

GOVT. POST GRADUATE NEHRU COLLEGE, JHAJJAR
Department of Music Instrumental (2026-27)

Lesson Plan 2026-2027- NEP

Name of the Teacher - **DR. TAMSA**
Class - **B.A.1st Sem (MAJOR)**
Paper - **Principals of Indian Instrumental Music-I**
Paper code - **24MUSIM401DS01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of Two Raag Raza Khani guts 1.Raag Bhoopali 2.Raag Kafi 2. Ability to write atleast Five sargam Practical: Raza Khani Gat in Raag Bhupali
2.	SEPTEMBER	1. Definition of following: Sangeet, Swar, Nad, Shruti , Gat , Jhala, Toda , Vadi, Samvadi, Anuvadi, Vivadi, saptak, sam tali khali 2. Structural Description of Sitar Vayda Practical: Knowledge of Aroha, Avaroha and Learning of Sargam on Sitar
3.	OCTOBER	1. Classification of Indian instruments 2. Contribution to Towards music by the following Pandit Ravi Shankar Pt. V.N. Bhattachande 3. Detailed study of Raag & That Practical: Raza Kahani Gat in Raag Kafi
4.	NOVEMBER	1. Ability to write at least five Sargams 2. Description of prescribed rags and taal Raag Bhopali, Raag Kafi Taal: Teen Taal, kaharwa Taal 3. Role of media in the development of Indian classical Music Practical: Ability to demonstration Ekgun and Dugun of Taals by Hand/Tabla Ability to Play National Anthem on Sitar

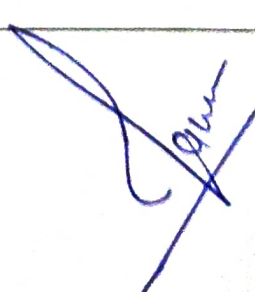
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Name of the Teacher - **DR. TAMSA**
Class - **B.A. 3rd Sem (MAJOR) DSC-A3**
Paper - **History & Applied Theory of Music-III**
Paper code - **25MUSIM403DS01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of the Three Raza Khani Gat Raag Behag Raag Bageshwari Raag Bhairav Practical: Identifying Shudh and Vikrit swar on Sitar
2.	SEPTEMBER	1. Ability to Writing five Sargam 2. Time Theory of Indian Classical Music Practical: National Anthem on Sitar
3.	OCTOBER	1. Detail Description and Tuning of the Following instruments Rudra Veena, Sarangi 2. Definition of the Following Avirbhav- Tirobhav Alpatva- Bahutva Parmal-Paraveshak Raag Swayambhu Nad Sandhi Parkash Raag Practical: One Maseet Khani Gat Raag Behag
4.	NOVEMBER	1. Taal: Notation Tivra, Ada- chautaal, Sul taal 2. Description of Raags and Taal Raag Behag Raag Bageshwari Raag Bhairav 3. Life sketch and Contribution Towards Music by the Following Abdul Halim Zafar Khan Anpurana Devi 4. Write in Detail about Sahyank Nad Practical: Ability to Demonstration Ekgun and Dugun of Taals by Hand/Tabla


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Name of the Teacher - **DR. TAMSA**
Class - **B.A. 5th Sem (Major)**
Paper - **Technical & Practical Aspects of Music - I**
Paper code - **26MUSIM405DS01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of three Razakhani gats and One Masjid Khani guts in the following Ragas: Multani, Asavari, Gaur Sarang 2. Ability to write at least five sargams in the prescribed Ragas 3. Description of the following tales and ability to write them in Dugun, Tiguan & Chaugun Layakaries - Dhamar, Teentaal & Ektaal Practical: Knowledge of Aroha, Avaroha and playing of five sargam in the prescribed Ragas
2.	SEPTEMBER	1. Write short notes on the following: Thaat Raga vargikaran Raag Ragini vargikaran 2. Detailed description and tuning of the following instruments Guitar, Harmonium Practical: Razakhani Gat and Maseetkhani Gats Ragas: Multani,
3.	OCTOBER	1. Music in vedic period 2. Evolution of Indian music scale Practical: 1. Ability to demonstrate prescribed Talas in Ekgun, Dugun & Tigun and Chaugun Layakaries by Hand/ Tabla. 2. Razakhani Gat Raag Gaur Sarang
4.	NOVEMBER	1. Description of the prescribed Ragas with their characteristics 2. Contribution towards Music by the following: Ustad Mushtaq Ali Khan, Pandit Nikhil Banerjee Practical: 1. Ability to play one Mishrdhun on Sidha sitar 2. Razakhani Gat Raag Aswari

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Name of the Teacher - **DR. TAMSA**
Class - **B.A. 1st Sem (Minor)**
Paper - **Introductory Concepts of Hindustani Music Instrumental**
Paper code - **24MUSI401MI01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of one Maseetkhani Gat in Raag Vrindavani Sarang. 2. Write five Sargams or Alankaars. Practical: Ability to demonstrate the following Talas on Tabla Vadya and by hand in Thah & Dugun: Teen Taal, Keharwa
2.	SEPTEMBER	1. General study of the following terms: <i>Naad, Shruti, Swar, Saptak, Alankaar, Toda, Raag, That, Taal, Laya, Aaroh, Avaroh, Pakad, Vaadi, Samvaadi, Anuvaadi, Vivadi.</i> Practical: One Razakhani Gat in Raag Alhiya Bilawal.
3.	OCTOBER	1. Study of Shuddh and Vikrit Swars on 22 Shrutis according to Bharat & Matang. 2. Merits and demerits of an Instrumentalist (Vaadak). Practical: One Razakhani Gat in Raag Vrindavani Sarang.
4.	NOVEMBER	1. Time Theory of Raag. 2. Description of Raags and Taals: Vrindavani Sarang, Alhiya Bilawal, Teen Taal, Keharwa Taal 3. Contribution towards music by the following: Taansen, Pandit Vishnu Narayan Bhatkhande 4. Placement of Sawra's of Veena by Srinivas Ability to Demonstration Taals By Hand Thah, Dgun and Chugun Practical: Ability to Play One Dhun in any Raag

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Name of the Teacher - **DR. TAMSA**
Class - **B.A. 3rd Sem (Minor)**
Paper - **Foundation of Hindustani Classical music instrumental**
Paper code - **24MUSI403MI01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of the one Razakhani Gat Raag Deshkar, Raag Kedar 2. Write five Sargam in prescribed ragas Practical: 1. One Drut Gat with Alaps, Toras in any one of Following Ragas- Deshkar
2.	SEPTEMBER	1. Definition of the following terms: 1. लय (Laya) – Rhythm 2. मात्रा (Matra) – Beat 3. आवर्तन (Avartan) – Cycle 4. ध्वनि (Dhwani) – Sound 5. खाली (Khaali) – Empty beat 6. भरी (Bhari) – Filled beat 7. जाति (Jati) – Classification of Taal 2. Write a complete introduction of the Violin as an instrument 3. Practical: Ability to play Five Sargams on prescribed ragas.
3.	OCTOBER	1. What is the Role of Sitar in Film Music 2. Describe the structure and tuning method of the sitar instrument 3. Description of Raag and Taal : Raag Deshkar, Raag Kedar Taal Tilwada, Rupak Practical: Ability to demonstrate following talas on Tabla vadya and on hand in That & Dugun - Tilwada, Rupak
4.	NOVEMBER	1. Contribution towards music by the following: i. Pt. Nikhil Banerjee ii. Vilayat Khan 2. What is the contribution of the golden period to the development of music Practical: 1. Play any Saraswati Vandana 2. Maseetkhani Gat Raag Deshkar

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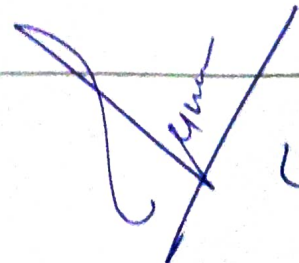
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Name of the Teacher - DR. TAMSA
Class - B.A. 5th Sem (Minor)
Paper - Study of Composition in Hindustani Music Instrumental -I
Paper code - 26MUSI405MI01

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of the Ragas : Bhairavi, Miya ki Todi, Miyan Malhar 2. Notation of the Taal: Ada Chutal, Dhamar Taal in ekgun, dugun & chaugun, Layakari 3. Write Five Sargam in Each Raags mentioned above. Practical: Identifying Suddha and Vikrit Swaras when Played Knowledge of Aroha, Avroha and play five sargam on sitar in the prescribed Ragas.
2.	SEPTEMBER	1. Sort Notes Following: - Thaat, Raga, Madhay Saptak, Mandra Saptak, Taarsaptak 2. Origins & Development of Notation system along with their Merits & Demerits 3. Detailed Descriptions of Veenavadya. Practical: Student are expected to play any two Razakhani Gat and Maseetkhani Gats from the following Ragas: Bhairvi, Miya ki Todi, Miya Malhar
3.	OCTOBER	1. Description of the Prescribed Raags and Taals- Bhairvi, Miya ki Todi, Miyan Malhar 2. Write about Different style of Sitar vadan. 3. Contribution of the following musicians towards Indian Music: Pandit Shiv Kumar Sharma, Hari Prasad Chourasia Practical: Ability to demonstrate Ekgun and Dugun & Chugun Laykaries of Taals by Hand/ Tabla Taals: Ada Choutaal, Dhamar
4.	NOVEMBER	1. Relation of Music with the Rasa Theory 2. Description of Gram- Paddhati 3. Short description of the instruments used in the folk Music Haryana. Practical: Ability to Play any Dhun on Sitar



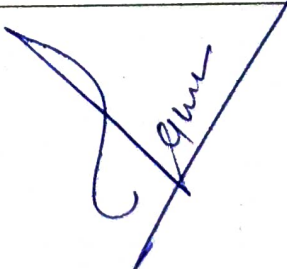
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Name of the Teacher - **DR. TAMSA**
Class - **B.A. 1st Sem (MDC)**
Paper - **Basic Studies in Hindustani Instrumental Music**
Paper code - **24MUSIX01MD01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of the Composition Drut Gat in the Ragas Prescribed as follows: Yaman, Bairav 2. General study of Following: Swara, Shruti, Saptak, Rag, Taal Practical: One Razakhaani Gat Rag Yaman Alaap with Toda
2.	SEPTEMBER	1. Knowledge of Meend, Kan, Gamak, Varna, Shudh Chhayalng and Sankiran Raga Gat 2. Knowledge of Strings instrumental: Sitar, Tanpura 3. Description of Talas: Ektal, & Dadra and its Ekgun & Dugun Practical: Ability to play any Filmi Song on Sitar
3.	OCTOBER	1. Importance of Sitar vadya in film Sangeet OR 2. Structure of Sitar Vadaya 3. Notation of Hindi Film song based on Raag prescribed in Syllabus Practical: Ability to demonstrate Taal by hand in Thah and Dugun : Ektaal, Dadra
4.	NOVEMBER	1. Contribution of the following Musician: Pt. Ravi Shankar, Pt. Vishnu Digamber Pluskar 2. Detailed description of the following Ragas: Yaman, Bairav



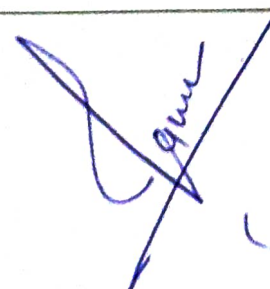
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Name of the Teacher - **DR. TAMSA**
Class - **B.A.3rd Sem (MDC)**
Paper - **Applied Theory of Hindustani Music Instrumental**
Paper code - **25MUSIX03MD01**

S. No.	Period	Syllabus
1.	AUGUST	Detailed Description of the following ragas 1. Raag Bhoopali 2. Raag Kafi Practical: Raza Khani Gat in Raag Bhoopali with Toda and Alap
2.	SEPTEMBER	1. Structural description of Tabla 2. General study of the following:- Raag ki jatiyan, Jhala evom uske prakar 3. Role of laya and Tabla in Music Practical: Ability to demonstrate Tabla Taal Teental Roopak on Tabla
3.	OCTOBER	1. Vadkon ke Gun- Dosh 2. Description of Talas :- Teental & Roopak tal with their Bols in Ekgun , Dugun and Chaugun layakaries Practical: Ability to play any song on sitar
4.	NOVEMBER	1. Contribution of the following Musicians: Pt. Lal Mani Mishra, Pt. V.N Bhatkhnde Practical: i. Practical File with details of Raag notations alongwith their Alap, Taans and Taals in Dugun & Chogun Layakaris, ii. Project work Model on any topic of Music


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Name of the Teacher - **DR. TAMSA**
Class - **B.A.1st Sem (SEC)**
Paper - **Technical & Skill Aspects of Music Instrumental**
Paper code - **24MUSI401SE01**

S. No.	Period	Syllabus
1.	AUGUST	1. Tuning method of String Instruments: Sitar, Guitar and Tanpura 2. Basic technique of Sitar Playing. 3. Maintenance and structure of strings instruments: Tanpura and Sitar Practical : 1. Gat, Aroh-Avroh, Pakad in the following Ragas i. Bihag ii. Bhairavi
2.	SEPTEMBER	1. Importance of Sitar Vadya in present time 2. Notation of a Film Song based on any Hindustani Raga. Practical : 1. Play a Film song in the following Ragas i. Bihag ii. Bhairavi
3.	OCTOBER	1. Write a report containing in 500 words on visit to All India Radio/ Doordarshan, Youth Festivals and TV Channels with reference of Sitar Vadya. 2. Description of Taal : Jhaptaal and Sooltaal and its Ekgun, Dugun and Tigin.
4.	NOVEMBER	1. Detailed description of the Ragas:-Bihag, Bhairvi. 2. Contribution of the following to Indian Music: i. Lal Mani Mishra ii. PT. Ravi Shankar Practical File: Raags and Taals

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Name of the Teacher - **DR. TAMSA**
Class - **B.A.3rd Sem (SEC)**
Paper - **Advanced skill in Hindustani Music**
Paper code - **25MUSI403SE01**

S. No.	Period	Syllabus
1.	AUGUST	1. Notation of the Compositions in the Ragas Prescribed as follows:- Raag JaiJaiwanti, Raag Hamir 2. Write Definitions of the following : Jod-Alap, Kirtan, Gat, Zamzama Practical: Razakhani Gat with Alap and Toras in the following Raags: JaiJaiwanti, Raag Hamir
2.	SEPTEMBER	1. Importance of Instrumental in Indian Music 2. Notation of Any Film song based on any Raag Practical: Ability to Play any Dhun Based on Raag Bhairvi or Raag Peelu on Sitar
3.	OCTOBER	1. Write a Report Containing 500 Words on status of Musical events in Youth Festival with special reference to Classical Music. 2. Detailed description of the following Talas: Chautal, Jhaptal along with their Ekgu, Dugun, Tigun and Chugun Practical: Ability to Play any Film song / Banjan on Harmonium
4.	NOVEMBER	1. Biography and contribution of Dr. Smt. N. Rajam in the field of Music 2. Concept of Jugalbandi in Instrumental Music Practical: i. Five Sargams in the Ragas mentioned above. ii. Practical File – Raag & Taals

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