

# **Curriculum for Four Years Undergraduate Programme**

**In the light of National Education Policy – 2020**

**Based on Indian Knowledge System (I.K.S)**



**Subject: Pakhawaj**

**Department of Hindustani Classical Music  
Sangit-Bhavana  
Visva-Bharati  
Santiniketan**

Curriculum Implemented from Academic Year

2023-24.

First Revision on May 26, 2025 passed in BOS

## MAJOR COURSES

(Discipline Specific Course)

Note: The courses incorporate Indian Knowledge System (IKS) indicated in every course title.

Course	Sem.	Course Code	Paper Title	Course	Credits	Page No.
<b>BPA Certificate (1 Year Course)</b>	I	MJPK01	Basic Lessons of Pakhawaj-I Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	9
	I	MJPK02	Basic Studies of Pakhawaj-I Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	10
	II	MJPK03	Basic Lessons of Pakhawaj-II Traditional repertoires, genre's specialty and application relevant to Indian Knowledge System (IKS)	Practical	4	12
	II	MJPK04	Basic Studies of Pakhawaj-II Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)	Theory	4	13
<b>BPA Diploma (2 Years Course)</b>	III	MJPK05	Intermediate Lessons of Pakhawaj-I Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	17
	III	MJPK06	Intermediate Studies of Pakhawaj-I Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	18
	IV	MJPK07	Intermediate Lessons of Pakhawaj-II Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	20
	IV	MJPK08	Intermediate Lessons of Pakhawaj-III Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	21
	IV	MJPK09	Stage Performance-I	Practical	4	22
	IV	MJPK10	Intermediate Studies of Pakhawaj-II Knowledge of theoretical aspects as well	Theory	4	23

			as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)			
<b>BPA Degree (3 Years Course)</b>	V	MJPK11	Regular Lessons of Pakhawaj-I Traditional repertoires, genre's specialty and application relevant to Indian Knowledge System (IKS)	Practical	4	27
	V	MJPK12	Regular Lessons of Pakhawaj-II Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	28
	V	MJPK13	Regular Studies of Pakhawaj-I Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	29
	VI	MJPK14	Regular Lessons of Pakhawaj-III Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	31
	VI	MJPK15	Regular Studies of Pakhawaj-II Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)	Theory	4	32
	VI	MJPK16	Aesthetics.	Theory	4	34
<b>BPA Degree Honours (4 Years Course)</b>	VII	MJPK17	Advance Lessons of Pakhawaj-I Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	37
	VII	MJPK18	Advance Lessons of Pakhawaj-II Traditional repertoires, genre's specialty and application relevant to Indian Knowledge System (IKS)	Practical	4	38
	VII	MJPK19	Advance Studies of Pakhawaj-I Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	39
	VII	MJPK20	Advance Studies of Pakhawaj-II Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)	Theory	4	41
	VIII	MJPK21	Advance Lessons of Pakhawaj-III Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	43
	VIII	MJPK22	Advance Studies of Pakhawaj-III	Theory	4	44

			Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)			
	VIII	MJPK23	Advance Lessons of Pakhawaj-IV Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	46
	VIII	MJPK24	Advance Studies of Pakhawaj-IV Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)	Theory	4	47
<b>BPA Degree Honours with Research (4 Years Course)</b>	VII	MJPK17	Advance Lessons of Pakhawaj-I Traditional repertoires, genre's specialty and application relevant to Indian Knowledge System (IKS)	Practical	4	50
	VII	MJPK18	Stage Performance-II	Practical	4	51
	VII	MJPK19	Advance Studies of Pakhawaj-I Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	52
	VII	RPPK01	Research Methodology	Theory	4	54
	VIII	MJPK21	Advance Lessons of Pakhawaj-III Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	56
	VIII	MJPK22	Advance Studies of Pakhawaj-II Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)	Theory	4	57
	VIII	RPPK02	Dissertation	Dissertation	8	59

Students(s) who secure at least CGPA 75% in 3 years and desire 'Honours with Research Degree' will study additional Project/Dissertation courses of 12 credits.

4 years degree with Hons. = 24 papers (Practical – 13 + Theory – 11)

4 years degree (Hons.) with Research = 23 papers (Practical – 12 + Theory – 9 + Research Methodology – 1 + Dissertation – 1)

## **MINOR COURSE**

(Discipline-Specific Course)

Note: The courses incorporate Indian Knowledge System (IKS) indicated in every course title.

Course	Sem.	Course Code	Paper Title	Course	Credits	Page No.
BPA Certificate (1 Year Course)	I	MNPK01	Pakhawaj Practical –I Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	62
	II	MNPK02	Pakhawaj Practical –II Traditional repertoires, genre's specialty and application relevant to Indian Knowledge System (IKS)	Practical	4	63
BPA Diploma (2 Years Course)	III	MNPK03	Pakhawaj Practical –III Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	65
	IV	MNPK04	Pakhawaj Theory –I Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	66
SPA Graduation (3 Years Course)	V	MNPK05	Pakhawaj Practical –V Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	4	70
	VI	MNPK06	Pakhawaj Practical –VI Traditional repertoires, genre's specialty and application relevant to Indian Knowledge System (IKS)	Practical	4	71
BPA Hons. (4 Years Course)	VII	MNPK07	Pakhawaj Practical –VII Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	4	73
	VIII	MNPK08	Pakhawaj Theory –II Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)	Theory	4	74

## **MULTI-DISCIPLINARY COURSE**

(Discipline-Specific Course)

Note: The courses incorporate Indian Knowledge System (IKS) indicated in every course title.

Course	San.	Course Code	Paper Title	Course	Credits	Page No.
UG Certificate (1 Year Course)	I	MDPK01	Pakhawaj Practical –I Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	3	79
	II	MDPK02	Pakhawaj Practical –II Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)	Practical	3	80
UG Diploma (2 Years Course)	III	MDPK03	Pakhawaj Practical-III Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)	Practical	3	81
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## **SKILL ENHANCEMENT COURSE**

(Discipline-Specific Course)

Note: The courses incorporate Indian Knowledge System (IKS) indicated in every course title.

Course	Sem.	Course Code	Paper Title	Course	Credits	Page No.
BPA Certificate (1 Year Course)	I	SEPK01	Nagma Accompaniment	Practical	3	85
	II	SEPK02	Stage Performance Skills with idea of Talas. Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)	Practical	3	86
BPA Diploma (2 Years Course)	III	SEPK03	Preparation of Orchestra	Practical	3	87
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### **RESEARCH PROJECT**

Course	Sem.	Course Code	Paper Tide	Course	Credits
BPA Honours with Research (4-Year Course)	VII	RPPK01	Research Methodology	Theory	4
	VIII	RPPK02	The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic.	Dissertation	8
<b>Total Courses: 2</b>			<b>Total Credits : 12</b>		

### **INTERNSHIP PROGRAM**

BPA Certificate (1 Year Course)	The student who wishes to exit after completion of BPA Certificate Course (One Year course/two semesters) has to complete an internship	4 Credit
BPA Diploma (2 Years Course)	The student who wishes to exit after completion of the BPA Diploma Course (Two Year course/four semesters) has to complete an internship	4 Credit
BPA Degree (3 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Three Year course/six semester) has to complete an internship	4 Credit
BPA Honours with Research (4 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Four Year course/Eight semester) has to complete an internship	4 Credit

**Instructions:** (As per Memo No. Aca/NEP/2171/2023-24. Date: 10.08.2023)

- Before joining the summer internship, the BOS must accept the validity of the proposal.
- Once the proposal is accepted, the Department must communicate this through the Principal of the Bhavana to the J.R. Examination,VB
- The student must submit the evidence of completing the internship to the department where the Chairman. SOS, must forward it to the JR Examination. No grade is required in this context, only a mention of the credit hours.
- On receiving evidence of the internship certified by the SOS along with the student's marksheet, the J.R. exam will issue the Certificate. Diploma. Degree as applicable.

**MAJOR COURSES**  
**(Based on IKS)**



### **BPA Program in Pakhawaj**

**Program Outcomes (POs):** BPA four year Graduation Program in Pakhawaj is designed to prepare students for carrers in Teaching and stage performance in related fields.

The course emphasizes a combination of Theory and practical application necessary for successful employment at primary and secondary standard/training centres.

The present course attempts to prepare Pakhawaj teachers cum performers to interact or accompany meaningfully with the other stream of Music.

Course prepares Pakhawaj professionals for the field of Music and primary and secondary standard School education.

It develops a overall theoretical matters of Pakhawaj and it's application.

### **First Year : BPA Certificate Course**

**Program Specific Outcomes (PSOs):** To gain primary knowledge about the practical and theoretical aspects of pakhawaj.

To understand the structure of Pakhawaj and its history, notation system, technical definations etc.

To practice techniques of sound productions, recitation, basic structure of Talas etc.

Students will enable to perform and teach in initial level.

Semester	Name of Paper	Credits
<b>I</b>	Pakhawaj Practical – I	4
	Pakhawaj Theory – I	4
<b>II</b>	Pakhawaj Practical – II	4
	Pakhawaj Theory – II	4
	<b>Total Credits</b>	<b>16</b>

BPA Certificate Course (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 1 <sup>st</sup>	Course: 01 (Practical)	Major Course	Code:MJPK01
Credit: 4	-----	Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Basic Lessons of Pakhawaj-I</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding sitting position as well as nikas of Principal varnas of Pakhawaj.</li><li>• Knowledge of Choutal and Dhamar as basic idea of solo and accompaniment.</li><li>• Recitation of tala, Tali khali etc.Tunning method, Compositions, Recitation.</li><li>• Students will get all fundamental ideas after the completion of the course.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Sitting position and correct posture of Pakhawaj playing:</b> Idea about Sitting positions and correct posture of Pakhawaj. Different opinions about that and practice accordingly.			
<b>II</b>	<b>Tunning method:</b> Tunning of Pakhawaj properly. Method of tuning with the knowledge of Swaras. Knowledge of scales and different methods of tunning.			
<b>III</b>	<b>Nikas of Principal varnas:</b> <ul style="list-style-type: none"><li>• Nikas of Principal varnas (syllables) of Pakhawaj and practice of Bols related to principal varnas.</li><li>• Knowledge of varnas introduced afterword and related bols.</li></ul>			
<b>IV</b>	<b>Theka prakar and preliminary Bandish:</b> Idea of Theka prakars and simple parans and chakradars in Choutal. Theka, simple prakars and short parans in Dhamar.			
<b>V</b>	<b>Recitation:</b> Theka, parans, hakradars and all other things with Tali, Khali by clapping in hands with proper articulation and right approach.			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Studies:</b>				
<b>Class materials from Teachers according to syllabus.</b>				

BPA Certificate Course (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 1 <sup>st</sup>	Course: 02 (Theory)	Major Course	Code:MJPK02
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<div>Course Title: Basic Studies of Pakhawaj-I</div> <div>Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)</div>				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding of the structural knowledge of Pakhawaj and their description.</li><li>• Knowledge of history of Pakhawaj.</li><li>• Sound production knowledge and writing systematically.</li><li>• Definitions.</li><li>• Bhatkhande Tallipi system.</li><li>• Students will get basic theoretical knowledge of Pakhawaj by this course.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Structure of Pakhawaj:</b> <ul style="list-style-type: none"><li>• Knowledge of various parts of Pakhawaj with sketch.</li><li>• Description of different parts of the instrument with their functions and Maintainance of Pakhawaj.</li></ul>			
II	<b>History of Pakhawaj:</b> <ul style="list-style-type: none"><li>• Origin and development of Pakhawaj</li><li>• Different opinion about it’s nomenclature.</li></ul>			
III	<b>Sound production (process in writing):</b> <ul style="list-style-type: none"><li>• Knowledge of writing of principal varnas and their production process in Pakhawaj.</li></ul>			
IV	<b>Technical definition:</b> <ul style="list-style-type: none"><li>• Definitions of the following :- Sangeet, Taal, lay, matra, bivag, sam, khali, abartan, theka.</li></ul>			
V	<b>Knowledge of Bhatkhande Tallipi :</b> Knowledge of Bhatkhande Tallipi and writingTaalas in Tallipi.			
<b>Pedagogy:</b> Lectures and discussions, Audio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested publications to study-</b>				
Name of the book		Author	Publisher	Year
Mridang prabhakar.		Bhagaban Das	Hatras, Lukhnow	1959
Pakhawaj our tableke Gharana our paramparay		Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank		Sangit	Hatras, U.P.	1999
Taal Prakash		Bhagabat S.	Sangit Karyalay, Hatras, U.P.	1977

	Sharma		
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	B.K RChowdhury	Smt.Manju Bhattacharya,Kolkata.	1372
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Certificate Course (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 2 <sup>nd</sup>	Course: 03 (Practical)	Major Course	Code:MJPk03
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<div>Course Title: Basic Lessons of Pakhawaj-II</div> <div>Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)</div>				
<div>Course outcome:</div> <div><ul style="list-style-type: none"><li>Practice of parans and chakradars.</li><li>Idea of non-detail talas</li><li>Ability to play Slok-Paran</li><li>Ability to recite Talas and Bols.</li><li>All the above will help the students to play solo and accompaniment as well.</li></ul></div> <div>**The course is completely based on Indian Knowledge System (IKS)</div>				
Unit	Topic			
I	<div>Practice of Compositions:</div> <div>Practice of different big Parans, Chakradars-upajanga-parans-gat- parans in choutal.</div>			
II	<div>Non detail Tala:</div> <div><ul style="list-style-type: none"><li>Practice of non-detail tala –</li><li>Dhamar, sool taal with paran, chakradar and tihai from different matra.</li><li>SimpleTisrajati paran in choutal.</li></ul></div>			
III	<div>Bol-paran (traditional):</div> <div>Ability to play Bol-parans (at least one) in any taal of the syllabus.</div>			
IV	<div>Recitation</div> <div>Recitation of bols and theka with stacy appearance.</div> <div>Ability to recite talas and bols by clapping in hands with theatrical approach.</div>			
V	<div>Accompaniment:</div> <div>General idea of accompaniment-with vocal (dhrupad, Dhamar).</div>			
VI	<div>Traditional Gharanedar Compositions with genre’s specialties:</div> <div>Gharanedar compositions of Different Gharanas in prescribed Taalas</div>			
<div>Pedagogy:</div> <div>One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.</div>				
<div>Suggested Studies:</div>				
<div>Class materials from Teachers according to syllabus.</div>				

BPA Certificate Course (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 2 <sup>nd</sup>	Course: 04 (Theory)	Major Course	Code:MJPK04
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Basic Studies of Pakhawaj-II</b> Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Knowledge of notation system.</li><li>• Notation of talas and laykaris.</li><li>• Important definitions for a musician.</li><li>• Study of life of some eminent Pakhawaj players.</li><li>• Bohan (Fixing substitute gab) on Pakhawaj.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Other Nontation system :</b> Knowledge of Vishnu digambar paluskar notation system—genral idea. .			
<b>II</b>	<b>Ability of writing laykari in notation( BHatkhande system ):</b> Ability to write notation of the following talas with thah, digun, Trigun in Bhatkhande tallipi in choutal, dhamar and sooltal.			
<b>III</b>	<b>Definitions related to Pakhawaj :</b> Knowledge of the following definitions: Dhrupad, Dhamar, Damdar tihai,Bedam tihai,Upaj, paran.			
<b>IV</b>	<b>Contribution of great legendary musicians. (life history):</b> Dinanath Hazra, Murari mohan Gupta, Pratap Narayan Mitra, Satis Ch. Dutta (Danibabu).			
<b>V</b>	<b>Lepan(fixing gaab ) on Pakhawaj:</b> Importance and process of fixing Atta(lepan ) on the left side of pakhawaj.			
<b>VI</b>	<b>Origin of Taal:</b> Brief idea about origin of taal.			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested publications to study-</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>	
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959	
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984	
Taal tarang ank	Sangit	Hatras, U.P.	1999	
Taal Prakash	Bhagabat S.	Sangit Karvalay, Hatras, U.P.	1977	

	Sharma		
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

**Dictionary & Database:**

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Garg, L.N. (2008). *Sangeetagya Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, Sangit Bivakar, Bangiya Sangit Parishad, WB, Rajya Sangit Academy, WB.

**Suggestive Digital Platforms for study Material:**

Sl. No.	Digital Platforms	Web Links
1.	ePG-Pathshala	<a href="https://epgp.inflibnet.ac.in/">https://epgp.inflibnet.ac.in/</a>
2.	National Digital Library	<a href="https://ndl.iitkgp.ac.in/">https://ndl.iitkgp.ac.in/</a>
3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>



### **Second Year : BPA Diploma Course in Pakhawaj**

**Program Specific Outcomes (PSOs):** To impart knowledge about Solo performances on stage with Nagma .

To develop skill in different item and ability to perform.  
Knowledge about Gharanas and repertoires of Pakhawaj.

Knowledge of various music Instruments.  
Taal system of Pakhawaj.

Knowledge of Laykary and their application in Pakhawaj.  
Different type of Notation system and practice of writing.

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>III</b>	Pakhawaj Practical – I	4
	Pakhawaj Theory – I	4
<b>IV</b>	Pakhawaj Practical – II	4
	Pakhawaj Practical – III	4
	Stage Performance	4
	Pakhawaj Theory – II	4
	<b>Total Credits</b>	<b>24</b>

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 3 <sup>rd</sup>	Course: 05 (Practical)	Major Course	Code:MJPK05
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Intermediate Lessons of Pakhawaj-I</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course Outcome:</b> <ul style="list-style-type: none"><li>• Study of different talas and compositions.</li><li>• Idea of different kind of tihais and making the same.</li><li>• Knowledge of upaj</li><li>• New tala idea.</li><li>• Recitation etc.</li><li>• Students will be benefited with new ideas of Pakhawaj regarding Practical as well as Theory.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Study of talas as solo and accompaniment :</b> Advance study of choutal, sool taal with paran, Chakradar, Bol parans.  Brief idea about Jhaptal and Teora with traditional compositions like paran Chakradars etc.			
II	<b>Different kind of tihai :</b> Idea of different kind of simpleTihai, Chakradar Tihai and making process of the same. Mathematical calculation of tihai.			
III	<b>Knowledge of Upaj as the basic idea of Pakhawaj:</b> Idea of upaj in solo and accompaniment as a very important part of Pakhawaj. General idea of upaj with different stage of laya in Choutal,Jhaptal,Teora. Practice of the same with vocal.			
IV	<b>Knowledge of Talas other than sastriya talas:</b> RabindranathTagore’s talas- Jhampak, Rupakra, nabatal with Theka (only accompaniment).			
V	<b>Recitation with proper articulation and stagy appearance:</b> <ul style="list-style-type: none"><li>• Recitation of all above talas theka and compositions with proper articulation.</li><li>• Recitation with theatrical approach.</li></ul>			
VI	<b>Laykari application:</b> Laykari application of Dwigun ,Trigun in all talas of the syllabus..			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Study-</b>				
<b>Class materials from Teachers according to syllabus.</b>				

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 3 <sup>rd</sup>	Course: 06 (Theory)	Major Course	Code:MJPK06
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Intermediate Studies of Pakhawaj-I</b> Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)				
<b>Course Outcome:</b> Following important matters have been incorporated: <ul style="list-style-type: none"><li>• Knowledge and Importance of Instruments.</li><li>• Comparative study of Tabla and Pakhawaj as the key instruments of Indian music.</li><li>• Idea of V.D. Paluskar notation system.</li><li>• Idea of notation system of Talas and Boles.</li><li>• Music and contributions of eminent musicians.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Knowledge of Musical Instruments:</b> <ul style="list-style-type: none"><li>• Classification of Indian instruments according ancient text. .(only Abanaddha)</li><li>• Use of instruments in different occasions.(only Abanaddha)</li><li>• Importance of instruments in Indian music.(only Abanaddha)</li></ul>			
II	<b>Comparative study of Tabla and Pakhawaj:</b> <ul style="list-style-type: none"><li>• Comparative study of Tabla and Pakhawaj with specific functions.</li><li>• style of playings</li><li>• Difference of Presentation in case of solo or accompaniment.</li></ul>			
III	<b>Notation system of V.D. Paluskar and V N BHatkhande(Comperative study)</b> <ul style="list-style-type: none"><li>• Knowledge of notation systems(both)and compare the systems.</li></ul>			
IV	<b>Knowledge of writing notation of Talas and Boles of the prescribed syllabus in Bhatkhande tallipi system:</b> Ability to write all talas and boles from the syllabus in Bhatkhande notation system.			
V	<b>Musical contribution of eminent Artistes:</b> Musical contribution of the following personalities: Pt. Rajib locan dey, Pt. Ramshankar Das, Nana saheb panse, Pt. Bitthaldas Gujrati, Kudou singh.			
VI	<b>Definitions:</b> Saptak, kuadi,biadi,lom-bilom,Thapia,Dopalli,Tripally.			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				

<b>Suggested publications to study-</b>			
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>
Mridang prabhakar.Ist,2nd	Bhagaban Das	Hatras, Lukhnow	1959
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank	Sangit	Hatras, U.P.	1999
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 4 <sup>th</sup>	Course: 07 (Practical)	Major Course	Code:MJPK07
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Intermediate Lessons of Pakhawaj-II</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course Outcome:</b> <ul style="list-style-type: none"><li>• Study of different talas with various compositions.</li><li>• Idea of some uncommon talas.</li><li>• Practice of upaj and Tihai</li><li>• Practice of layakari and their applications.</li><li>• Idea of accompaniment as a main part of Pakhawaj</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Solo practice:</b> Choutal, Teora with prastars, advance parans, chakradars, farmaisi, bolparan, Gatparan, Daheji paran, parans of different gharanas and parampara.			
<b>II</b>	<b>Non detail tala:</b> Laxmi taal ,Jhaptal with prakars, simple parans, chakradar, different kinds of Tihai.			
<b>III</b>	<b>Composing Tihai:</b> Idea of composing tihai compatible to different song forms(Sastriya & others) Making Tihai, Upajang tihai. Bedam, damdar tihai.			
<b>IV</b>	<b>Idea of upaj with extempore application:</b> Idea of making upaj in different situation at the time of solo or accompaniment.			
<b>V</b>	<b>Laykari:</b> Idea of playing laykari (digun, trigun, chaugun, Aad lay) in above talas.			
<b>VI</b>	<b>Accompaniment:</b> <ul style="list-style-type: none"><li>• Practice of accompaniment in all above talas with vocal and instrumental music</li><li>• General idea of common talas and uncommon tala as above.</li></ul>			
<b>VI</b>	<b>Recitation:</b> All talas with theka and bols from the syllabus.			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Studies:</b>				
<b>Class materials from Teachers according to syllabus.</b>				

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 4 <sup>th</sup>	Course: 08 (Practical)	Major Course	Code:MJPk08
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Intermediate Lessons of Pakhawaj-III</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> Assimilation of different compositions by which Pakhawaj Badan will be upgraded. Some uncommon taalās will bring new ideas so that the student will feel free in any situation, theatrical approach of recitation and upaj will enrich a student for the coming days ahead. **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Solo preparation:</b> Advance and meticulous study of choutal, dhamar with critical compositions like daheju paran, gaj-paran, kamali paran, kamali chakradar, laranth.			
II	<b>Non detail tala:</b> Practice of pancham-sawamri, ada-choutal, with paran, Chakradar,Laykari .			
III	<b>Practice of upaj in advance level:</b> <ul style="list-style-type: none"><li>Practice of upaj in all above talas.</li><li>Practice of tihai (simple and chakradar) in upaj form.</li></ul>			
IV	<b>Advance level recitation:</b> Ability of recite tala theka, with layakari,bols and compositions with stagy appearance And analytical approach of matra as well chanda.			
VI	<b>Slok-</b> Slok paran in any one taal of the syllabus.			
VII	<b>Accompaniment practice:</b> Idea of accompaniment in all above talas with vocal and Instrumental music.			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Study:</b>				
<b>Class materials from Teachers according to syllabus.</b>				

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 4 <sup>th</sup>	Course: 09 (Practical)	Major Course	Code:MJPk09
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
Course Title: Pakhawaj Stage Performance				
<b>Course Outcome:</b> <ul style="list-style-type: none"> <li>• Practice of stage demonstration for better performance in future.</li> <li>• Practice of stage demonstration as per examiners choice.</li> <li>• Demonstration solo and accompaniment both.</li> </ul>				
Stage performance of 25 minutes duration in any tala from the syllabus. Students may select any 2 talas from the syllabus or one, whatever he likes. Must play with nagma. Without nagma performance will not be allowed.				
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested study:</b>				
<b>Class materials from Classteacher according to syllabus.</b>				

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 4 <sup>th</sup>	Course: 10 (Theory)	Major Course	Code:MJPK10
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Intermediate Studies of Pakhawaj-II</b> Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)				
<b>Course Outcome:</b> Awareness about merits and demerits of Pakhawaj will alert a student about his activities, comparative study of Taalas can give detail knowledge about taala. Damdar and Bedam tihai is very important aspect so far taala badya is concerned. Student will get knowledge by studying percussion groups. Laykari writing in notation will make a student worthy to write anything in notation and good understanding of Taala. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Merit and Demerits of Pakhawaj playing:</b> <ul style="list-style-type: none"><li>• Merits and demerits of a Pakhawaj player.</li><li>• How it can be improved through talim or own innovation .</li></ul>			
<b>II</b>	<b>Comperative study of Talas:</b> <ul style="list-style-type: none"><li>• Comparative study of Dhamar- Adachoutal, Jhaptal – Sooltal, Choutal -Ektal</li><li>• Study of similarities, dissimilarities of above talas.</li></ul>			
<b>III</b>	<b>Beadam and damdar tihai:</b> Method of Bedam and damdar tihai. Writing above tihais in Tallipi.			
<b>IV</b>	<b>Study of percussion Instruments:</b> <ul style="list-style-type: none"><li>• Studies of percussion Instruments with sketch:</li><li>• Indian classical percussion – Tabla, Mridangam, Srikhol, Chenda</li><li>• Folk percussion – Dholok, Nal, Dhak.</li><li>• Western percussion – Kongo, Bongo, Bass drum.</li></ul>			
<b>V</b>	<b>Knowledge of writing laykari of the Talas from prescribed syllabus:</b> <ul style="list-style-type: none"><li>• Mathematical process of laykari and abagraha ( aad and kuad ).</li><li>• Writing above talas in Tallipi, writing layakarries of the talas from the syllabus In Bhatkhande tallipi system.</li></ul>			
<b>VI</b>	<b>Writing short notes:</b> Jati, Graha, Bedam, Akal, Atit, Talim, Gharana, Baaj, Nikas			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested publications to study.</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>		<b>Year</b>
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow		1959



Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank	Sangit	Hatras, U.P.	1999
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU, Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras, Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan, Ellahabad	1996

**Dictionary & Database:**

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications.
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. Not Nul Publications.
- Garg, L.N. (2008). *Sangeetagya Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc.

**Suggestive Digital Platforms for study Material:**

Sl. No.	Digital Platforms	Web Links
1.	ePG-Pathshala	<a href="https://epgp.inflibnet.ac.in/">https://epgp.inflibnet.ac.in/</a>
2.	National Digital Library	<a href="https://ndl.iitkgp.ac.in/">https://ndl.iitkgp.ac.in/</a>
3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

### **Third Year : BPA Degree Course in Pakhawaj**

**Program Specific Outcomes (PSOs):**To enable students to perform advance Talas in Pakhawaj.

To enable students to perform different kind of compositions, Advance tihais, Upaj.  
A very important item of Pakhawaj,Upaj .Emphasizing on it is a focal point.

Advance Theoretical knowledge  
knowledge about jati

knowledge about terminologies.  
Knowledge about eminent Musiciansetc.

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>V</b>	Pakhawaj Practical - I	4
	Pakhawaj Practical – II	4
	Pakhawaj Theory – I	4
<b>VI</b>	Pakhawaj Practical - III	4
	Pakhawaj Theory – II	4
	Aesthetics	4
	<b>Total Credits</b>	<b>24</b>

BPA Degree Course				
Year: 3rd	Semester: 5 <sup>th</sup>	Course: 11 (Practical)	Major Course	Code:MJPK11
Credit: 4	--	Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Regular Lessons of Pakhawaj-I</b> Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> Practice of different compositions in common taalas and idea of some uncommon taalas will enrich the students. Misra jati paran, Nauhakka. Dhumakita rela,Dhiradhira rela Shiv paran, Ganesh paran. Paran with imagery form- Lankadahan paran etc. have also been included, which will prove fruitfull for the students. **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Solo preparation:</b> <ul style="list-style-type: none"><li>Dhamar, Sooltaal – Paran in advance level Chakradars in advance level Kamali in advance level</li></ul>			
II	<b>Non detail Tala:</b> Practice of Rudra Tala— Prakar,paran, Chakradars . Chatasra and Misra jati paran , nawhakka in the Choutal tala ,Dhamar. Different kind of tihai in above talas.			
III	<b>Advance level upaj with tihai:</b> Upaj with laykari of advance level tihais of above talas.			
IV	<b>Critical bolbani of pakhawaj :</b> <ul style="list-style-type: none"><li>Special stress on ‘Dhumkita’ compositions.</li><li>Special stress on ‘Dhiradhira’ compositions.</li></ul>			
V	<b>Slokas:</b> Different slok paran–Shib paran, Ganesh paran .			
VI	<b>Recitation:</b> Recitation of All above materials by clapping in hands with theatrical approach.			
VII	<b>Paran with imagery forms :</b> <ul style="list-style-type: none"><li>Parans based on storyand any paran justify the genre’s specialty.</li></ul>			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested study:</b>				
<b>Class materials from Teachers according to syllabus.</b>				

BPA Degree Course (3 Years Course)				
Year: 3rd	Semester: 5 <sup>th</sup>	Course: 12 (Practical)	Major Course	Code:MJPk12
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Regular Lessons of Pakhawaj-II</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> Understanding some advance level compositions in common and non detail taals will help the students facing any situation. Some advance and uncommon compositions will enrich performance and theatrical rendition of compositions will support the performances undoubtedly. Upaj and laykari have also been incorporated. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Advance compositions in common and uncommon talas:</b> Advance level paran chakradar, of choutal, ada choutal.			
<b>II</b>	<b>Non-Detail taal:</b> Brief idea of Brahmatal, with good prakars and parans,chakradars of tisra and chatusra jati.			
<b>III</b>	<b>Advance uncommon compositions:</b> Samudra-lahari, Bahar, Kamali paran in choutal.			
<b>IV</b>	<b>Practice of Taal for accompaniment</b> Ada-choutal, Pancham- Sawari, Sool taal, Teora.			
<b>V</b>	<b>Recitation</b> <ul style="list-style-type: none"><li>Recitation of all materials mentioned above.</li><li>Theatrical rendition of compositions by clapping hand and stagy approach.</li><li>Practice of recitation of one taal and another taal in hand at the same time.</li></ul>			
<b>VI</b>	<b>Upaj and laykari(Solo)and accompaniment:</b> Practice of Upaj of advance level (Solo&accompaniment) Laykari of advance level in upaj form(Solo&accompaniment)			
<b>VII</b>	<b>Practice of playing one taal to another-</b> In different laya with mathematical process.			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings:</b>				
<b>Class materials from Teachers according to syllabus.</b>				

BPA Degree Course (3 Years Course)				
Year: 3rd	Semester: 5 <sup>th</sup>	Course: 13 (Theory)	Major Course	Code:MJPK13
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Regular Studies of Pakhawaj-I</b> Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> This syllabus will impart some very important sections such as lay, Rasa and chanda. Some important terminologies, life history have been included. Some major thing about taala and instruments have also been included.Idea of Bohon. Graha and applications. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Relation between laya, Rasa and Chanda:</b> Relation between laya-Rasa Relation between Tala-Rasa			
<b>II</b>	<b>Definition of important musical terminologies :</b> Alop, Jod, Took, Asthayee, Antara,Sanchari, Abhog.			
<b>III</b>	<b>Knowledge of yati:</b> yatis as per music texts, features, Examples.			
<b>IV</b>	<b>Life History:</b> Bade parbat singh,Ayoddha Prasad,Durlav Bhattacharya,Raja Chatrapati Singh.			
<b>V</b>	<b>knowledge about Indian instruments:</b> <b>Knowledge of instruments</b> As mentioned in Sangit ratnakar.			
<b>VI</b>	<b>Ten salient features of Taal (Dasapran) :</b> Knowledge of Dasapran as mentioned in the ancient texts. Special reference to Kaal, Marga, Kriya, anga.			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested Readings</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>	
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959	
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984	
Taal tarang ank	Sangit	Hatras, U.P.	1999	
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977	
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995	

Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Degree Course (3 Years Course)				
Year: 3rd	Semester: 6 <sup>th</sup>	Course: 14 (Practical)	Major Course	Code:MJPk14
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Regular Lessons of Pakhawaj-III</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> Important talas such as Dhamar, Ada choutal ,Choutal with different kind Of compositions have been included. Assimilation of different bol parans will find here. Uncommon tala like Gajhampa will be here. Difficult Laykari and playing Nagma have been Incorporated. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Solo preparation</b> Dhamar, choutal, ada choutal with critical compositions like tisrajati, chakradar, tisra, chatastra jati gat, kamali chakradar, critical rela.			
<b>II</b>	<b>Advance level composition:</b> Different stuti, kamali ,paran with assimilation of different laya.. Kamali paran, Bara hajari paran in the talas as mentioned above.			
<b>III</b>	<b>Non detail talas:</b> Practice of paran, tihai ,chakradar, gat, in Gajajhampa.			
<b>IV</b>	<b>Practice of playing laykari:</b> Ad, kuad, biad in all talas.			
<b>V</b>	<b>Enable to play nagma</b> Practicing nagma in any instrument( such as Harmonium) for better understanding of laya.			
<b>VI</b>	<b>Recitation:</b> Recitation of all materials with stagi appearance and practice of during both (playing and recite) at a time.			
<b>VII</b>	<b>Practice of accompaniment of all talas with different music forms.</b>			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings:</b>				
<b>Class materials from Teachers according to syllabus.</b>				



BPA Degree Course (3 Years Course)				
Year: 3rd	Semester: 6 <sup>th</sup>	Course: 15 (Theory)	Major Course	Code:MJPK15
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Regular Studies of Pakhawaj-II</b> Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)				
<b>Course outcome:</b> Knowledge of Pakhawaj Baaj.Understanding Jaati and prastar. Details of Gandharba Taal. Knowledge of Badyas and Development of Badyas. Students will be benifited with ancient texts. **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Pakhawaj Gharana:</b> <ul style="list-style-type: none"><li>Knowledge of Different Pakhawaj Gharanas</li><li>Sketchy idea of Pakhawaj paramparas (Haveli and darbari).</li></ul>			
II	<b>Pakhawaj Baaj:</b> Detail study about Pakhawaj Baajs			
III	<b>Knowledge of jati ,detail study:</b> <ul style="list-style-type: none"><li>Different jatis as per ancient texts.</li><li>Examples of jatis</li></ul>			
IV	<b>Knowledge of Prastar:</b> Idea of prastar through mathematical process.			
V	<b>Detail about Gandharba taal:</b> <ul style="list-style-type: none"><li>Detail of Gandharba taal</li><li>Detail of the text where it explained.</li></ul>			
VI	<b>Knowledge of badyas in details:</b> Knowledge of badyas-Tat,Susir Ghana and abanaddha and their application With reference to Sangit Ratnakar.			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested Readings</b>				
Name of the book		Author	Publisher	Year
Mridang prabhakar.		Bhagaban Das	Hatras, Lukhnow	1959
Pakhawaj our tableke Gharana our paramparay		Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank		Sangit	Hatras, U.P.	1999
Taal Prakash		Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama		Swapan Kr. Ghosh	S M Publisher, Kolkata	1995

Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

<b>BPA Degree Course (3 Years Course)</b>				
Year: 3rd	Semester: 6 <sup>th</sup>	Course: 16 (Theory)	Major Course	Code: MJPK16
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Aesthetics</b>				
<b>Course outcome:</b> Students will have the preliminary knowledge of general aesthetics & Tagorean aesthetics.				

### **Part-A, GENERAL AESTHETICS**

- a. Definition and discourse of Aesthetics.
- b. Problems of Aesthetics.
- c. Content and form of Aesthetics.
- d. Nine Rasas.
- e. Mimesis theory of Plato.
- f. Croce's Theory of Expression
- g. Edward Hunslick's theory of Configuration.

### **Part-B, TAGOREAN AESTHETICS**

- I. Rabindranath Tagore, Sahityer Pathe
  - a. Utsarga [Dedication]
  - b. Vastava [Reality]
  - c. Tathya - O – Satya [Fact and Truth]
- II. Rabindranath Tagore, Sahitya
  - a. Saundaryabodh [The Sense of Beauty]
  - b. Saundarya – O – Sahitya [Beauty and Literature]
- III. Rabindranath Tagore, Sangeet Chinta
  - a. Sangeet – O – Bhav [Music and feeling]
  - b. Sangeet – O – Kabita [Music and Poetry]
  - c. Sangeeter Mukti [ Emancipation of Music]

**Dictionary & Database:**

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications.
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. Not Nul Publications.
- Garg, L.N. (2008). *Sangeetagya Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc.

**Suggestive Digital Platforms for study Material:**

Sl. No.	Digital Platforms	Web Links
1.	ePG-Pathshala	<a href="https://epgp.inflibnet.ac.in/">https://epgp.inflibnet.ac.in/</a>
2.	National Digital Library	<a href="https://ndl.iitkgp.ac.in/">https://ndl.iitkgp.ac.in/</a>
3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

#### **Fourth Year : BPA Honours Course in Pakhawaj**

**Program Specific Outcomes (PSOs):** To enable Jugalbandi and group performances with other Instruments.

Accompaniment in pakhawaj, a very vital part of Pakhawaj.

Idea about creative compositions by the students.

Recitation of all compositions.

Recitation with theatrical approach of all compositions.

Introduction of Desi Taal with Creative theka.

Comperative studies of Taal. Etc..

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>VII</b>	Advance Lessons of Pakhawaj (Practical) - I	4
	Advance Lessons of Pakhawaj (Practical) – II	4
	Advance Studies of Pakhawaj (Theory) – I	4
	Advance Studies of Pakhawaj (Theory) – II	4
<b>VIII</b>	Advance Lessons of Pakhawaj (Practical) - III	4
	Advance Studies of Pakhawaj (Theory) – III	4
	Advance Lessons of Pakhawaj (Practical) – IV	4
	Advance Studies of Pakhawaj (Theory) – IV	4
	<b>Total Credits</b>	<b>32</b>

BPA Degree Honours Course (4 Years Course)				
Year: 4 <sup>th</sup>	Semester: 7 <sup>th</sup>	Course: 17 (Practical)	Major Course	Code:MJPK17
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Advance Lessons of Pakhawaj-I</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> The course containing solo idea, Advance level compositions, Idea of group performance, Sense of accompaniment, Making Upaj as an important part of Pakhawaj. Creative idea of pakhawaj playing. Idea of Desi Taal. Students will be benefited all aspects to know the pakhawaj properly. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Solo preparation :</b> <ul style="list-style-type: none"><li>Basant taal, choutal, Dhmar, Jhaptal minimum 4 parans of chatasra and tisra jati, 4 chakradars and advance tihai, sloke paranas- ‘Ganesh paran’ kamali paran</li></ul>			
<b>II</b>	<b>Advance compositions</b> <ul style="list-style-type: none"><li>Compositions of Atit, akal, anaghat and with uncommon laykari, paral, ekhutti in Choutal.</li><li>Compositions with ‘Dhumakita’ in Basant taal.</li></ul>			
<b>III</b>	<b>Rabindrik Taal:-</b> In addition Rabindrik Taal-Sasthi, Nabapancha and Ekadosi with theka and short compositions.			
<b>IV</b>	<b>Group performance with other instruments :</b> <ul style="list-style-type: none"><li>Ability to perform together with Pakhawaj or any other percussion instruments.</li></ul>			
<b>V</b>	<b>Accompaniment in higher level</b> <ul style="list-style-type: none"><li>Practice of accompaniment in advance level common talas( within syllabus) with vocal.</li><li>Practice of accompaniment in higher level uncommon talas( within syllabus) with vocal.</li></ul>			
<b>VI</b>	<b>Creative compositions</b> <ul style="list-style-type: none"><li>Idea of creating compositions in different talas.</li><li>Idea of creating tihai in different talas</li></ul>			
<b>VII</b>	<b>Recitation</b> <ul style="list-style-type: none"><li>Recitation in higher level by clapping hand as per kriya as mentioned in Dasapran in the ancient text. Theatrical approach must be incorporated.</li></ul>			
<b>VIII</b>	<b>General idea of Desi Taal:</b> General idea of four Desi taals with theka( composed ) and simple compositions (composed).			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Studies.:</b> Class materials from Teachers according to syllabus.				

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 7 <sup>th</sup>	Course: 18 (Practical)	Major Course	Code:MJPk18
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<div>Course Title: Advance Lessons of Pakhawaj-II</div> <div>Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)</div>				
<div>Course outcome:</div> <div>Traditional compositions</div> <div>Idea of less common talas,</div> <div>Making compositions with self effort,</div> <div>Practice of high level Accompaniment,</div> <div>Practice of Upaj.</div> <div>Students will be benefited with all aspects of pakhawaj.</div> <div>**The course is completely based on Indian Knowledge System (IKS)</div>				
Unit	Topic			
I	<b>Traditional compositions in common Talas:</b> Choutaal, Dhamar, Sool laal with advance level, Paran, Chakradar etc.			
II	<b>Less common talas:</b> Practice of Parans, Chakradars, Kamali, Bedam-Tihai, Upajang -tihai in Sikhar taal.			
III	<b>Idea of making compositions:</b> Making parans and chakradars with own creativity in above talas. (at least 4)			
IV	<b>Kamali, Farmaisi,Bedam,Damdar tihai and chakradar:</b> Application of the above in solo and accompaniment.			
V	<b>Practice of Upaj:</b> Practice of playing upaj with laykari sath, laranth etc.while accompanying.			
VI	<b>Knowledge of different forms of songs and accompany with them:</b> Knowledge of different Dhrupad forms and efficiency of singing , at least compositions.			
<div>Pedagogy:</div> <div>One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.</div>				
<div>Suggested :</div>				
<div>Class materials from Teachers according to syllabus.</div>				

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 7 <sup>th</sup>	Course: 19 (Theory)	Major Course	Code:MJPK19
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<div>Course Title: Advance Studies of Pakhawaj-I</div> <div>Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)</div>				
<div>Course outcome:</div> <div>How to accompany in pakhawaj.Contribution of some important texts, Life of some authors, Taal prastar, Comperative study of taal, Taal in some ancient texts..</div> <div>**The course is completely based on Indian Knowledge System (IKS)</div>				
Unit	Topic			
I	<div>Process of Accompaniment of Pakhawaj</div> <div><div><div>Writing theProcess of accompaniment of Pakhawaj with vocal music</div><div>Writing theProcess of accompaniment of Pakhawaj with instrumental music</div></div></div>			
II	<div>General study of the following authors:</div> <div>Matang, Rammatya, Somnath, Pundarik, Ahobal, V.N. Bhatkhande.</div>			
III	<div>Comparative study of taal:</div> <div>Comparative study of two taal and write the similarities and dissimilarities of the following:-</div> <div>Dharmar – Decpchandi; Teora- rupak; choutal -ektaal.</div>			
IV	<div>Taal in ancient text;</div> <div>Knowledge of taal as mentioned in sangit makaranda.Sangeet Ratnakar.</div>			
V	<div>LifeHistory:</div> <div>Keshab ch Mitra, Arjun Sejwal, Jodh Singh , Pandit Sakham, Ghanashyam das.</div>			
VI	Origin and development of Abanadhya badyas from ancient to modern period.			
<div>Pedagogy:</div> <div>Lectures and discussions,</div> <div>Aaudio / video analysis.</div> <div>Assignments and projects.</div> <div>Assessment and evaluation –</div> <div>Written exams, assignments, projects and presentation.</div>				
Suggested Readings				
Name of the book		Author	Publisher	Year
Mridang prabhakar.		Bhagaban Das	Hatras, Lukhnow	1959
Pakhawaj our tableke Gharana our paramparay		Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank		Sangit	Hatras, U.P.	1999
Taal Prakash		Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama		Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash		Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatiriva Sangiter Itihas		Dr. Swami	Sri Ramkrishna Vedanta Math, Kolkata-06	1956



	Pragnanananda Maharaj		
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 7 <sup>th</sup>	Course: 20 (Theory)	Major Course	Code:MJPK20
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<p style="text-align: center;"><b>Course Title: Advance Studies of Pakhawaj-II</b> Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)</p>				
<p><b>Course outcome:</b>Knowledge of Desi Talas, Knowledge about authors. Introduction about a few Old instruments. Rasa in Taalsastra and in Indian music as well. Students will be benefitted from different aspect and they will be able to go ahead firmly.</p> <p style="text-align: center;">** The course is completely based on Indian Knowledge System (IKS)</p>				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Detail Knowledge of Desi Taal:</b> <ul style="list-style-type: none"><li>What is Desi</li><li>Features of Desi Taal</li><li>Number of Desi Taal and the difference of opinions.</li></ul>			
<b>II</b>	<b>Ten salient features of Taal ( Dasapran ):</b> Advance knowledge of Dasapran with special reference to Jati Kala, Laya, Yati, Prastar.			
<b>III</b>	<b>Writing laykaris with mathematical calculation:</b> Writing Laykaris and compositions in all talas of the syllabus.			
<b>IV</b>	<b>Knowledge of the following authors:</b> Saranga dev, Bharat, Narad, Sir Sourindra mohon tagore, Swami pragnanananda.			
<b>V</b>	<b>General introduction about the following instruments:</b> Kartal, Ghanta, Jhanj, Jhallari, Ghatam, Edekka, Mardal			
<b>VI</b>	<b>Rasadbhad in Indian music and its influence in Taal sastra.</b>			
<p><b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.</p>				
<b>Suggested Readings</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>		<b>Year</b>
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow		1959
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai		1984
Taal tarang ank	Sangit	Hatras, U.P.		1999

Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 8 <sup>th</sup>	Course: 21 (Practical)	Major Course	Code:MJPK21
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Advance Lessons of Pakhawaj-III</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> Imparted different uncommon patterns such as laranth Theka prakars in drut,stuti Paran. It will be a achievement in students carrear and they will be able to Adjust themselves everywhere of the music field. **The course is completely based on Indian Knowledge System (IKS)				
Unit	Topic			
I	<b>Solo preparation:</b> <ul style="list-style-type: none"><li>Critical chakradars of chatasra and tisra jati in Choutal, Sooltal.</li></ul>			
II	<b>Non-detail Taal</b> Simple and critical parans, Chakradars in Kumbha taal, pat taal.			
III	<b>Important idea of Pakhawaj:</b> <ul style="list-style-type: none"><li>Ghran ka lappet</li><li>Jhala theka and prakars in drut and ati drut lay.</li></ul>			
IV	<b>Application of laykari:</b> <ul style="list-style-type: none"><li>Idea of apply laykaries in different stages of lay in above talas</li><li>Application in solo</li><li>Application in Accompaniment</li></ul>			
V	<b>Chakradar of different pattern in all talas of the syllabus</b> <ul style="list-style-type: none"><li>Damdar</li><li>Bedam</li><li>Farmaisi</li></ul>			
VI	<b>Stuti-Parans:</b> Saraswati paran, Durga paran.			
VII	<b>Theme and variation:</b> <ul style="list-style-type: none"><li>One composition of theme and variation group in each tala mentioned above.</li></ul>			
VIII	<b>Upaj of advance level</b> <ul style="list-style-type: none"><li>Upajang paran</li><li>Upajang chakradar</li><li>Upajang Tihai (broad)</li><li>Upajang Tihai (short) in each tala mentioned above</li></ul>			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Study:</b>				
<b>Class materials from Teachers .</b>				

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 8 <sup>th</sup>	Course: 22 (Theory)	Major Course	Code:MJPK22
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<div>Course Title: Advance Studies of Pakhawaj-III</div> <div>Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)</div>				
<div>Course outcome: Students will understand about layakari, Knowledge about Theka, Hindusthani as well as Karnataki Taal, Knowledge about ancient Texts, Detail about Marga Talas. Students will be benefited with high level theoretical knowledge. **The course is completely based on Indian Knowledge System (IKS)</div>				
Unit	Topic			
I	<div>Laykari in Tallipi</div> <ul style="list-style-type: none"><li>Writing of critical laykari of the talas prescribed in the syllabus in Bhatkhande notation system – <math>\frac{3}{4}</math>, <math>\frac{5}{4}</math> of the taal prescribed in the syllabus</li></ul>			
II	<div>Details knowledge of Theka</div> <ul style="list-style-type: none"><li>Origin of theka</li><li>Utility of theka</li><li>10 salient fatures of theka as per ancient text</li><li>Rules for formation of theka</li></ul>			
III	<div>Conversion of Hinduthani to Karnataka</div> <ul style="list-style-type: none"><li>Knowledge of conversion of Hinduthani taal to karnatik</li><li>Mathematical process of the conversion</li></ul>			
IV	<div>Advance knowledge of taal</div> <ul style="list-style-type: none"><li>Advance theoretical knowledge of the following taals</li><li>Pancham sawari, Dhamar, Ada-choutal, Laxmi, Sool tal</li><li>Study of the different of opinion about the above talas, what is the reason behind.</li></ul>			
V	<div>Knowledge of the ancient text</div> <ul style="list-style-type: none"><li>Brief knowledge of the following ancient text regarding tala</li><li>Natyasastra-Bharat</li><li>Sangeet-Ratnakar –Sarangader</li><li>Brihadessi – Matanga</li></ul>			
VI	<div>Details of marga taals</div> <ul style="list-style-type: none"><li>Detail knowledge of marga talas</li><li>No of taals, theka (creative)</li><li>Process of making talas</li><li>Nomenclature</li></ul>			
<div>Pedagogy:</div> <div>Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.</div>				

<b>Suggested Readings:</b>			
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank	Sangit	Hatras, U.P.	1999
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 8 <sup>th</sup>	Course: 23 (Practical)	Major Course	Code: MJTB23
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Advance Lessons of Pakhawaj-IV</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> Students will be benefited with uncommon talas, Odd talas, different type of traditional compositions and accompaniment by which they will feel confident in any place with this subject as a soloist or accompanist. All this things incorporate Indian knowledge system (IKS).  **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Solo detail and non detail taal preparation</b> <ul style="list-style-type: none"><li>Comprehensive knowledge of Matta, Rudra taal with Theka, paran, chakradar,</li></ul>			
<b>II</b>	<b>Detail and advance knowledge of choutal, dhamar, Jhaptal with varieties of parans</b> – nauhakka, paral, bahar, sath paran			
<b>III</b>	<b>Practice of rela:</b> Advance level rela of all above mentioned taalas.			
<b>IV</b>	<b>Traditional compositions :</b> <ul style="list-style-type: none"><li>Formaisi talas mentioned above</li><li>Damdar and bedam chakradars of higher level</li></ul>			
<b>V</b>	<b>Talas of odd matras :</b> <b>Brief ideas of the taalas of 8 and 1/2 ( eight and half matra )</b>			
<b>VI</b>	<b>Accompaniment of high level in all talas mentioned above.</b>			
<b>VII</b>	<b>Recitation</b> Recitation of all composition, different laykari, tihai etc by clapping in hand as per kriya mentioned in Daspran.			
<b>VIII</b>	<b>Knowledge of composition of katthak dance</b> <ul style="list-style-type: none"><li>Nrityangi paran</li><li>Chakradar paran</li><li>Salami paran</li></ul>			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested studies:</b>				
<b>Class materials from teacher according to syllabus.</b>				

BPA Degree Honours Course (4 Years Course)				
Year: 4th	Semester: 8 <sup>th</sup>	Course: 24 (Theory)	Major Course	Code:MJPK24
Credit: 4	--	Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Advance Studies of Pakhawaj-IV</b> Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)				
<b>Course outcome:</b> Idiea of writing Essayes in different topics of Pakhawaj as well as Indian music. All this things incorporate Indian knowledge system <b>(IKS)</b> . **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
	<b>Essayes in the following topics:</b>			
<b>I</b>	Taal system of India with special reference to it’s origin and utility			
<b>II</b>	Gurudev Rabindra Tagores views regarding Taal and chanda			
<b>III</b>	Institutional education of Hindusthani classical music as compared with Gharana system			
<b>IV</b>	Place of music in General education			
<b>V</b>	Music appreciation between the performer and the listener			
<b>VI</b>	Intricacies of Gandharba Taal			
<b>VIII</b>	Role of accompaniment in vocal and instrumental music			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested Readings</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>	
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959	
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984	
Taal tarang ank	Sangit	Hatras, U.P.	1999	
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977	
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995	
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986	
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956	
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979	
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968	
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury			



Bharatiya Taaloka satriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnou	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

#### Dictionary & Database:

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications.
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. Not Nul Publications.
- Garg, L.N. (2008). *Sangeetaga Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

#### Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayana, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc.

#### Suggestive Digital Platforms for study Material:

Sl. No.	Digital Platforms	Web Links
1.	ePG-Pathshala	<a href="https://epgp.inflibnet.ac.in/">https://epgp.inflibnet.ac.in/</a>
2.	National Digital Library	<a href="https://ndl.iitkgp.ac.in/">https://ndl.iitkgp.ac.in/</a>
3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

#### **Fourth Year : BPA Honours Course with Research in Pakhawaj**

**Program Specific Outcomes (PSOs):** To enable Jugalbandi and group performances with other Instruments.

Accompaniment in pakhawaj, a very vital part of Pakhawaj.

Idea about creative compositions by the students.

Recitation of all compositions.

Recitation with theatrical approach of all compositions.

Introduction of Desi Taal with Creative theka.

Comperative studies of Taal. Etc..

Semester	Name of Paper	Credits
VII	Advance Lessons of Pakhawaj (Practical) - I	4
	Advance Lessons of Pakhawaj (Practical) - II	4
	Advance Studies of Pakhawaj (Theory) - I	4
	Research Methodology	4
VIII	Advance Lessons of Pakhawaj (Practical) - III	4
	Advance Studies of Pakhawaj (Theory) - II	4
	Dissertation	8
Total Credits		32

BPA Degree Honours with Research Course (4 Years Course)				
Year: 4 <sup>th</sup>	Semester: 7 <sup>th</sup>	Course: 17 (Practical)	Major Course	Code:MJPk17
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Advance Lessons of Pakhawaj-I</b> Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> The course containing solo idea, Advance level compositions, Idea of group performance, Sense of accompaniment, Making Upaj as an important part of Pakhawaj. Creative idea of pakhawaj playing. Idea of Desi Taal. Students will be benefited all aspects to know the pakhawaj properly. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Solo preparation :</b> <ul style="list-style-type: none"><li>• Basant taal, choutal, Dhmar, Jhaptal minimum 4 parans of chatastra and tisra jati, 4 chakradars and advance tihai, sloke paranas- ‘Ganesh paran’ kamali paran</li></ul>			
<b>II</b>	<b>Advance compositions</b> <ul style="list-style-type: none"><li>• Compositions of Atit, akal, anaghat and with uncommon laykari, paral, ekhutti in Choutal.</li><li>• Compositions with ‘Dhumakita’ in Basant taal.</li></ul>			
<b>III</b>	<b>Rabindrik Taal:-</b> In addition Rabindrik Taal-Sasthi, Nabapancha and Ekadosi with theka and short compositions.			
<b>IV</b>	<b>Group performance with other instruments :</b> <ul style="list-style-type: none"><li>• Ability to perform together with Pakhawaj or any other percussion instruments.</li></ul>			
<b>V</b>	<b>Accompaniment in higher level</b> <ul style="list-style-type: none"><li>• Practice of accompaniment in advance level common talas( within syllabus) with vocal.</li><li>• Practice of accompaniment in higher level uncommon talas( within syllabus) with vocal.</li></ul>			
<b>VI</b>	<b>Creative compositions</b> <ul style="list-style-type: none"><li>• Idea of creating compositions in different talas.</li><li>• Idea of creating tihai in different tala.</li></ul>			
<b>VII</b>	<b>Recitation</b> <ul style="list-style-type: none"><li>• Recitation in higher level by clapping hand as per kriya as mentioned in Dasapran in the ancient text. Theatrical approach must be incorporated.</li></ul>			
<b>VIII</b>	<b>General idea of Desi Taal:</b> General idea of four Desi taals with theka( self created ) and simple compositions (self created).			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Studies.:</b> Class materials from Teachers according to syllabus.				

BPA Degree Honours with Research Course (4 Years Course)				
Year: 4th	Semester: 7 <sup>th</sup>	Course: 18 (Practical)	Major Course	Code:MJPk18
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
Course Title: Stage Performance-II				
<b>Course Outcome:</b> <ul style="list-style-type: none"> <li>• Practice of stage demonstration for better performance in future.</li> <li>• Practice of stage demonstration as per examiners choice.</li> <li>• Demonstration solo and accompaniment both.</li> </ul>				
Stage performance of 25 minutes duration in any tala from the syllabus. Students may select any 2 talas from the syllabus or one, whatever he likes. Must play with nagma. Without nagma performance will not be allowed.				
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested study:</b>				
<b>Class materials from Classteacher according to syllabus.</b>				

BPA Degree Honours with Research Course (4 Years Course)				
Year: 3rd	Semester: 7 <sup>th</sup>	Course: 19 (Theory)	Major Course	Code:MJPK19
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<div>Course Title: Advance Studies of Pakhawaj-I</div> <div>Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)</div>				
<div>Course outcome:</div> <div>How to accompany in pakhawaj.Contribution of some important texts, Life of some authors, Taal prastar, Comperative study of taal,Taal in some ancient texts..</div> <div>**The course is completely based on Indian Knowledge System (IKS)</div>				
Unit	Topic			
I	<div>Process of Accompaniment of Pakhawaj</div> <div><div><div>Writing theProcess of accompaniment of Pakhawaj with vocal music</div><div>Writing theProcess of accompaniment of Pakhawaj with instrumental music</div></div></div>			
II	<div>General study of the following authors:</div> <div>Matang, Rammatya, Somnath, Pundarik, Ahobal, V.N. Bhatkhande.</div>			
III	<div>Comparative study of taal:</div> <div>Comparative study of two taal and write the similarities and dissimilarities of the following:-</div> <div>Dharmar – Decpchandi; Teora- rupak; choutal -ektaal.</div>			
IV	<div>Taal in ancient text;</div> <div>Knowledge of taal as mentioned in sangit makaranda.</div>			
V	<div>LifeHistory:</div> <div>Keshab ch Mitra, Arjun Sejwal, Jodh Singh,Pandit Sakharam,Ghanashyam das.</div>			
VI	<div>Prastar Kriya ( Bol prastar):</div> <div>Knowledge of Bol Prastar,i.e creating prastar with a given no. of bols by mathematical process.</div>			
<div>Pedagogy:</div> <div>Lectures and discussions,</div> <div>Aaudio / video analysis.</div> <div>Assignments and projects.</div> <div>Assessment and evaluation –</div> <div>Written exams, assignments, projects and presentation.</div>				
Suggested Readings				
Name of the book	Author	Publisher		Year
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow		1959
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai		1984
Taal tarang ank	Sangit	Hatras, U.P.		1999
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.		1977
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata		1995
Taal tatwer Kramabikash	Dr. Mriganka S.	Farma KLM Pvt. Ltd., Kolkata		1986

	Chakraborty		
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

<b>BPA Degree Honours with Research Course (4 Years Course)</b>				
Year: 4th	Semester: 7 <sup>th</sup>	Course: 20 (Theory)	Major Course	Code:RPPK01
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj (Research Methodology)</b>				
<b>Course outcome: The students at the completion of the-</b> Course will be able to: Comprehend the nature and process of undertaking research in performing Arts. Under stand different methods of research in Performing arts. Learn research methodology ,method of techniques,data collection, writing articles ,pre- Paring research report in the field of Performing Arts. Knowing code of ethics in conducting research. Utilize computer applications and ICT in the Performing arts.				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Concept of Research in Performing Arts</b> <ul style="list-style-type: none"> <li>• Definition, Objective and Motivation in Research</li> <li>• Characteristics and Criteria of Good Research</li> <li>• Qualities of a Researcher and an ideal Research Supervisor</li> <li>• Most substantial problems faced by students in research</li> </ul>			
<b>II</b>	<b>Types of Research in Performing Arts</b> <ul style="list-style-type: none"> <li>• Basic Research vs. Applied Research</li> <li>• Qualitative Research vs. Quantitative Research</li> <li>• Conceptual vs. Empirical Research</li> <li>• Historical Research, survey research, case study, documentary analysis, comparative research, analytical research, experimental research, interdisciplinary research.</li> </ul>			
<b>III</b>	<b>Research process</b> <ul style="list-style-type: none"> <li>• Formulation of a research problem</li> <li>• Reviewing the literature</li> <li>• Formulation of objectives</li> <li>• Preparing the research design</li> <li>• Hypothesis</li> <li>• Data collection</li> <li>• Analysis of data</li> <li>• Interpretation</li> <li>• Drawing conclusions</li> <li>• Writing a research report</li> </ul>			
<b>IV</b>	<b>Research tools and Techniques</b> The questionnarire, Opinionnarire, Recording Devices, Photography, Population, Sampling, Variables, Interview, Citation, Bibliography, Reference, Annotation, Quotation, Footnotes and Endnotes and Acknowledgement			
<b>V</b>	<b>ICT in Research</b> Shodh ganga, shodh gangotri, E-vidwan, Google sholar, National Digital Library, E-PG Pathashala, Swayam, Online Journals, Research Gate & Academia, Plagiarism softwar, Zotero: Your personal Library cum referencing, Computer Applications (MS Word, PPT etc.)			

**Pedagogy:**

Lectures and discussions,

Audio / video analysis.

Assignments and projects.

Assessment and evaluation –

Written exams, assignments, projects and presentation.

**Suggested Readings :**

- Ahmad, N.P. (2002). Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors.
- Goutam, R. (2002). Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers.
- Kothari, C.R. (2004). Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers.
- Mehta, R. C., (1994). Com. “Directory of Doctoral Thesis in Music”. Vol. 24. Bombay & Baroda: Indian Musicological Society.
- Mehta, R.C. (1995). Ed. Music Research: Perspectives and Prospects – Reference Indian Music. Bombay & Baroda: Indian Musicological Society.
- Sangeet Patrika (Shodhank), January – February 1990.
- Verma, A.K. (2017) Research Methodology in Indian Music, Aayu Publications, New Delhi.
- Verma, A.K. (2021). Collection of Research Titles in Indian Music (e-book), Not Nul Publication.



BPA Degree Honours Course with Research (4 Years Course)				
Year: 4th	Semester: 8 <sup>th</sup>	Course: 21 (Practical)	Major Course	Code:MJP21
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Advance Lessons of Pakhawaj-III</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> Imparted different uncommon patterns such as laranth Theka prakars in drut,stuti, and more over some desi taals It will be a achievement in students carrear and they will be able to Adjust themselves everywhere of the music field. **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Solo preparation:</b> <ul style="list-style-type: none"><li>Critical chakradars of chatasra and tisra jati in Choutal,Sooltal.</li></ul>			
<b>II</b>	<b>Non-detail Taal</b> Simple and critical parans,Chakradars in Kumbha taal, pat taal.			
<b>III</b>	<b>Important idea of Pakhawaj:</b> <ul style="list-style-type: none"><li>Ghran ka lappet</li><li>Jhala theka and prakars in drut and ati drut lay.</li></ul>			
<b>IV</b>	<b>Application of laykari:</b> <ul style="list-style-type: none"><li>Idea of apply laykaries in different stages of lay in above talas</li><li>Application in solo</li><li>Application in Accompaniment</li></ul>			
<b>V</b>	<b>Chakradar of different pattern in all talas of the syllabus</b> <ul style="list-style-type: none"><li>Damdar</li><li>Bedam</li><li>Farmaisi</li></ul>			
<b>VI</b>	<b>Stuti-Parans:</b> Saraswati paran, Durga paran.			
<b>VII</b>	<b>Theme and variation:</b> <ul style="list-style-type: none"><li>One composition of theme and variation group in each tala mentioned above.</li></ul>			
<b>VIII</b>	<b>Upaj of advance level</b> <ul style="list-style-type: none"><li>Upajang paran</li><li>Upajang chakradar</li><li>Upajang Tihai (broad)</li><li>Upajang Tihai (short) in each tala mentioned above</li></ul>			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Study:</b>				
<b>Class materials from Teachers</b> as well.				

BPA Degree Honours Course with Research (4 Years Course)				
Year: 4 <sup>th</sup>	Semester: 8 <sup>th</sup>	Course: 22 (Theory)	Major Course	Code:MJPK22
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<p style="text-align: center;"><b>Course Title: Advance Studies of Pakhawaj-II</b></p> <p style="text-align: center;">Knowledge of theoretical aspects as well as traditional and historical background of the instrument incorporating Indian Knowledge System (IKS)</p>				
<p><b>Course outcome:</b> Students will understand about layakari, Knowledge about Theka, Hindusthani as well as Karnataki Taal, Knowledge about ancient Texts, Detail about Marga Talas. Students will be benefited with high level theoretical knowledge. **The course is completely based on Indian Knowledge System (IKS)</p>				
Unit	Topic			
I	<b>Laykari in Tallipi</b> <ul style="list-style-type: none"><li>Writing of critical laykari of the talas prescribed in the syllabus in Bhatkhande notation system – <math>\frac{3}{4}</math>, <math>\frac{5}{4}</math> of the taal prescribed in the syllabus</li></ul>			
II	<b>Details knowledge of Theka</b> <ul style="list-style-type: none"><li>Origin of theka</li><li>Utility of theka</li><li>10 salient features of theka as per ancient text</li><li>Rules for formation of theka</li></ul>			
III	<b>Conversion of Hinduthani to Karnataka</b> <ul style="list-style-type: none"><li>Knowledge of conversion of Hinduthani taal to karnatik</li><li>Mathematical process of the conversion</li></ul>			
IV	<b>Advance knowledge of taal</b> <ul style="list-style-type: none"><li>Advance theoretical knowledge of the following taals</li><li>Pancham sawari, Dhamar, Ada-choutal, Laxmi, Sool tal</li><li>Study of the different of opinion about the above talas, what is the reason behind.</li></ul>			
V	<b>Knowledge of the ancient text</b> <ul style="list-style-type: none"><li>Brief knowledge of the following ancient text regarding tala</li><li>Natyasastra-Bharat</li><li>Sangeet-Ratnakar –Sarangader</li><li>Brihadessi – Matanga</li><li>Dattilam – Dattil</li></ul>			
VI	<b>Details of marga taals</b> <ul style="list-style-type: none"><li>Detail knowledge of marga talas</li><li>No of taals, theka (creative)</li><li>Process of making talas</li><li>Nomenclature</li></ul>			
<p><b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.</p>				

<b>Suggested Readings:</b>			
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984
Taal tarang ank	Sangit	Hatras, U.P.	1999
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

BPA Degree Honours with Research Course (4 Years Course)				
Year: 4 <sup>th</sup>	Semester: 8 <sup>th</sup>	Course: 23 (Dissertation)	Major Course	Code: RPPK02
Credit: 8		Max. Marks: 200 (160+40)	Passing Marks: 40%	Internal Marks: 20%
Course Title: Pakhawaj ( Dissertation)				
<p><b>Course outcome:</b> The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"> <li>Identify and investigate a research problem</li> <li>Mature and independent thinking in the concerned field</li> <li>Understand the interdisciplinary or multidisciplinary approaches of subject</li> <li>Contribute in the existing body of knowledge</li> <li>Get better employment opportunity</li> </ul>				
<ul style="list-style-type: none"> <li>This paper will be devoted to seminar presentation, preparation and project / dissertation submission. The project work / dissertation will be on a topic in the disciplinary program of study or it may be on an interdisciplinary / multidisciplinary topic.</li> <li>The research outcomes of the project work may be published in a peer-reviewed journal or may be presented at a conference / seminar.</li> </ul>				

#### Dictionary & Database:

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications.
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. Not Nul Publications.
- Garg, L.N. (2008). *Sangeetagya Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

#### Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc.

#### Suggestive Digital Platforms for study Material:

Sl. No.	Digital Platforms	Web Links
1.	ePG-Pathshala	<a href="https://epgp.inflibnet.ac.in/">https://epgp.inflibnet.ac.in/</a>
2.	National Digital Library	<a href="https://ndl.iitkgp.ac.in/">https://ndl.iitkgp.ac.in/</a>
3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

# **MINOR COURSES**

## **( Based on IKS )**

## **BPA Program in Pakhawaj**

**Program Outcomes (POs):** BPA four year Graduation Program in Pakhawaj is designed to prepare students for careers in Teaching and stage performance in related fields.

The course emphasizes a combination of Theory and practical application necessary for successful employment at primary and secondary standard/training centres.

### **First Year : BPA Certificate Course**

**Program Specific Outcomes (PSOs):** To gain primary knowledge about the practical and theoretical aspects of pakhawaj.

To understand the structure of Pakhawaj and its history, notation system, technical definitions etc.

To practice techniques of sound productions, recitation, basic structure of Talas etc.

Students will enable to perform and teach in initial level.

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>I</b>	Pakhawaj Practical - I	4
<b>II</b>	Pakhawaj Practical - II	4
	<b>Total Credits</b>	<b>08</b>

BPA Certificate (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 1 <sup>st</sup>	Course: 01 (Practical)	Minor Course	Code: MNPK01
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-I</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding sitting position as well as nikas of varnas.</li><li>• Knowledge of Choutal and Dhamar as basic idea of solo and accompaniment.</li><li>• Recitation of tala, Tali khali etc.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Sitting position and correct posture of Pakhawaj playing:</b> Sitting position and correct posture of Pakhawaj.			
<b>II</b>	<b>Tunning method:</b> Tunning of Pakhawaj properly. Method of tunning, knowledge of Swaras. Knowledge of scales.			
<b>III</b>	<b>Nikas of Principal varnas:</b> <ul style="list-style-type: none"><li>• Nikas of Principal varna (syllables) of Pakhawaj and practice of Bols related to principal varnas.</li><li>• Knowledge of other varnas introduced afterword.</li></ul>			
<b>IV</b>	<b>Theka prakar and Bandish:</b> Idea of Theka prakars and simple parans in Choutal Recitation of Tala theka and simple prakars in Dhamar.			
<b>V</b>	<b>Recitation:</b> Theka, prakar and parans by clapping in hand			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings: Materials from Teachers.</b>				

BPA Certificate (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 2 <sup>nd</sup>	Course: 02 (Practical)	Minor Course	Code: MNPK02
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-II</b> Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>Practice of parans and chakradars.</li><li>Idea of non-detail talas</li><li>Ability to play Slok-Paran</li><li>Ability to recite Talas and Bols.</li><li>All the above will help the students to play solo and accompaniment as well.</li></ul> <b>**The course is completely based on Indian Knowledge System (IKS)</b>				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Practice of Compositions:</b> Practice of big Parans, chakradars, upajanga-paran, gat- paran in choutal.			
<b>II</b>	<b>Non detail Tala:</b> <ul style="list-style-type: none"><li>Practice of non-detail tala –</li><li>Dhamar, sool tool with paran, chkradar and tihais.</li><li>Tisrajati paran in choutal.</li></ul>			
<b>III</b>	<b>Bol-paran (traditional):</b> Ability to play Bol-paran (at least two) in any taal of the syllabus.			
<b>IV</b>	<b>Recitation</b> Recitation with stagy appearance. Ability to recite talas and bols by clapping in hands with theatrical approach .			
<b>V</b>	<b>Accompaniment:</b> General idea of accomp-with vocal (dhrupad).			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings: Materials from Teachers.</b>				



## Second Year : BPA Diploma Course

### Program Specific Outcomes (PSOs):

To impart knowledge about Solo performances on stage with Nagma.

To develop skill in different item and ability to perform.

Knowledge about Gharanas and repertoires of Pakhawaj.

Knowledge of various music Instruments.

Taal system of Pakhawaj.

Knowledge of Laykary and their application in Pakhawaj.

Different type of Notation system and practice of writing

Semester	Name of Paper	Credits
III	Pakhawaj Practical - III	4
IV	Pakhawaj Theory - I	4
	<b>Total Credits</b>	<b>08</b>

BPA Diploma (2 Years Course)				
Year: 2nd	Semester: 3 <sup>rd</sup>	Course: 03 (Practical)	Minor Course	Code: MNPK03
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-III</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course Outcome:</b> <ul style="list-style-type: none"><li>• Study of different talas and compositions.</li><li>• Idea of different kind of tihais and making the same.</li><li>• Knowledge of upaj</li><li>• Other tala idea.</li><li>• Recitation.</li></ul> <b>**The course is completely based on Indian Knowledge System (IKS)</b>				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Study of talas as solo and accompaniment preparation :</b> Advance study of choutal, sool taal with paran, Chakradar, Bol parans. Brief idea about Jhaptal and Teora with simple compositions.			
<b>II</b>	<b>Different kind of tihai :</b> Idea of different kind of Tihai, Chakradar Tihai and making process of the same.			
<b>III</b>	<b>Knowledge of Upaj as the basic idea of Pakhawaj:</b> Idea of upaj in solo and accompaniment as a very important part of Pakhawaj. General idea of upaj with different stage of laya.			
<b>IV</b>	<b>Knowledge of Talas other than sastriya talas:</b> Tagore’s talas-Jhampak, Rupakra, nabatal, (only accompaniment).			
<b>V</b>	<b>Recitation with proper articulation and stagy appearance:</b> <ul style="list-style-type: none"><li>• Recitation of all above talas theka and compositions with proper articulation.</li><li>• Recitation with theatrical approach.</li></ul>			
<b>VI</b>	<b>Laykari application:</b> Laykari (Aad, Kuad) in all talas of the syllabus..			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested:</b> Materials from Teachers.				

BPA Diploma (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 4 <sup>th</sup>	Course: 04 (Theory)	Minor Course	Code: MNPK04
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Theory-I</b> Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding of the structural knowledge of Pakhawaj and their description.</li><li>• Knowledge of history of Pakhawaj.</li><li>• Sound production knowledge and writing systematically.</li><li>• Definitions.</li></ul> <b>**The course is completely based on Indian Knowledge System (IKS)</b>				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Structure of Pakhawaj:</b> <ul style="list-style-type: none"><li>• Knowledge of various parts of Pakhawaj with sketch.</li><li>• Description of different parts of the instrument with their functions and Maintainance of Pakhawaj.</li></ul>			
<b>II</b>	<b>History of Pakhawaj:</b> <ul style="list-style-type: none"><li>• Origin and development of Pakhawaj</li><li>• Different opinion about it's nomenclature.</li></ul>			
<b>III</b>	<b>Sound production:</b> <ul style="list-style-type: none"><li>• Knowledge of principal varnas and their production process in the Pakhawaj.</li></ul>			
<b>IV</b>	<b>Technical definition:</b> <ul style="list-style-type: none"><li>• Definitions of the following :- Sangeet, Taal, lay, matra, bivag, sam, khali, abartan, theka.</li></ul>			
<b>V</b>	<b>Life History:</b> <b>Kudau singh, Lala Bhavani Prasad, Durlav Bhattacharya, Parbat singh.</b>			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested Readings</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>	
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959	
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984	
Taal tarang ank	Sangit	Hatras, U.P.	1999	
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977	
Mridang parikrama	Swapan Kr. Ghosh	S M Publisher, Kolkata	1995	

Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

**Dictionary & Database:**

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications.
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. Not Nul Publications.
- Garg, L.N. (2008). *Sangeetagya Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc.

**Suggestive Digital Platforms for study Material:**

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3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

### **Third Year : BPA Degree Course**

**Program Specific Outcomes (PSOs):**To enable students to perform advance Talas in Pakhawaj.

To enable students to perform different kind of compositions, Advance tihais, Upaj.  
A very important item of Pakhawaj, Upaj. Emphasizing on it is a focal point.

Advance Theoretical knowledge  
knowledge about jati

knowledge about terminologies.  
Knowledge about eminent Musicians etc.

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>V</b>	Pakhawaj Practical - V	4
<b>VI</b>	Pakhawaj Practical - VI	4
	<b>Total Credits</b>	<b>08</b>

BPA Degree Course (3 Year Course)				
Year: 3 <sup>rd</sup>	Semester: 5 <sup>th</sup>	Course: 05 (Practical)	Minor Course	Code: MNPK05
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-V</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding sitting position as well as nikas of varvs.</li><li>• Knowledge of Choutal and Dhamar as basic idea of solo and accompaniment.</li><li>• Recitation tala, Tali khali etc.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Sitting position and correct posture of Pakhawaj playing:</b> Sitting position and correct posture of Pakhawaj.			
<b>II</b>	<b>Tunning method:</b> Tunning of Pakhawaj properly. Method of tunning, knowledge of Swaras. Knowledge of scales.			
<b>III</b>	<b>Nikas of Principal varnas:</b> <ul style="list-style-type: none"><li>• Nikas of Principal varna (syllables) of Pakhawaj and practice of Bols related to principal varnas.</li><li>• Knowledge of other varnas introduced afterword.</li></ul>			
<b>IV</b>	<b>Theka prakar and Bandish:</b> Idea of Theka prakars and simple parans in Choutal Recitation of Tala theka and simple prakars in Dhamar.			
<b>V</b>	<b>Recitation:</b> Theka, prakar and parans by clapping in hand			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings: Materials from Teachers.</b>				

BPA Degree Course (3 Year Course)				
Year: 3 <sup>rd</sup>	Semester: 6 <sup>th</sup>	Course: 06 (Practical)	Minor Course	Code: MNPK06
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-VI</b> Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>Practice of parans and chakradars.</li><li>Idea of non-detail talas</li><li>Ability to play Slok-Paran</li><li>Ability to recite Talas and Bols.</li><li>All the above will help the students to play solo and accompaniment as well.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Practice of Compositions:</b> <b>Practice of big Parans, chakradars, upajanga-paran, gat- paran in choutal.</b>			
<b>II</b>	<b>Non detail Tala:</b> <ul style="list-style-type: none"><li>Practice of non-detail tala –</li><li>Dhamar, sool tool with paran, churadar and tihair.</li><li>Tisrajati paran in choutal.</li></ul>			
<b>III</b>	<b>Bol-paran (traditional):</b> Ability to play Slok-paran (at least two) in any taal of the syllabus.			
<b>IV</b>	<b>Recitation</b> Recitation with stagy appearance. Ability to recite talas and bols by clapping in hands with theatrical approach .			
<b>V</b>	<b>Accompaniment:</b> General idea of accomp-with vocal (dhrupad).			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested:</b> Materials from Teachers.				



### **Four Year : BPA Hons. Degree Course**

**Program Specific Outcomes (PSOs):** To enable Jugalbandi and group performances with other Instruments.

Accompaniment in pakhawaj, a very vital part of Pakhawaj.

Idea about creative compositions by the students.

Recitation of all compositions.

Recitation with theatrical approach of all compositions.

Introduction of Desi Taal with Creative theka.

Comperative studies of Taal. Etc..

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>VII</b>	Pakhawaj Practical - VII	4
<b>VIII</b>	Pakhawaj Theory - II	4
	<b>Total Credits</b>	<b>08</b>

BPA Degree Course (4 Years Course)				
Year: 4 <sup>th</sup>	Semester: 7 <sup>th</sup>	Course: 07 (Practical)	Minor Course	Code: MNPK07
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-VII</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course Outcome:</b> <ul style="list-style-type: none"><li>• Study of different talas and compositions.</li><li>• Idea of different kind of tihais and making the same.</li><li>• Knowledge of upaj</li><li>• Other tala idea.</li><li>• Recitation.</li></ul> <p><b>**The course is completely based on Indian Knowledge System (IKS)</b></p>				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Study of talas as solo and accompaniment preparation :</b> Advance study of choutal, sool taal with paran, Chakradar, Bol parans. Brief idea about Jhaptal and Teora with simple compositions.			
<b>II</b>	<b>Different kind of tihai :</b> Idea of different kind of Tihai, Chakradar Tihai and making process of the same.			
<b>III</b>	<b>Knowledge of Upaj as the basic idea of Pakhawaj:</b> Idea of upaj in solo and accompaniment as a very important part of Pakhawaj. General idea of upaj with different stage of laya.			
<b>IV</b>	<b>Knowledge of Talas other than sastriya talas:</b> Tagore’s talas- Jhampak, Rupakra, nabatal, (only accompaniment).			
<b>V</b>	<b>Recitation with proper articulation and stagy appearance:</b> <ul style="list-style-type: none"><li>• Recitation of all above talas theka and compositions with proper articulation.</li><li>• Recitation with theatrical approach.</li></ul>			
<b>VI</b>	<b>Laykari application:</b> Laykari (Aad,Kuad) in all talas of the syllabus..			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested : Materials from Teachers.</b>				

BPA Diploma (4 Years Course)				
Year: 4 <sup>th</sup>	Semester: 8 <sup>th</sup>	Course: 08 (Theory)	Minor Course	Code: MNPK08
Credit: 4		Max. Marks: 100 (80+20)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Theory-II</b> Historical approach to the subject along with theoretical knowledge which incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding of the structural knowledge of Pakhawaj and their description.</li><li>• Knowledge of history of Pakhawaj.</li><li>• Sound production knowledge and writing systematically.</li><li>• Definitions.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Structure of Pakhawaj:</b> <ul style="list-style-type: none"><li>• Knowledge of various parts of Pakhawaj with sketch.</li><li>• Description of different parts of the instrument with their functions and Maintainance of Pakhawaj.</li></ul>			
<b>II</b>	<b>History of Pakhawaj:</b> <ul style="list-style-type: none"><li>• Origin and development of Pakhawaj</li><li>• Different opinion about it’s nomenclature.</li></ul>			
<b>III</b>	<b>Sound production:</b> <ul style="list-style-type: none"><li>• Knowledge of principal varnas and their production process in the Pakhawaj.</li></ul>			
<b>IV</b>	<b>Technical definition:</b> <ul style="list-style-type: none"><li>• Definitions of the following :- Sangeet, Taal, lay, matra, bivag, sam, khali, abartan, theka.</li></ul>			
<b>V</b>	<b>Life History:</b> <b>Kadau Singh, Bhavani Prasad,Durlabh Bhattacharya, Parbat Singh.</b>			
<b>Pedagogy:</b> Lectures and discussions, Aaudio / video analysis. Assignments and projects. Assessment and evaluation – Written exams, assignments, projects and presentation.				
<b>Suggested Readings</b>				
<b>Name of the book</b>	<b>Author</b>	<b>Publisher</b>	<b>Year</b>	
Mridang prabhakar.	Bhagaban Das	Hatras, Lukhnow	1959	
Pakhawaj our tableke Gharana our paramparay	Dr. Aban Mistry	K.K.S. Jijina Swarsadhana Samiti, Mumbai	1984	
Taal tarang ank	Sangit	Hatras, U.P.	1999	
Taal Prakash	Bhagabat S. Sharma	Sangit Karyalay, Hatras, U.P.	1977	
Mridang parikrama	Swapan Kr.	S M Publisher, Kolkata	1995	

	Ghosh		
Taal tatwer Kramabikash	Dr. Mriganka S. Chakraborty	Farma KLM Pvt. Ltd., Kolkata	1986
Bharatriya Sangiter Itihas	Dr. Swami Pragnanananda Maharaj	Sri Ramkrishna Vedanta Math, Kolkata-06	1956
Sangit Ratnakar	Sures ch. Bandopadhyay.	RBU,Kolkata	1979
Mridang Sagar	Ghanashyam Das Pakhawaji	Nathdwara, Rajasthan	1968
Bharatiya Sangit Kosh	Bimalakanta Roy Chowdhury		
Bharatiya Taaloka sastriya bibechn	Dr. Arun kr. Sen	M.P. Hindi Granth Academy, Bhupal	1976
Talprakash	Bhagatsaran Sarma	Hatras,Lukhnow	1996
Musical instruments of India	Dr. B.C. Deba	National Book Trust, New Delhi	
Taal Abhidhan	Manas Dasgupta	Mamata Dasgupta	1995
Taal Kosh	Giris ch. Sribastav.	Ruby prakasan,Allahabad	1996

**Dictionary & Database:**

- Bandopadhyaya, S. (1985). *Sangeet Bhashya: Terminology of Music Terms*. Delhi: B.R. Publishing Corporation.
- Choudhury, V.R. (2003). *Bhartiya Sangeet Kosh*. Vani Prakashan.
- Khanna, J.S. (1991). *Sangeet ki Paribhashik Shabdavali*. Chandigarh: Abhishek Publications.
- Srivastava, G.C., (1996) (2017). *Tala Kosh*. Allahabad: Rubi Prakashan.
- Verma, A.K. (2012). *Antarman Ka Sangeet*. New Delhi: Kanishka Publications.
- Verma, A.K. (2021). *A Collection of Research Titles in Indian Music*. Not Nul Publications.
- Garg, L.N. (2008). *Sangeetagya Janma Mrityu Kosh*. Uttar Pradesh: Sangeet Karyalaya, Hathras.

**Journals:**

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e-Journal, etc.

**Suggestive Digital Platforms for study Material:**

Sl. No.	Digital Platforms	Web Links
1.	ePG-Pathshala	<a href="https://epgp.inflibnet.ac.in/">https://epgp.inflibnet.ac.in/</a>
2.	National Digital Library	<a href="https://ndl.iitkgp.ac.in/">https://ndl.iitkgp.ac.in/</a>
3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

**MULTI-DISCIPLINARY  
COURSE  
(Based on IKS)**

### **Multi-Disciplinary BPA Program in Pakhawaj**

#### **Program Outcomes (POs):**

- BPA four-year graduation program in Pakhawaj is designed to prepare students for careers in Teaching, Stage Performance and related fields.
- The course emphasizes practical application necessary for successful employment at Primary and Secondary Standards schools/training centers.
- The present course attempts to prepare the Pakhawaj teachers cum performer to interact or accompany meaningfully with the other streams of music.
- Course prepares skilled Pakhawaj Professionals for the field of the music industry and primary and secondary standards school education.
- It develops a theoretical understanding of the art of Pakhawaj playing and its application on the field.

#### **Program-Specific Outcomes (PSOs) of 3 Semesters Multi-Disciplinary BPA Program:**

Students will understand about pakhawaj in all aspects. Nikas of varnas, Different compositions, laykaries, Recitations and all other things required for a pakhawaj player.

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>I</b>	Pakhawaj Practical - I	3
<b>II</b>	Pakhawaj Practical - II	3
<b>III</b>	Pakhawaj Practical - III	3
	<b>Total Credits</b>	<b>09</b>

BPA Certificate Course (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 1 <sup>st</sup>	Course: 01 (Practical)	Multi- Disciplinary Course	Code: MDPK01
Credit: 3		Max. Marks: 75 (60+15)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-I</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Understanding sitting position as well as nikas of varvs.</li><li>• Knowledge of Choutal and Dhamar as basic idea of solo and accompaniment.</li><li>• Recitation tala, Tali khali etc.</li></ul> <b>**The course is completely based on Indian Knowledge System (IKS)</b>				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Sitting position and correct posture of Pakhawaj playing:</b> Sitting position and correct posture of Pakhawaj.			
<b>II</b>	<b>Tunning method:</b> Tunning of Pakhawaj properly. Method of tunning, knowledge of Swaras. Knowledge of scales.			
<b>III</b>	<b>Nikas of Principal varnas:</b> <ul style="list-style-type: none"><li>• Nikas of Principal varna (syllables) of Pakhawaj and practice of Bols related to principal varnas.</li><li>• Knowledge of other varnas introduced afterword.</li></ul>			
<b>IV</b>	<b>Theka prakar and Bandish:</b> Idea of Theka prakars and simple parans in Choutal Recitation of Tala theka and simple prakars in Dhamar.			
<b>V</b>	<b>Recitation:</b> Theka, prakar and parans by clapping in hand <ul style="list-style-type: none"><li>•</li></ul>			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings: Materials from Teachers.</b>				



BPA Certificate Course (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 2 <sup>nd</sup>	Course: 02 (Practical)	Multi- Disciplinary Course	Code: MDPK02
Credit: 3		Max. Marks: 75 (60+15)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-II</b> Traditional repertoires, genres specialty and application relevant to Indian Knowledge System (IKS)				
<b>Course outcome:</b> <ul style="list-style-type: none"><li>• Practice of parans and chakradars.</li><li>• Idea of non-detail talas</li><li>• Ability to play Slok-Paran</li><li>• Ability to recite Talas and Bols.</li><li>• All the above will help the students to play solo and accompaniment as well.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Practice of Compositions:</b> Practice of big Parans, chakradars, upajanga-paran, gat- paran in choutal.			
<b>II</b>	<b>Non detail Tala:</b> <ul style="list-style-type: none"><li>• Practice of non-detail tala –</li><li>• Dhamar, sool tool with paran, churadar and tihair.</li><li>• Tisrajati paran in choutal.</li></ul>			
<b>III</b>	<b>Bol-paran (traditional):</b> Ability to play Slok-paran (at least two) in any taal of the syllabus.			
<b>IV</b>	<b>Recitation</b> Recitation with stagy appearance. Ability to recite talas and bols by clapping in hands with theatrical approach.			
<b>V</b>	<b>Accompaniment:</b> General idea of accomp-with vocal (dhrupad).			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings: Materials from teachers.</b>				

BPA Diploma Course (2 Years Course)				
Year: 2 <sup>nd</sup>	Semester: 3 <sup>rd</sup>	Course: 03 (Practical)	Multi- Disciplinary Course	Code: MDPK03
Credit: 3		Max. Marks: 75 (60+15)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Pakhawaj Practical-III</b> Traditional approach to improvisation, repertoires and methodical application significant to Indian Knowledge System (IKS)				
<b>Course Outcome:</b> <ul style="list-style-type: none"><li>• Study of different talas and compositions.</li><li>• Idea of different kind of tihais and making the same.</li><li>• Knowledge of upaj</li><li>• Other tala idea.</li><li>• Recitation.</li></ul> **The course is completely based on Indian Knowledge System (IKS)				
<b>Unit</b>	<b>Topic</b>			
<b>I</b>	<b>Study of talas as solo and accompaniment preparation :</b> Advance study of choutal, sool taal with paran, Chakradar, Bol parans. Brief idea about Jhaptal and Teora with simple compositions.			
<b>II</b>	<b>Different kind of tihai :</b> Idea of different kind of Tihai, Chakradar Tihai and making process of the same.			
<b>III</b>	<b>Knowledge of Upaj as the basic idea of Pakhawaj:</b> Idea of upaj in solo and accompaniment as a very important part of Pakhawaj. General idea of upaj with different stage of laya.			
<b>IV</b>	<b>Knowledge of Talas other than sastriya talas:</b> Tagore’s talas-Jhampak, Rupakra, nabatal, (only accompaniment).			
<b>V</b>	<b>Recitation with proper articulation and stagy appearance:</b> <ul style="list-style-type: none"><li>• Recitation of all above talas theka and compositions with proper articulation.</li><li>• Recitation with theatrical approach.</li></ul>			
<b>VI</b>	<b>Laykari application:</b> Laykari (Aad, Kuad) in all talas of the syllabus..			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings:</b> Materials from Teachers.				

**Dictionary & Database:**

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3.	e-Gyan Kosh	<a href="https://egyankosh.ac.in/">https://egyankosh.ac.in/</a>
4.	Swayam Portal	<a href="https://swayam.gov.in/">https://swayam.gov.in/</a>
5.	Swayam Prabha Channel	<a href="https://www.swayamprabha.gov.in/">https://www.swayamprabha.gov.in/</a>
6.	Shodh Ganga	<a href="https://shodhganga.inflibnet.ac.in/">https://shodhganga.inflibnet.ac.in/</a>
7.	Shodh Gangotri	<a href="https://shodhgangotri.inflibnet.ac.in/">https://shodhgangotri.inflibnet.ac.in/</a>
8.	NCERT Official You Tube Channel	<a href="https://www.youtube.com/@NCERTOFFICIAL/videos">https://www.youtube.com/@NCERTOFFICIAL/videos</a>

**SKILL ENHANCEMENT  
COURSE  
(Based on IKS)**

### **Skill Enhancement Course : BPA Program in Pakhawaj**

#### **Program Outcomes (POs):**

- BPA four-year graduation program in Pakhawaj is designed to prepare students for careers in Teaching, Stage Performance and related fields.
- The course emphasizes practical application necessary for successful employment at Primary and Secondary Standards schools/training centers.

#### **Program-Specific Outcomes (PSOs) of 3 Semesters Skill Enhancement BPA Program:**

At the end of the program following outcomes are expected from students:

- To enable students to perform on stage at the primary level.
- To impart knowledge of harmonium, its structure and use along with Alankar.
- Get knowledge of Orchestra. Its history development, types etc.
- To develop skills to perform orchestra of Percussion instrument and non-musical instrument.

<b>Semester</b>	<b>Name of Paper</b>	<b>Credits</b>
<b>I</b>	Nagma Accompaniment	3
<b>II</b>	Stage Performance	3
<b>III</b>	Preparation of Orchestra	3
	<b>Total Credits</b>	<b>09</b>

BPA Certificate (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 1 <sup>st</sup>	Course: 01 Practical	Skill Enhancement Course	Code: SEPK01
Credit: 3		Max. Marks: 75 (60+15)	Passing Marks: 40%	Internal Marks: 20%
Course Title: Nagma Accompaniment				
<b>Course outcome:</b> The student at the completion of the course will be able to: <ul style="list-style-type: none"><li>• Get knowledge of Harmonium – Structure and its palying technique</li><li>• Perform Alankar on harmonium</li><li>• Play nagama in Tritala and Jhaptala</li></ul>				
Unit	Topic			
I	Basic knowledge of Harmonium – playing technique (Assignment)			
II	Practice of basics of 3-4 ragas and composing nagama			
III	Ability to play at least one nagama in all possible Talas of the Syllabus			
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
<b>Suggested Readings:</b> <ol style="list-style-type: none"><li>1. Mathur, M. (2005). Sangeet Shastra Paramarsh. Uttar Pradesh: Rajeshwari Publication.</li><li>2. Bhatkhande, V.N. (2006). Kramik Pustak Malika. Edit. Laxami Narayan Garg. U.P.: Sangeet Karyalaya, Hathras.</li><li>3. Garg, L.N. (2008, 4<sup>th</sup> edition). Raag Visharad. U.P.: Sangeet Karyalaya, Hathras.</li><li>4. Sharma, N. (2020). Hindustani Sangeet Aur Harmonium. New Delhi: Kanishka Publishing House.</li><li>5. Mishra, V.K. (2015). Harmonium: Vividh Aayam. New Delhi: Akanksha Publishing House.</li></ol>				

BPA Certificate (1 Year Course)				
Year: 1 <sup>st</sup>	Semester: 2 <sup>nd</sup>	Course: 02 (Practical)	Skill Enhancement Course	Code: SEPK02
Credit: 3		Max. Marks: 75 (60+15)	Passing Marks: 40%	Internal Marks: 20%
<b>Course Title: Stage Performance Skills</b> Repertoires of Pakhawaj, application, and traditional approach incorporates Indian Knowledge System (IKS)				
<b>Course outcome:</b> By this course students will be benefited as they will be able to perform on The stage as and when necessary. It will enhance their skill in case of this subject.  **The course is completely based on Indian Knowledge System (IKS)				
Topic				
<b>Pedagogy:</b> One-on-one mentorship, Regular practice session, Performance based learning, Audio/Video recording for feedback, analysis and improvement. Utilizing online resources such as tutorials, lectures, workshops to supplement practical training. Apart from that integrating theoretical aspects, genres and history of evolution as Interdisciplinary approach through LMS where required.				
Stage performance test of minimum 15 minutes duration for each candidate in any one Tala from the prescribed syllabus.				

BPA Diploma Course (2 Year Course)				
Year: 2 <sup>nd</sup>	Semester:3 <sup>rd</sup>	Course: 03 (Practical)	Skill Enhancement Course	Code: SEPK03
Credit: 3		Max. Marks: 75 (60+15)	Passing Marks: 40%	Internal Marks: 20%
Course Title: Preparation of Orchestra				
<p><b>Course outcome:</b> The student at the completion of the course will be able to:</p> <ul style="list-style-type: none"><li>• Get knowledge of Orchestra. Its history, development, types etc.</li><li>• Perform orchestra of percussion instrument</li><li>• Perform orchestra of non-musical instrument</li></ul>				
Unit	Topic			
I	What is Orchestra? Its history, development, types, Orchestra in Indian music and western music context, contemporary orchestra etc. (Assignment based)			
II	Ability to perform percussion instrument orchestra			
III	Ability to perform non-musical instrument orchestra			
<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"><li>1. Orchestra Ank, Sangeet Patrika. U.P.: Sangeet Karyalaya, Hathras. January-February 2002.</li><li>2. Rastogi, S. (2020). Hindustani Sangeet me Vdya Vrinda ka Paramparagat Swaroop. New Delhi: Kanishka Publishing House.</li></ol>				