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VIII	**<<Paper Code>> : Intensive practical study of Ragas (Violin) -XI**	HOURS	120

OBJECTIVES:	Students Learn, Understand & practice the intricacies of Raga. Students will get to learn playing of composition. Students Learn, Understand & practice the intricacies of Raga.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - Detailed study of the following Rags with Alap, Swara – vistar, Sargam, Tana, Maseetkhani Gat, Razakhani Gat: **1. Jog kauns 2. Desi Todi**	30 hrs.
UNIT-II	**Intensive study of Raga** - Intensive study of the following Rags with Alap, Swara – vistar Sargam, Tana, Maseetkhani Gat, Razakhani Gat: **1. Chandrakouns 2. Gorakh Kalyan**	30 hrs.
UNIT-III	**Basic introduction of Raga** - One Madylaya Gat (Bandish) with Swar vistar and simple Tana in following Ragas: **1. Mishra tilak Kamod 2. Pratiksha 3. Bhinna Shadaj**	30 hrs.
UNIT-IV	**Introductory study of Raga** - Introduction to following Scales / Ragas out of which study of any one Raga with Bandish / Gat from following: **1. Basant-Bahar 2. Jayant Malhar 3. Malgunji**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik: Bharatiya sangit ke Tantri Vadhya, 1994

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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Minor**	CREDIT	3+1
Semester	VIII	**<<Paper Code>> : Performance Studies in Sitar - V**	HOURS	75

OBJECTIVES:	Understanding Gharana System in Detail. Student will learn Basic exercise of Indian scales, Types of scale. Student will learn Basic and elementary idea of basic Raga.

COURSE CONTENT / SYLLABUS

UNIT-I	**Exponents of Sitar Makers** - Main Past & Contemporary Exponent and trend setter of Instrument Makers e.g. Haji Abdul Karim Ismail & Sons, Hiren Roy & Sons, Rikhi Ram & Sons etc.	15 hrs.
UNIT-II	**Various Other Forms of Sitar** - Structure and technique of Kachhapi- Veena, Sur-bahar, Rudra-Veena, Saraswati-Veena etc.	15 hrs.
UNIT-III	**Evolution of Bandish in Sitar** - Importance of Bandish- (Its Practical Values) - Modification in Structure of Bandish	15 hrs.
UNIT-IV	**Practical Learning** - Advanced Sargam Patterns and Paltas in Sitar - One Masitkhani Gat and Razakhani Gat in Raga Bhairav & Todi	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik: Bharatiya sangit ke Tantri Vadhya, 1994
7.	Sharmistha Sen, The String Instruments of North India, Volume I & II, Eastern Book Linkers, Delhi, 1992

	The Maharaja Sayajirao University of Baroda Faculty/College of Performing Arts Department of Indian Classical Music – Instrumental (Sitar, Violin)	ACADEMIC YEAR **2026-27**

B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Minor**	CREDIT	3+1
Semester	VIII	**<<Paper Code>>: Performance Studies in Violin - V**	HOURS	75

OBJECTIVES:	Understanding Gharana System in Detail. Student will learn Basic exercise of Indian scales, Types of scale. Student will learn Basic and elementary idea of basic Raga.

COURSE CONTENT / SYLLABUS

UNIT-I	**Theories of Instrumental Music** **<u>Comparison between Carnatic & Hindustani Classical Violin</u>** - Comparison Study of Genre, Playing Style, Technique, and Major Exponents of Carnatic and Hindustani Classical Violin	15 hrs.
UNIT II	**<u>Indian Instrumental Orchestra</u>** - Indian instrumental orchestra developed historically from small classical and folk ensembles to large modern and film orchestras under significant western influence in instrumentation, harmony, notation and orchestration practices.	15 hrs.
UNIT III	**<u>Folk Bowed Instruments of India</u>** - Study of Indian folk bowed instruments (***Folk Sarangi, Kamaicha, Pena, Banam, Ravanhattha)***, with reference to region, usage and tradition.	15 hrs.
UNIT-IV	**Practical Learning** - One Saragam Geet for Raga Bhairav & Kafi. - One Madhya laya Gat in following Ragas: Bhairav & Kafi.	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VIII	**<<Paper Code>> : Intensive practical study of Ragas (Sitar)-XII**	HOURS	120

OBJECTIVES:	Students will Understand, learn & practice Vilambit Gat in Details Various Ragas. Students will Understand, learn & practice Madhya Lay gat in Various Ragas.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - One Vilambit Gat & One Madhylaya Gat with Swar - vistar and simple Tana in following Ragas: **1. Nayaki Kanhada 2. Kounsi Kanhada 3. Yamani Bilaval**	30 hrs.
UNIT-II	**Intensive study of Raga** - One Razakhani Gat with Alap and Tana in Practical knowledge in reference to Theoretical aspects of Raga: **1. Nand 2. Malaya Marutam 3. Devgiri Bilaval**	30 hrs.
UNIT-III	**Introduction of Raga used in Semi Classical Music** - Detailed and intensive study of the following raga with one Thooamri or Bandish or Razakhani Gat, with Tana: **1. Sidhura 2. Pahadi**	30 hrs.
UNIT-IV	**Introductory study of Raga** - Introduction to following Scales / Raga out of which study of any one Sacle / Raga with Bandish / Gat from following: **1. Bihagada 2. Vachaspati**	30 hrs.

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Major**	CREDIT	4
Semester	VIII	**<<Paper Code>> : Intensive practical study of Ragas (Violin) -XII**	HOURS	120

OBJECTIVES:	Students will Understand, learn & practice Vilambit Gat in Details Various Ragas. Students will Understand, learn & practice Madhya Lay gat in Various Ragas.

COURSE CONTENT / SYLLABUS

UNIT-I	**Detailed study of Raga** - One Vilambit Gat & One Madhylaya Gat with Swar - vistar and simple Tana in following Ragas: **1. Nayaki Kanhada 2. Kounsi Kanhada 3. Yamani Bilaval**	30 hrs.
UNIT-II	**Intensive study of Raga** - One Razakhani Gat with Alap and Tana in Practical knowledge in reference to Theoretical aspects of Raga: **1. Nand 2. Malaya Marutam 3. Devgiri Bilaval**	30 hrs.
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UNIT-IV	**Introductory study of Raga** - Introduction to following Scales / Raga out of which study of any one Sacle / Raga with Bandish / Gat from following: **1. Bihagada 2. Vachaspati**	30 hrs.

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3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV,Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan: Sitar Darpan, University Press, the M.S. University of Baroda, 2003
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B.P.A(Instrumental Music): Four-Year Undergraduate Programme (Honours)- Regular Program

YEAR	IV	**Minor**	CREDIT	2
Semester	VIII	**<<Paper Code>> : Research Methodology (Instrumental Music)-II**	HOURS	30

OBJECTIVES:	To familiarize students with the fundamentals of academic research. To develop understanding of qualitative and quantitative research methodologies. To expose students to interdisciplinary and multidisciplinary research practices.

COURSE CONTENT / SYLLABUS

UNIT-I	**Types and Tools of research** - Basic types: Fundamental, Applied, Action, and Practice-based research - Qualitative vs. Quantitative research - Historical, Descriptive, Analytical, and Experimental research - Case study method and Ethnographic approach - Surveys, Interviews, and Fieldwork - Tools for data collection and analysis (questionnaires, observation, statistics basics)	15 hrs.
UNIT-II	**Research Project** - Allocation of Research Projects to Individual - Project presentation - Report Preparation	15 hrs.

REFERENCES

1.	Kothari, C.R. – Research Methodology: Methods and Techniques
2.	Flick, Uwe – An Introduction to Qualitative Research
3.	Sangit Mahabharati – Perspectives on Indian Musicology
4.	Sampath, V. – Research in Indian Music
5.	Schechner, Richard – Performance Studies: An Introduction
6.	Clayton, Martin – Time in Indian Music
7.	Ramanathan, Gayathri – Research Methodology for Performing Arts (if available)