SOBAN SINGH JEENA UNIVERSITY ALMORA, (UTTARAKHAND)

FACULTY OF ARTS

SYLLABUS OF HINDUSTANI MUSIC (VOCAL)

FOR

UNIVERSITY CAMPUS AND ALL AFFILIATED COLLEGES OF SOBAN SINGH JEENA UNIVERSITY, ALMORA, UTTARAKHAND

NATIONAL EDUCATION POLICY 2020

Common Minimum Syllabus for all Uttarakhand State Universities & Colleges

Four Year Undergraduate Programme (FYUP) / (Honoures Programme) Master In Arts

Well Effective from the session - 2025-26

CURRICULUM DESIGN COMMITTEE, UTTARAKHAND

S.No	NAME
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2.	Prof. N.K. Joshi- Vice Chancellor, Sri Dev Suman Uttarakhand University – Member
3.	Prof. O.P.S. Negi- Vice Chancellor , Uttarakhand Open University – Member
4.	Prof. Surekha Dangwal - Vice chancellor, Doon University, Dehradun - Member
5.	Prof. Satpal Singh Bisht- Vice Chancellot, S.S.J. University Almora – Member
6.	Prof. M.S.M. Rawat -Advisor, Rashtriya Uchchatarshiksha Abhinay Uttarakhand- Member
7.	Prof. K.D. Purohit Advisor, Rashtriya Uchchatarshiksha Abhinay Uttarakhand- Member

EXPERT COMMITTEE

S.N.	Name	Designation	Department	Affiliation
1.	**Dr. Sabiha Naz**	Associate Professor	Music	SSJ University, Almora
2.	**Dr. Ravi Joshi**	Assistant Professor	Music	Kumaun University, Nainital
3.	**Dr. Shikha Mamgain**	Associate Professor	Music	Sri Dev Suman University
4.	**Dr. Gagandeep Hothi**	Convenor and Head, Department of Music, D.S.B. Campus (Assistant Professor)	Music	Kumaun University, Nainital
5.	**Dr. Ashok Kumar**	Assistant Professor	Music	Kumaun University, Nainital

SYLLABUS PREPRATION COMMITTEE

S.N.	Name	Designation	Department	Affiliation
1.	**Dr. Ravi Joshi**	Assistant Professor	Music	Kumaun University, Nainital
2.	**Dr. Alankar Mahtolia**	Assistant Professor (Guest Faculty)	Music	Kumaun University, Nainital

CREDIT FRAMEWORK (MULTI DISPLAY COURSE OF STUDY)

ILLUSTRATION 1
MULTI DISCIPLINARY COURSES OF STUDY
(THREE CORE DISCIPLINES)
NEP 2020 CORE STRUCTURE

Semester	Core (DSC)	Elective (DSE)	Generic Elective (GE)	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC)	Internship/ Apprentice ship/Project/ Field Work (2)	Value added course (VAC)	Total Credits
I	Discipline A1- (4) Discipline B1- (4) Discipline C1- (4)		Choose one from a pool of courses GE-1 (4)	Choose one from a pool of AEC courses (2)	Choose one from a pool of courses (2)		Choose one from a pool of courses (2)	22 Credits
II	Discipline A2- (4) Discipline B2- (4) Discipline C2- (4)		Choose one from a pool of courses GE-2 (4)	Choose one from a pool of AEC courses (2)	Choose one from a pool of courses (2)		Choose one from a pool of courses (2)	22 Credits
Student on exit shall be awarded undergraduate certificate (in the field of multidisciplinary study) after securing the request 44 credit in semester I and III.								**Total = 44**
III	Discipline A 3 (4) Discipline B 3 (4) Discipline C 3 (4)	Choose from pool of courses, DSE A/B/C (4) OR Choose from pool of courses, GE -3 (4)		Choose one from a pool of AEC courses (2)	Choose one SEC (2)		Choose one from a pool of courses (2)	22 credits
IV	Discipline A 4 (4) Di sciplin e B 4 (4) Disciplin e C 4 (4)	Choose from pool of courses, DSE A/B/C(4) OR Choose from pool of courses, GE -4 (4)		Choose one from a pool of AEC courses (2) Or Reasoning & Aptitude	Choose one SEC (2)		Choose one from a pool of courses (2)	22 Credits
Student on exit shall be awarded undergraduate diploma (in the field of multidisciplinary study) after securing the requisite 88 credits on completion of semester IV								**Total = 88**

Semester	Core	Elective	Generic	Ability	Skill	Internship/	Value added course	Total

	(DSC)	(DSE)	Elective (GE)	Enhancement Course (AEC)	Enhancement Course (SEC)	Apprentice ship/Project (4)	(VAC)	Credits
V	Discipline A 5 (4 Discipline B 5 (4) Discipline C 5 (4)	Choose one from a pool of Courses DSE A/B/C- (4) OR Choose one from a pool of courses GE-5 (4)			Choose one SEC (2)	Internship/ Apprenticeship/ Project/Community outreach /Field work (4)		22 credits
VI	Discipline A 6 (4) Discipline B 6 (4) Discipline C 6 (4)	Choose one from a pool of Courses DSE A/B/C— (4) OR Choose one from a pool of courses GE-6 (4)			Choose one SEC (2)	Internship/ Apprenticeship/ Project/ Community outreach/ Field work (4)		22 credits
Student on exit shall be awarded bachelor of (in the field of multidiscipline study) after securing the requisite 132 credits on completion of semester VI								
Semester	Core (DSC)	Elective (DSE) Or Generic Elective (GE)		Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC)	Internship/ Apprenticeship/Project (2)	Dissertation	Total Credits
VII	DSC-(4)	Choose three DSE-(3x4) courses Or choose two DSE-(2x4) and one GE (4) course or choose one DSE-(4) and Two GE (2x4) courses (total =12)					Dissertation on Major (6) OR Dissertation on Minor (6) Or Academic projects/ entrepreneurship (6)	22 credits
VIII	DSC- (4)	Choose three DSE (3x4) courses Or Choose two DSE-(2x4) and one GE (4) course or Choose one DSE (4) and Two GE (2x4) courses (total =12)					Dissertation on Major (6) OR Dissertation on Minor (6) Or Academic projects/ Entrepreneurship (6)	22 credits
Students on exit shall be awarded Bachelor of (in the Field of Multidisciplinary Study with Major/Minor) (Honours or Honours with Academic Projects/Entrepreneurship/Research) after securing the requisite 176 credits on completion of Semester VIII Or If a student opts for a two-year PG program, they have the option to obtain a PG diploma in the core subject upon earning 44 credits at the conclusion of the second semester of the PG program.								**Total = 176**

Semester	Core (DSC)	Elective (DSE)	Generic Elective (GE)	Ability Enhancement Course(AEC)	Skill Enhancement Course(SEC)	Internship/ Apprentice ship/Project (2)	Dissertation	Total Credits
IX	DSC-(4)	Choose three DSE (3x4) courses OR Choose two DSE- (2x4) and one GE (4)course OR Choose one DSE (4) and two GE (2x4) courses (total = 12)					Dissertation on Major (6) OR Dissertation on Minor (6) OR Academic project/ Entrepreneurship (6)	22 credits
X	DSC-(4)	Choose three DSE (3x4) courses OR Choose two DSE -(2x4) one GE (4) course OR Choose one DSE (4) and two GE (2x4) courses (total = 12)					Dissertation on Major (6) OR Dissertation on Minor (6) OR Academic project/ Entrepreneurship (6)	22 credits
Student on exit shall be master's in core subject after securing the requisite 220 credits on completing of semester X								**Total = 220**

INDEX

S.No.	Content	Page No.
1.	EXPERT & SYLLABUS PREPARATION COMMITTEE	
2.	LIST OF ALL PAPERS WITH SEMESTER WISE TITLES IN "MUSIC VOCAL"	1-4
3.	PO'S & PSO'S	5-7
4.	SEMESTER 01 : DSC – GENERAL & APPLIED THEORY OF MUSIC-01	8
5.	SEMESTER-01 : DSC – STAGE PERFORMANCE AND VIVA VOCE-01	9
6.	SEMESTER-01 : SEC – BASIC KNOWLEDGE OF HINDUSTANI MUSIC VOCAL-01	10
7.	SEMESTER-01 : GE – STAGE PERFORMANCE AND PROFICIENCY SKILL-01	11
8.	SEMESTER 02 : DSC – GENERAL & APPLIED THEORY OF MUSIC-02	12
9.	SEMESTER-02 : DSC – STAGE PERFORMANCE AND VIVA VOCE-02	13
10.	SEMESTER-02 : SEC – BASIC KNOWLEDGE OF HINDUSTANI MUSIC VOCAL-02	14
11.	SEMESTER-02 : GE – STAGE PERFORMANCE AND PROFICIENCY SKILL-02	15
12.	SEMESTER 03 : DSC – GENERAL & APPLIED THEORY OF MUSIC-03	16
13.	SEMESTER-03 : DSC – STAGE PERFORMANCE AND VIVA VOCE-03	17
14.	SEMESTER-03 : SEC – INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC VOCAL-03	18
15.	SEMESTER-03 : GE – STAGE PERFORMANCE AND PROFICIENCY SKILL-03	19
16.	SEMESTER-03 : DSE- LECTURE DEMONSTRATION & STAGE PERFORMANCE-03	20

17.	SEMESTER 04 : DSC – GENERAL & APPLIED THEORY OF MUSIC-04	21
18.	SEMESTER-04 : DSC – STAGE PERFORMANCE AND VIVA VOCE-04	22
19.	SEMESTER-04 : SEC – INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC VOCAL-04	23
20.	SEMESTER-04 : GE – STAGE PERFORMANCE AND PROFICIENCY SKILL-04	24
21.	SEMESTER-04 : DSE- LECTURE DEMONSTRATION & STAGE PERFORMANCE-04	25
22.	SEMESTER 05 : DSC – GENERAL & APPLIED THEORY OF MUSIC-05	26
23.	SEMESTER-05 : DSC – STAGE PERFORMANCE AND VIVA VOCE-05	27
24.	SEMESTER-05 : SEC – ADVANCE KNOWLEDGE OF HINDUSTANI MUSIC VOCAL-05	28
25.	SEMESTER-05 : GE – STAGE PERFORMANCE AND PROFICIENCY SKILL-05	29
26	SEMESTER-05 : DSE- LECTURE DEMONSTRATION & STAGE PERFORMANCE-05	30
26A	SEMESTER – 05: IAPC (INTERNSHIP/APPRENTICESHIP/ PROJECT/ COMMUNITY OUTREACH)	31

27.	SEMESTER 06 : DSC – GENERAL & APPLIED THEORY OF MUSIC-06	32
28.	SEMESTER-06 : DSC – STAGE PERFORMANCE AND VIVA VOCE-06	33
29.	SEMESTER-06 : SEC – ADVANCE KNOWLEDGE OF HINDUSTANI MUSIC VOCAL-06	34
30.	SEMESTER-06 : GE – STAGE PERFORMANCE AND PROFICIENCY SKILL-06	35
31.	SEMESTER-06 : DSE- LECTURE DEMONSTRATION & STAGE PERFORMANCE-06	36
31.A	SEMESTER – 06: IAPC (INTERNSHIP/APPRENTICESHIP/ PROJECT/ COMMUNITY OUTREACH)	37
32.	SEMESTER-07 : DSC- GENERAL & APPLIED THEORY OF MUSIC-07	38
33.	SEMESTER-07 : DSE-I - STAGE PERFORMANCE-07	39
34.	SEMESTER-07 : DSE-II - COMPARATIVE STUDY OF RAGAS AND VIVA VOCE-07	40
35.	SEMESETR-07 : DSE-III - LECTURE DEMONSTARTION-07	41
36.	SEMESTER-07 : GE – STAGE PERFORMANCE & PROFICIENCY SKILL-07	42
37.	SEMESTER-07 : DISSERTATION ON MAJOR CREDITS- RESEARCH PROJECT-07	43
38.	SEMESTER-08 : DSC- GENERAL & APPLIED THEORY OF MUSIC-08	44
39.	SEMESTER-08 : DSE-I - STAGE PERFORMANCE-08	45
40.	SEMESTER-08 : DSE-II - COMPARATIVE STUDY OF RAGAS AND VIVA VOCE-08	46
41.	SEMESETR-08 : DSE-III - LECTURE DEMONSTARTION-08	47
42.	SEMESTER-08 : GE – STAGE PERFORMANCE & PROFICIENCY SKILL-08	48
43.	SEMESTER-08 : DISSERTATION ON MAJOR CREDITS- RESEARCH PROJECT-08	49
44.	SEMESTER-09 : DSC- GENERAL & APPLIED THEORY OF MUSIC-09	50

45.	SEMESTER-09 : DSE-I - STAGE PERFORMANCE-09	51
46.	SEMESTER-09 : DSE-II - COMPARATIVE STUDY OF RAGAS AND VIVA VOCE-09	52
47.	SEMESETR-09 : DSE-III - LECTURE DEMONSTARTION-09	53
48.	SEMESTER-09 : GE – STAGE PERFORMANCE & PROFICIENCY SKILL-09	54
49.	SEMESTER-09 : DISSERTATION ON MAJOR CREDITS-RESEARCH PROJECT-09	55
50.	SEMESTER-10 : DSC- GENERAL & APPLIED THEORY OF MUSIC-10	56
51.	SEMESTER-10 : DSE-I - STAGE PERFORMANCE-10	57
52.	SEMESTER-10 : DSE-II - COMPARATIVE STUDY OF RAGAS AND VIVA VOCE-10	58
53.	SEMESETR-10 : DSE-III - LECTURE DEMONSTARTION-10	59
54.	SEMESTER-10 : GE – STAGE PERFORMANCE & PROFICIENCY SKILL-10	60
55.	SEMESTER-10 : DISSERTATION ON MAJOR CREDITS-RESEARCH PROJECT-10	61
56.	SUGGESTED BOOKS READINGS FOR ALL SEMESTERS	62-65
57.	SUGGESTED READINGS FOR RESEARCH METEHDOLOGY	66

LIST OF ALL PAPERS WITH SEMESTER WISE TITLES IN "MUSIC VOCAL"

YEAR	SEMESTER	COURSE	PAPER TITLE	THEORY /PRACTICAL	CREDITS
UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL					
FIRST YEAR	I	DSC	GENERAL & APPLIED THEORY OF MUSIC-01	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-01	PRACTICAL	3
		SEC	BASIC KNOWLEDGE OF HINDUSTANI MUSIC- 01	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-01	PRACTICAL	4
	II	DSC	GENERAL & APPLIED THEORY OF MUSIC-02	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-02	PRACTICAL	3
		SEC	BASIC KNOWLEDGE OF HINDUSTANI MUSIC- 02	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-02	PRACTICAL	4
UNDERGRADUATE DIPLOMA IN MUSIC VOCAL					
SECOND YEAR	III	DSC	GENERAL & APPLIED THEORY OF MUSIC-03	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-03	PRACTICAL	3
		SEC	INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-03	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-03	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE-03	PRACTICAL	4
	IV	DSC	GENERAL & APPLIED THEORY OF MUSIC-04	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-04	PRACTICAL	3
		SEC	INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-04	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-04	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE-04	PRACTICAL	4
BACHELOR OF MUSIC VOCAL					
THIRD YEAR	V	DSC	GENERAL & APPLIED THEORY OF MUSIC-05	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-05	PRACTICAL	3
		SEC	ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC-05	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-05	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE-05	PRACTICAL	4
		IAPC	INTERNSHIP/APPRENTICESHIP/ PROJECT/ COMMUNITY OUTREACH	THEORY	4
	VI	DSC	GENERAL & APPLIED THEORY OF MUSIC-06	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-06	PRACTICAL	3
		SEC	ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC-06	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY	PRACTICAL	4

			SKILL-06		
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE-06	PRACTICAL	4
		IAPC	INTERNSHIP/APPRENTICESHIP/ PROJECT/ COMMUNITY OUTREACH	THEORY	4

BACHELOR OF MUSIC VOCAL(FYUP)					
FOURTH YEAR	VII	DSC	GENERAL & APPLIED THEORY OF MUSIC-07	THEORY	4
		DSE-1	STAGE PERFORMANCE-07	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE-07	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION-07	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-07	PRACTICAL	4
		DISSERTATI ONON MAJOR CREDITS	RESEARCH PROJECT-07	THEORY	6
	VIII	DSC	GENERAL & APPLIED THEORY OF MUSIC-08	THEORY	4
		DSE-1	STAGE PERFORMANCE-08	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE-08	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION-08	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-08	PRACTICAL	4
		DISSERTATI ONON MAJOR CREDITS	RESEARCH PROJECT-08	THEORY	6
MASTER OF ARTS IN MUSIC VOCAL					
FIFTH	IX	DSC	GENERAL & APPLIED THEORY OF MUSIC-09	THEORY	4
		DSE-1	STAGE PERFORMANCE-09	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE-09	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION-09	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-09	PRACTICAL	4

YEAR					
		DISSERTATI ONON MAJOR CREDITS	RESEARCH PROJECT-09	THEORY	6
	X	DSC	GENERAL & APPLIED THEORY OF MUSIC-10	THEORY	4
		DSE-1	STAGE PERFORMANCE-10	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE-10	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION-10	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-10	PRACTICAL	4
		DISSERTATI ON ON MAJOR CREDITS	RESEARCH PROJECT-10	THEORY	6

Abbreviations: DSC: Discipline Specific Course; DSE: Discipline Specific Electives; GE: Generic Electives; SEC: Skill Enhancement Courses; ICM: Indian Classical Music; DMC: Dissertation On Major Credits

NOTE: NUMBER OF SEATS FOR STUDENTS FROM OTHER FACULTIES IN THEIR RESPECTIVE COURSES SHALL BE DECIDED BY THE CONCERNED FACULTY MEMBER AT THE TIME OF ADMISSION

Program outcomes (POs): U.G. HINDUSTANI VOCAL	
PO 1	This course provides the basic ideas and concepts of Hindustani Music (Vocal). Through this program students will get knowledge about Indian Classical music.
PO2	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
PO 3	Through this course, the students will get to know the different Ragas, Taals, basic science ofIndian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, Carnatic Sangeet, Folk Music of Uttarakhand along with the biographies of some distinguish artist and scholars of Indian Music.
PO 4	Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music.
PO 5	Students will be motivated to contribute towards Nation building by making them aware of the Indian music and culture.
PO 6	This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but alsoprovide them employment opportunities.

Program specific outcomes (PSOs):
UG I Year / Undergraduate Certificate in Music Vocal

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

1. Learn about the fundamental aspects of Indian Music.
2. Learn about the historical development of Indian Music and cultural development of India.
3. Students will be able to get acquainted with various Ragas and different Taals.They will beable to get acquainted with other genres beside classical and will also be able to perform.
4. May have capabilities to start earning by enhancing their skills in the field of Music Vocaland Indian Music.

Program specific outcomes (PSOs):
UG II Year/ Undergraduate Diploma in Music (Vocal)

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

1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.
2. Built knowledge about notation system and Scales.
3. Students will be able to get acquainted with various new Ragas and Taals.They will beable to perform Classical and other Light and Folk music styles.
4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as a performer.

Program specific outcomes (PSOs):	
UG III Year / Bachelor of Music Vocal	
PSO 1	This course deals with the science of Western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Dhamar, Thumri, Tappa, Dadra, Hori etc. The students will also come to know about various obsolete musical art forms like Ashtpadi, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this program to give introductory knowledge of some famous musical art forms present in different regions in India. At the end of the program student will learn about the Western music and various other styles of Vocal music.
PSO2	At the end of the program student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus along with the Mahila and Purush Holi geet of the Kumaun region of Uttarakhand. Ragas and talas that are prescribed in this course are already acclaimed by various musicians of folk, films, music studios etc. Students will be able to learn and recognize various famous songs and will be able to mark the authenticity of raga in various music platforms. moreover students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal Tarana and Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios Live musical events or musical gatherings. This section focus on practical knowledge of Trivat, Chaturang, Kumaun traditional Mahila Purush and Baithaki Holi geet.
PSO3	Stage performance is an opportunity for a student through which a student receives an overall development of his/her talent. Comparative discussion of Ragas in this course uplifts a student to a level in which he/she can learn new nuances and various sound designs and untouched aspects applied in a Raga, which opens broad dimensions to a young logical mind to trace the roots even in the folk or in the regional musical tunes.This course provides practice on the theoretical and analytical study of Ragas and Taals.
PSO4	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies that makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raaganga of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaat, Raga and Raganga with ease. The main focus of this course isgaining the knowledge about the Gharana tradition of Indian Music, Carnatic Music and Folk Music of Uttarakhand.
PSO5	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By s tudying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music.
PSO6	At the end of the program students will have capabilities to start earning by enhancing their skills in the field of composer, music writer and as a performer.

Programme outcomes (POs): P.G. HINDUSTANI VOCAL	
PO 1	This course provides the basic ideas and concepts of Music Vocal. Through this programme students will get knowledge about Indian Classical music.
PO2	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
PO 3	Through this course, the students will get to know the different Ragas, Tals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, Carnatic Sangeet, Folk Music of Kumaun Uttarakhand along with the biographies of some distinguish artist and scholars of Indian Music.
PO 4	Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music.
PO 5	Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture.
PO 6	This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students butal so provide them employment opportunities.
PO 7	By the help of this programme students will be able to perform Folk music compositions, Ghazals, Devotional (Bhajans) and other like music compositions easily.

Programme specific outcomes (PSOs):
PG I Year (1st and 2nd SEMESTER) Bachelor of Music Vocal (FYUP)

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

1. Learn about the fundamental aspects of Indian Music.
2. Learn about the historical development of Indian Music and cultural development of India.
3. Students will be able to get acquainted with various Ragas and different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.
4. May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.

Program specific outcomes (PSOs):
PG II Year (3rd and 4th SEMESTER) / Master of Arts in Music Vocal

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

1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.
2. Built knowledge about notation system and scales.
3. Students will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.
4. May have capabilities to start earning by enhancing their skills in the field of composer, music writer and as performer.

SEMESTER – I

DSC- THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	01	01	00	00	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL

FIRST YEAR	SEMESTER : FIRST	COURSE : DSC

SUBJECT : MUSIC VOCAL

PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-01 (THEORY)

CREDITS : 01	NO. OF LAB LECTURES: 15

Course Outcomes:
This course will help to initiate a relative beginner into the world of Hindustani Classical Vocal Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed Ragas and Taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music.

Unit	Topics	No. of Lab Lectures
I.	Definition of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar andits kinds and sign,Vibration and Frequency, Sahayak Naad, 10 Thats of Pt. Vishnu Narayan Bhatkhande. Saptak, Poorvang, Uttarang, Vama, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, Basic knowledge of Tanpura and its parts.	06
II.	Brief knowledge of the concept of Raga, Gram, Moorchhna, Definition of Swar and Shruti, Relationship between Swarand Shruti.	04
III.	Writing of Taals (TEENTAAL, KEHERVA) thah with Dugun Layakari and notations of Bandish from the Ragas from the prescribed syllabus.	03
IV.	Comparative study of Ragas (YAMAN , BHAIRAV, BHUPALI, DURGA) and Talas (TEENTAAL, KEHERVA) of from the prescribed syllabus, Identification of Ragas by given Swar Samooh.	02

SUGGESTED READINGS:

- Prasann Dutt Guru Shri, Sangeet Baalbhod.
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan.
- Chaudhary, Dr. Subash Rani, Sangeet ke Pramukh Shastriya Sidhanth.
- Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka VigyanikVishleshan.
- Garg Narayan Lakshmi Dr, Sangeet Visharad.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – I

DSC- PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	00	00	03	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: FIRST	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA VOCE -01 (PRACTICAL)		
CREDITS : 03	NO. OF LAB LECTURES : 90	

Course Outcomes:
This course focuses on the practical fundamentals of performing a Raag on stage with Vilambit and Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like, Tarana, Bhajan, Geet and Ghazal. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar-Paltas, Lakshangeet and Sargamgeet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Critical study of Ragas given below: Detail- (A) Yaman, (B) Bhairav	20
II.	Brief study of Ragas given below: Non Detail- (A) Bhoopali (B) Durga	10
III.	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Teen Taal (B) Keharva	10
IV.	Students should able to perform a Bhajan or Geet of their Choice	10
V.	Students should able to perform 05 Alankars of their choice from above mentioned Ragas.	10
VI.	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	10
VII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Ragas.	10
VIII.	Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	10

SUGGESTED READINGS:

- Sharma Govardhan, Sangeet Shastra Darpan (Part I, II, and III).
- Shrivtastav Chandra Harish, Raag Parichay.
- Rajurkar Rao Govind, Sangeet Shastra.
- Paranjape S.S, - Sangeet Bodh.
- Bhatkhande .N.V, - Bhatkhande Sangeet Shastra Part-I-II.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – I
SEC- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	02	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER : FIRST	COURSE : SEC
SUBJECT : MUSIC VOCAL		
Course : SEC (PRACTICAL)	Paper Title : BASIC KNOWLEDGE OF HINDUSTANI MUSIC- 01 (PRACTICAL)	
CREDITS : 02	NO. OF LAB LECTURES : 60	

Course Outcomes:
This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals.
Students will understand the concept of Laya and Laykari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I	Detailed Study of Raga Yaman	20
II	Brief study of Ragn Bhoopali	10
III	Ability to demonstrate Taal Teentaal on hand with its Thekas And Dugun Laykaries	10
IV	Ability to perform one Bhajan or Geet	05
V	Ability to perform 5 Alankars in the Raag yaman	05
VI	Ability to perform one Drut khayal in above any Raags	05
VII	Ability to sing one lakshan or Sargam geet in above any Raags	05

SUGGESTED READINGS:
- Sharma Govardhan, Sangeet Shastra Darpan (Part I, II, and III).
- Shrivtastav Chandra Harish, Raag Parichay Sangeet.
- Rajurkar Rao Govind, Sangeet Shastra.
- Paranjape S.S, - Sangeet Bodh.
- Bhatkhande .N.V, - Bhatkhande Sangeet Shastra Part-I-II.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – I
GE- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER : FIRST	COURSE : GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL- 01 (PRACTICAL)		
CREDITS : 04	NO. OF LAB LECTURES: 120	

Course Outcomes:
The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other Deer compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition.
Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Brief study of Raga given below: (A) Yaman	30
II.	Brief study of Raga given below: (A) Bhoopali	30
III.	Ability to demonstrate Taal on hand given below with their Theka and Dugun: (A) Teen Taal	20
IV.	Students should able to perform a Bhajan / Geet / ghazal / lokgeet of their choice	20
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	10
VI.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	10

SUGGESTED READINGS:
- Garg Narayan Lakshmi Dr., Sangeet Visharad.
- Kaur, Dr. Bhagwant, Parampargat Hindustani Saidhantik Sangeet.
- Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya.
- Sadan Abhinav, Prachin Bharatiya Sangeet. Vigyan aur Anusandhan.
- Devaangan Tulsiram, Bhartiya Sangeet Shastra.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – II
DSC- THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	01	01	00	00	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: SECOND	COURSE : DSC
SUBJECT : MUSIC VOCAL		
Paper Title: GENERAL AND APPLIED THEORY OF MUSIC-02 (THEORY)		
CREDITS : 01	NO. OF LAB LECTURES : 15	

Course Outcomes:
The focus of this course is that the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic, Ramayana and Mahabharata period. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. Comparative study of Ragas will enhance student's practical as well as theoretical knowledge. Learning the Pt. Bhatkhande and Pt. Vishnu Digambar notation system will enhance the ability to read and write the notations of Hindustani classical Vocal music and writing of taals with various layakaris.

Unit	Topics	No. of Lab Lectures
I.	Study of Ancient Music- Vedic, Ramayana, Mahabharata.	02
II.	Brief knowledge about Medieval and Modern History of Indian music.	02
III.	Comperative study of Ragas and identification of Raagas by given Swar Samooh from prescribed syllabus.	02
IV.	Writing notation of Bandish from the Ragas (BHIMPALASI, BIHAG, ALHAIYA BILAWAL and KAFI) of prescribed syllabus and Taals (CHARTAL and EKTAAL) with Dugun and Chaugun Layakari.	02
V.	Definition of Ashray Rag with Name and Swar of Hindustani Music, rag Lakshan.	03
VI.	Definition of Alankar and ability to build them with given combination.	04

SUGGESTED READINGS:
- Garg Narayan Lakshmi Dr., Sangeet Visharad.
- Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet.
- Mishra, Dr. Lalmani, Bhartiya Sangeet Vadya.
- Sadan Abhinav, Prachin Bharatiya Sangeet. Vigyan aur Anusandhan.
- Devaangan Tulsiram, Bhartiya Sangeet Shastra.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – II
DSC- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	00	00	03	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: SECOND	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA VOCE – 02 (PRACTICAL)		
CREDITS: 03	NO. OF LAB LECTURES - 90	

Course Outcomes: Students will learn the practical fundamentals of Raga Music in terms of Aaroh, Avroh, Pakad and Raga- Vachak Swar-Samudaaya. The students will become well versed with the older forms like Dhrupad and Dhamar Gayan by which students will enhance their ability to sing layakaaris with different Laya Samuh or Bol-baant. Through this learning process student can strengthen their rhythm aspect which is a basic need in any form of music. Apart from traditional Indian classical Music they will also be able to perform some light compositional forms which will enhance their singing skill and voice culture.

Unit	Topics	No. of Lab Lectures
I.	Critical study of Raagas given below:Detail- (A) Bhimpalasi (B) Bihag	15
II.	Brief study of the following Raagas, given below:Non Detail- (A) Kafi (B) Alhaiya Bilawal	15
III.	Ability to demonstrate Taals on hand given below withtheir Theka and Dugun: (A) Chaar Taal (B) Ek Taal	10
IV.	Students should be able to perform a Bhajan or Geet of their choice.	10
V.	Knowledge of Tarana in anyone of the above mentioned Ragas.	10
VI.	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	10
VII.	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	10
VIII.	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Ragas.	10

SUGGESTED READINGS:

- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4. Publisher.
- Shrivastav Chandra Harish, Raag Parichay.
- Rajurkar Rao Govind, Sangeet Shastra.
- Prasann Dutt Guru Shri, Sangeet Balbod.
- Shastri Vasudev k, Sangeet Shastra.

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

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – II

SEC- PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	02	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: SECOND	COURSE : SEC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: BASIC KNOWLEDGE OF HINDUSTANI MUSIC- 02 (PRACTICAL)		
Credit- 02		No of lab Lecture - 60

Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals.Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Detailed study of Raga Bhimpalasi	20
II.	Brief study of Raga Kafi	10
III.	Ability to demonstrate Tala Ektal on Hand with Theka and Dugun Laykari	10
IV.	Ability to perform one Bhajan or Geet or Gazal / lokgeet	05
V.	Ability to perform 05 Alankars in the rang Bhimpalasi/ Kafi	05
VI.	Ability to perform one drut khayal in Rang Bhimpalasi/ Kafi	05
VII.	Ability to sing one Lakshan Geet or Sargam Geet in Raga Kafi/ Bhimpalasi	05

SUGGESTED READINGS:

- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4.
- Shrivastav Chandra Harish, Raag Parichay.
- Rajurkar Rao Govind, Sangeet Shastra.
- Prasana Dutt Guru Shri, Sangeet Balbod.
- Shastri Vasudev k, Sangeet Shastra.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – II

GE: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	12th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER :SECOND	COURSE : GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL- 02 (PRACTICAL)		
CREDITS : 04	NO. OF LAB LECTURES: 120	

Course outcomes: As this is a practical course , this course student will be able to learn the critical aspects of Ragas and Talas prescribed from the syllabus . These Ragas and talas are already acclaimed by various musicians from classical folk and film Music etc. Student will be able to learn and recognize various famoussongs and will be able to mark the authenticity of ragas in various music platforms. Moreover students will get an idea to perform a Rags more skillfullyand more aesthetically with improvisations of Alaap and Tana. They also will have acquainted with semi classical styles like Bhajan Ghazals or Geet which can boost the moral and confidence while singing in various platforms like stage, recording studios. Live musical event or large gatherings.

Unit	Topics	No. of Lab Lectures
I.	Study of raga given below- (A) Malkauns	25
II.	Brief study of ragas given below- (A) Bhairavi	25
III.	Ability to demonstrate Taal given below on handwith Dugun, Chaugun Laykari (A) Keherava	20
IV.	Students should be able to perform a bhajan ghazal or geet of their choice	20
V.	Knowledge of Tarana in anyone of the above mentioned Ragas	15
VI.	Knowledge of Lakshan Geetand Sargam Geet in anyone of the above mentioned Raagas.	15

SUGGESTED READINGS:

- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4.
- Shrivastav Chandra Harish, Raag Parichay.
- Rajurkar Rao Govind, Sangeet Shastra.
- Prasann Dutt Guru Shri, Sangeet Balbod.
- Shastri Vasudev k, Sangeet Shastra.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – III
DSC- THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	01	01	00	00	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL

SECOND YEAR	SEMESTER: THIRD	COURSE: DSC

SUBJECT : MUSIC VOCAL

PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-03 (THEORY)

CREDITS: 01	NO. OF LAB LECTURES – 15

Course Outcomes:
The course focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Artists are the main pillars of any art and art work. To know about the various artists and scholars make a student more aware and enhance the wisdom of a student in the work of art. India is full of great music scholars since ancient period. Natyashastra, Brihaddeshi are among some of the ancient text on music which goes upto 4th century. Study of these very ancient works on Indian Music, allows student to know the rich ancient tradition and musical experiments by various great scholars till modern period. Notation systems of Indian classical music are one of the affluent and well designed systems which enable a student to read and write a musical composition with ease. This course offers the learning of Notation system of both Tals and Raga Bandishes.

Unit	Topics	No. of Lab Lectures
I.	Brief study of contribution of Ancient and Medieval Scholars to Indian Music: Bharat, Narad, Sharang Dev,Ahobal, Lochan, Shrinivas, Venkatmukhi	04
II.	Contribution of Modern Scholars as Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Dimbar Paluskar, Pt Omkar Nath Thakur, Aacharya Brihaspati.	04
III.	Writing of Taals (JHAPTAAL, DADRA) thah with different Layakaries like Dugun and Chaugun. Notation of Bandish from the Ragas (MALKAUNS, JAUNPURI, BHAIRAVI, DES) prescribed from the syllabus.	04
IV.	Identification of Ragas by given Swar Samooh and comparative study of Ragas and Taals from the prescribed syllabus.	03

SUGGESTED READINGS:
- Garg Narayan Lakshmi Dr., Sangeet Visharad.
- Gupta, Dr. Mamta Pratap, Sangeet Shastra Sarasram.
- Dhawan Devkinandan, Gandharv Sangeet Pravesheka.
- Sharma Swatantra Prof., Bhartiya Sangeet Ek Anthanik Vishleshan.
- Pranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh,

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – III
DSC- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	00	00	03	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE: DSC
SUBJECT: MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA-VOCE-03 (PRACTICAL)		
CREDITS : 03	NO. OF LAB LECTURES : 90	

Course outcomes:
As this is a practical course, in this course student will be able to learn the critical aspectsof Ragas and Talas prescribed from the syllabus. These ragas and talas are already acclaimed by various musicians from classical, folk and film, music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal or Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, Live musical events or large gatherings.

Unit	Topics	No. of Lab Lectures
I.	Critical study of ragas given bellow- Detail- (A) Malkauns (B) Jaunpuri	20
II.	Brief study of ragas given bellow- Non detail- (A) Bhairavi (B) Des	20
III.	Ability to demonstrate Taals given bellow on hand with Dugun, Chaugun Laykari. (A) Jhaptaal (B) Dadara	10
IV.	Students should able to perform a Bhajan, Ghazal or Geet, folk music of their choice.	10
V.	Knowledge of Tarana in anyone of the above mentioned Ragas.	10
VI.	Demonstration of Dhrupad with Dugun Laykaari in anyoneof the above mentioned Ragnas.	10
VII.	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	05
VIII.	Knowledge of Lakshan Geet and Sargam Geet in anyone ofthe above mentioned Raagas.	05

SUGGESTED READINGS:

- Chandra Satish Pandit, Khare Alpana Dr., ShrivtastavBhatkhande Swarlipi Sangrah.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 3.
- Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas.
- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performanceof throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – III
SEC- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	02	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : THIRD	COURSE : SEC
SUBJECT: MUSIC VOCAL		
PAPER TITLE : INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-03 (PRACTICAL)		
CREDITS :02	NO. OF LAB LECTURES : 60	

Course Outcomes:
This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals.
Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Bihag	20
II.	Brief study of Raga Durga	10
III.	Ability to demonstrate Taal Jhaptaal on hand with its Thekas And Dugun Laykaries	10
IV.	Ability to perform one Bhajan/Geet/ gazal/Folk song.	05
V.	Ability to perform 5 Alankars in the Raag Bihag	05
VI	Ability to perform one Drut khayal in Raag Bihag/ Durga	05
VII	Ability to sing one lakshan or sargam geet in Raag Durga/ Raag Bihag.	05

SUGGESTED READINGS:

- Chandra Satish Pandit, Kharo Alpana Dr., Shrivtastav Bhatkhande Swarlipi Sangrah.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 3.
- Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas.
- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4.

ggested Continuation Evaluation Methods:
ignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

ggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – III
GE: PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE: GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-03 (PRACTICAL)		
CREDITS:04	NO.OF LAB LECTURES: 120	

Course Outcomes:
The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Vrindavani Sarang	20
II.	Brief study of Raga given below: (A) Bhairav	20
III.	Ability to demonstrate Taal on hand given below withtheir Theka and Dugun: **Jhaptaal**	20
IV.	Students should able to perform a Bhajan/Geet/Gazal/ofeyot their Choice.	10
V.	Students should be able to perfonn 05 Alankars of Their choice from above mentioned Ragas.	10
VI.	Demonstration of Dhrupad with Dugun Laykaari in anyof the above mentioned Ragas.	15
VII.	Intensive study of one detail aga as choice Raag covering Vilambit and Drut Khayal	15
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone ofthe above mentioned Raagas.	10

SUGGESTED READINGS:

- Chandra Satish Pandit, Khare Alpana Dr., Shrivtastav Bhatkhande Swarlipi Sangrah.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 3.
- Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas.
- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – III
DSE: PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credit	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE: DSE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION AND STAGE PERFORMANCE-03 (PRACTICAL)		
CREDITS : 4	NO.OF LAB LECTURES- 120	

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : Malkauns B : Jaunpuri C : Bhairavi D : Des	120

SUGGESTED READINGS:

- Chandra Satish Pandit, Khare Alpana Dr., Shrivtastav Bhatkhande Swarlipi Sangrah.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 3.
- Sharma, Bhagvad Sharan, Bhartiya Sangeet ka Itihas.
- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IV
DSC- THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	01	01	00	00	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: FOURTH	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-04 (THEORY)		
CREDITS :01	NO.OF LAB LECTURES: 15	

Course Outcomes:
As we all know music has been transferred from one generation to other through the mediumof oral traditions. But the only drawback of oral tradition has been that it was very hard to preserve some great musical compositions from time to time. Musical notation system was developed long back by the musicians to preserve great musical works of the time in both western and Indian classical Music. On the successful completion of this course student will get a deep knowledge of theWestern and Indian notation system and also get a brief idea of intricacies of both notation systems.

Unit	Topics	No. of Lab Lectures
I.	Detailed study of notation system: Pt.Bhatkhande and Pt.Vishnu Digambar notation system.	03
II.	Brief study of Western Notation and Harmony, Melody.	03
III.	Comparative study of ragas and taals and identification of ragas by given Swar Samooh.	03
IV.	Notation of bandish from the ragas (JAIJAIWANTI, KEDAR, KHAMAJ , HAMEER) of course, Writing of Taals (RUPAK, DHAMAR) with Dugun, Tigun and Chaugun layakari.	03
V.	Ability to write an essay on: (A) Impact of Technology on music (B) Music and Employment (C) Folk Instrument of Uttarakhand. (D) Folk dance forms of Uttarakhand.	01
VI.	Brief study of Indian singing styles like Khayal Dhrupad, Dhamar, trivat, tappa, Thumari, Gazal, Bhajan, Chaturang.	02

SUGGESTED READINGS:

- Sharma Swatantra Prof., Bhartiya Sangeet Ek Aitihasik Vishleshan.
- Sharma Sharan Bhagwat, Bhartiya Sangeet Ka Itihas.
- Singh Gopal Dr.,. Sangeet aur Shiksha, Publisher: Gwalior.
- Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan.
- Khanna Singh Jitendra, Madhyakalin dharmon mein Shastri Sangeet ka tulnatmak adhyayan.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IV

DSC- PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	00	00	03	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: STAGE PERFORMANCE AND VIVA VOCE-04 (PRACTICAL)		
CREDITS : 03	NO. OF LAB LECTURES : 90	

Course Outcomes: As this is a practical course, in this course student will be able to learn the critical aspectsof Ragas and Talas prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Classical folk, and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skilfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal, Tarana and Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, live musical events or musical gatherings.

Unit	Topics	No. of Lab Lectures
I.	Critical study of Ragas given below: Detail- (A) Jaijaiwanti (B) Kedar	20
II.	Brief study of the following Ragas: Non Detail (A) Khamaj (B) Hameer	20
III.	Ability to demonstrate Taals given below onhand withtheir Theka and Dugun, Tigun and Cahugun:(A) Roopak (B) Dhamar.	20
IV.	Students should able to perform Bhajan or Ghazal of their choice.	10
V.	Knowledge of Lakshangeet and Sargam Geet in anyone of the above mentioned Ragas.	05
VI.	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	05
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khayal with Alap and Taan.	05
VII I.	Ability to perform Tarana from the prescribed ragas.	05

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.
- Shrivastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.
- Sharma Sharan Bhagwat, Raag Parichay vol. 3 & 4.
- Singh, Prof. Lalit Kishore, Dhvani aur Sangeet.
- Gupta Seema Dr., Bhartiya Sangeet Rasna.

Suggested Continuation Evaluation Methods:

Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IV
SEC- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	02	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE: SEC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-04 (PRACTICAL)		
CREDITS : 02	NO. OF LAB LECTURES : 60	

Course Outcomes:
This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals.
Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Malkauns	20
II.	Brief study of Raga Des	10
III.	Ability to demonstrate Taal Dhamaar on hand with its Thekas And Dugun Laykaries	10
IV.	Ability to perform one Bhajan or Geet or folk song or Gazal	04
V.	Ability to perform 5 Alankars in the Raag Malkauns	04
VI.	Demonstration of Dhrupad with Dugun Laykari in Raag Malkauns/ Raag Des	04
VII.	Ability to perform one drut khayal in Raag Malkauns/ Raag Des	04
VIII.	Ability to sing one lakshan or sargam geet in Raag Des/ Raag Malkauns	04

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.
- Sharma Sharan Bhagwat, Raag Parichay vol. 3 & 4.
- Singh, Prof. Lalit Kishore, Dhvani aur Sangeet.
- Gupta Seema Dr., Bhartiya Sangeet Rasna.

Suggested Continuation Evaluation Methods:
Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IV
GE- PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	SEM II Pass	Basic Knowledge of ICM

SECOND YEAR	UNDERGRADUATE DIPLOMA IN MUSIC VOCAL SEMESTER : FOURTH	COURSE : GE

PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-04 (PRACTICAL)

SUBJECT : MUSIC VOCAL

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

CREDITS : 04

NO.OF LAB LECTURES : 120

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Des	30
II.	Brief study of Raga given below: (A) Alhaiya Bilawal	20
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: DADRA	20
IV.	Students should able to perform a Bhajan or Geet or folk song / or Gazal of their Choice	10
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	10
VI.	Demonstration of Dhrupad with Dugun Laykari in any of the above mentioned Ragas.	10
VII.	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	10
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	10

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.
- Sharma Sharan Bhagwat, Raag Parichay vol. 3 & 4.
- Singh, Prof. Lalit Kishore, Dhvani aur Sangeet.
- Gupta Seema Dr., Bhartiya Sangeet Rasna.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IV

DSE- PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE : DSE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION AND STAGE PERFORMANCE – 04 (PRACTICAL)		
CREDITS : 04	NO.OF LAB LECTURES: 120	

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : Jaijaiwanti B : Kedar C: Khamaj D : Hameer	120

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu. Kramik Pustak Malika bhag 1&2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.
- Sharma Sharan Bhagwat, Raag Parichay vol. 3 & 4.
- Singh, Prof. Lalit Kishore, Dhvani aur Sangeet.
- Gupta Seema Dr., Bhartiya Sangeet Rasna.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – V
DSC- THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	01	01	00	00	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-05 (THEORY)		
CREDITS:01	NO.OF LAB LECTURES : 15	

Course Outcomes: This course deals with the science of western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Khayal Dhrupad, Dhamar, Thumri, Tappa, Dadara, Hori Tarana, Chaturang, Trivat etc. The students will also come to know about various obsolete Musical art forms like Ashtpadi, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this course is to give introductory knowledge of some famous musical art forms present in different region in India.

Unit	Topics	No. of Lab Lectures
I.	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone	03
II.	Western musical Scale and Chords	02
III.	Brief study of classical music styles like Tappa,Tarana, Chaturang,Trivat Dadra, Dhupad ,Dhamar, khyal etc.	02
IV.	Brief study of Semi-classical music styles like Thumri, Dadara, Hori, Bhajan Ghazal, Natya Sangeet, Qawwali.	02
V.	Ability to write an essay on: (A) Relation between folk and classical music. (B) Importance of Gharanas in Hindustani Music. (C) Impact of technology of music. (D) Music and employment.	02
VI.	Writing of Taals in notation with different Layakaries like Dugun, Tigun and Chaugun- tilwada, Ada chautal.	02
VII.	Comparative study of Ragas (BAGESHREE, CHAYANAT, BAHAR, GAUDSARANG) and Taals (ADACHARTAL, TILWADA) from the prescribed syllabus.	02

SUGGESTED READINGS:

- Brihaspati Saubhagyavandhan Dr,. Sangeet Chintan Pratham Khand.
- Sharma Swatantra Prof., Pashchatya swarlipi paddhi evam Bhartiya sangeet.
- Banerjee, Dr. Geeta, Raag Shaastra I&II.
- Singh Jaidev Thakur Dr., Bhartiya Sangeet ka Itihaas.
- Sharma Sharan Bhagwat, Pashatya sawarlipi paddti.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – V

DSC- PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	00	00	03	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL

THIRD YEAR	SEMESTER: FIFTH	PAPER: DSC

SUBJECT : MUSIC VOCAL

PAPER TITLE : STAGE PERFORMANCE AND VIVA-VOCE-05 (PRACTICAL)

CREDITS:03	NO.OF LAB LECTURES: 90

Course Outcomes: In this course student will be able to learn the critical aspects of Ragas and Tala s prescribed in the syllabus along with the Mahila and Purush khadi and Baithaki Holi geetof the Kumaun region of Uttarakhand. Ragas and talas that are prescribed in this course are already acclaimed by various musicians of classical folk and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms.Moreover, students will get an idea to perform a rang more skillfully and more aesthetically with improvisations of Alaap and Taan.

Unit	Topics	No. of Lab Lectures
I.	Critical study of Ragas given below: Detail- (A) Bageshree (B) Chhayanat	20
II.	Brief study of the following Raagas: Non Detail- (A) Bahar (B) Goud Sarang	20
III.	Ability to demonstrate Taals given below on hand withtheir Theka, Dugun, Tigun and Cahugun: (A) Aadachautaal (B) Tilwada	20
IV.	Students should able to perform Hori or Dadara or Tarana of their choice.	10
V.	Demonstration of one Dhrupad / Dhamaar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	10
VI.	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drutl Khyal with Alap and Taan.	05
VII.	Ability to perform Kumauni Holi and folk song of Kumaun of their choice.	05

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.
- Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari.
- Bhatkhande Narayan Vishnu, Kramik pustak Maiika bhag 3&4.
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – V
SEC- PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	02	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL		
YEAR : THIRD	SEMESTER : FIFTH	COURSE: SEC
SUBJECT : MUSIC VOCAL		
Course Title : ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC-05 (PRACTICAL)		
CREDITS :02	NO.OF LAB LECTURES- 60	

Course Outcomes:This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Pultas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Vrindavani Sarang	20
II.	Brief study of Raga Kamod	10
III.	Ability to demonstrate Taal Ektaal on hand with its Thekas And Dugun Laykaries	10
IV.	Ability to perform one Bhajan or Geet	04
V.	Ability to perform 5 Alankars in the Raag Kamod /Raag Vrindavani Sarang	04
VI.	Demonstration of Dhrupad with Dugun Laykari in Raag Vrindavani Sarang/ Raag kamod	04
VII.	Ability to perform one drut khayal in Raag Vrindavani Sarang/ Raag kamod	04
VIII.	Ability to sing one lakshan or sargam geet in raag Kamod/ Raag Vrindavani Sarang	04

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.
- Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari.
- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 3&4.
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – V
GE - PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : GE
SUBJECT : MUSIC VOCAL		
Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL-05 (PRACTICAL)		
CREDITS: 04		NO.OF LAB LECTURES: 120

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Kafi	30
II.	Brief study of Raga given below: (A) Durga	20
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Chartaal	15
IV.	Students should able to perform a Bhajan or Geet of their Choice	15
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	10
VI.	Demanstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	10
VII.	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	10
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	10

SUGGESTED READINGS:

- *Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.*
- *Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.*
- *Tomar, Awadhesh Pratap, Sangeet Shashtr Sumsari.*
- *Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 3&4.*
- *Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.*

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz(MCQ)/Seminar/Presentation/Researchorientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – V
DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : DSE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION AND STAGE PERFORMANCE-05 (PRACTICAL)		
CREDITS : 04	NO.OF LAB LECTURES: 120	

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : **Bageshree** B : Chayanat C : Bahar D : Gaud Sarang	120

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2.
- *Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3.*
- Tomar, Awadhesh Pratap, Sangeet Shashtr Surasari.
- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 3&4.
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER-V
INTERNSHIP /APPERENTICESHIP/ PROJECT/COMMUNITY OUTREACH (IAPC)
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
IAPC	04	04	00	00	Sem IV Pass	Basic knowledge of ICM

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : IAPC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: INTERNSHIP /APPERENTICESHIP/PROJECT/COMMUNITY OUTREACH (IAPC)		
CREDITS : 04	NO. OF LAB LECTURES: 60	

Course Outcomes:1 This section will impart knowledge to the students of music ,culture ,tradition ,so that they can get information and essence of individually about the cultural heritage of Indian music .

2: Demonstrate in-depth knowledge of Indian classical music tradition, including theoretical foundations such as raga, tala, and compositional forms.

3: Analyze and critically evaluate scholarly literature on Indian classical music using interdisciplinary research approaches

4: Identify_ appropriate research methodologies for projects in Indian classical music, including qualitative and ethnographic methods

5: Design and execute an original IAPC related to any area of music, including fieldwork, interviews, performance analysis, or archival studies.

6:Interpret the cultural, historical, and philosophical context of Music in research writing and presentations

Unit	Topics	No. of Lab Lectures
I.	Students will engage themselves for internship/apprenticeship/project/community outreach(As per the university guidelines).The students may choose options from the domains disciplines of Music (any area of your interest approved by concerned faculty).	60

SUGGESTED READINGS: Selective Books from the list of " Suggested Readings Books for all Semesters" (mentioned at the end of this Syllabus) as advised by the concerned Faculty.

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VI

DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	01	01	00	00	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER: SIXTH	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC (THEORY)		
CREDITS: 01	NO.OF LAB LLECTURES: 15	

Course Outcomes: The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raagang of Indian classical music are one of the affluent and well designed classifications which enable a student to understandThaat, Raga and Ragang with ease.

Unit	Topics	No. of Lab Lectures
I.	Definition of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala and Brief study of Banies and Gharana of Dhrupad and Dhamar	03
II.	Study of Carnatic music and Difference between Hindustani and Carnatic Swar. Brief study of the folk music of Uttarakhand withspecial reference to various Folk Songs, Folk Instruments, and Folk Dance forms.	03
III.	Brief study of classification of Ragas (Raag Vargikaran). and Study ofThaat-Rang classification with their importance.	03
IV.	Life sketch of following eminent Vocalists: Abdul Karim Khan Pt. Mallikarjun Mansoor, Pt. Bhimsen Joshi, Pt. Kumar Gandharva Pt. Jasraj, Vidushi Kishori Amonkar, Vidushi GirijaDevi,	02
V.	Ability to write an essay on: (A) Importance of Swar, Taal in music (B) Importance of Music in Human life. (C) Contribution of doordarshan and akashavani in promotingIndian classical music. (D) Contribution of women in Indian classical music.	02
VI.	Writing of Dhrupad and Dhamaar from your prescribed syallabus (MIYA MALHAR, DARBARI KANHADA, MULTANI, TODI, KAMOD, BAHAR) in notation and writing Taals (PUNJABI, JATTAL) with different Layakaries like Dugun,Tigun, and Chaugun.	02

SUGGESTED READINGS:

- Sharma Swatantra Prof , Bhartiya Sangeet Ek Aitihasik Vishleshan
- Sharma Sharan Bhagwat, pashchatya Sangeet Shiksha.
- Sharma Sharan Bhagwat, Pashchatya sawarlipi paddti.
- Sharma Swatantra Prof., Pashchatya swarlipi paddti evam Bhartiya sangeet.
- Patvardhan Sudha Dr., Sangeet Shiksha.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VI

DSC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	00	00	03	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER: SIXTH	COURSE: DSC
SUBJECT : MUSIC VOCAL)		
PAPER TITLE : STAGE PERFORMANCE AND VIVA-VOCE-06 (PRACTICAL)		
CREDITS: 03	NO. OF LAB LECTURES : 90	

Course Outcomes: As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Classical folk, and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and various typesof Kumauni folk songs.

Unit	Topics	No. of Lab Lectures
I.	Critical study of Raagas given below: Detail- (A) Kamod (B) Miya Malhaar (C) Darbari Kanhada	20
II.	Brief study of the following Raagas: Non Detail- (A) Multani (B)Todi (C) Bahar	20
III.	Ability to demonstrate Taals given below on hand with their Theka, Dugun, Tigun and Cahugun: (A) Punjabi (B) Jat Taal	10
IV.	Students should able to perform Tarana, Hori or Dadara of their choice	10
V.	Demonstration of Dhrupad or Dhamar with Dugun, Tigun and ChaugunLayakari out of the above mentioned Ragas.	10
VI.	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alapand Taan.	10
VII.	Ability to perform any one of the following Kumauni folk songse.g.Nyoli, Chanchari, Chapeli, Jagar, Bair, Bhagnaul, Jhodageet, Shakunankhar(Mangal geet) oftheir choice.	10

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 5 &6.
- Deodhar B.R Raga Bodh Part 1-7.
- Kumar Ashok "Yaman" Sangeet Ratnawali.
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VI
SEC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	02	SEM IV Pass	Basic Knowledge of ICM

YEAR : THIRD — **BACHELOR OF MUSIC VOCAL**

SEMESTER : SIXTH — **COURSE: SEC**

SUBJECT : MUSIC VOCAL

PAPER TITLE : ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC -06 (PRACTICAL)

CREDITS: 02 — **NO.OF LAB LECTURES: 60**

Course Outcomes:

This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals.
Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Gaud Sarang	20
II.	Brief study of Raga Deshkar	10
III.	Ability to demonstrate Taal Tilwada on hand with its Thekas And Dugun Laykaries	10
IV.	Ability to perform one Bhajan or Geet or folk song	04
V.	Ability to perform 5 Alankars in the Raag Gaud Sarang / Raag Deshkar	04
VI.	Demonstration of Dhrupad with Dugun Laykari in Raag Gaud Sarang / Raag Deshkar	04
VII.	Ability to perform one drut khayal in Raag Gaud Sarang / Raag Deshkar	04
VIII.	Ability to sing one lakshan or sargam geet in Raag Deshkar/ Raag Gaud Sarang	04

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 5 &6.
- Deodhar B.R Raga Bodh Part 1-7.
- Kumar Ashok "Yaman" Sangeet Ratnawali.
- Shrivastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.
- Shrivastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VI
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	SEM IV Pass	Basic Knowledge of ICM

THIRD YEAR — BACHELOR OF MUSIC VOCAL

SEMESTER : SIXTH — COURSE: SEC

SUBJECT : MUSIC VOCAL

Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL-06 (PRACTICAL)

CREDITS: 04 — **NO.OF LAB LECTURES: 120**

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Bageshri	30
II.	Brief study of Raga given below: (A) Bhimpalasi	30
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Ektal	20
IV.	Students should able to perform a Bhajan or Geet or folk song of their Choice	10
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	10
VI.	Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	10
VII.	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	05
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	05

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 5 &6.
- Deodhar B.R Raga Bodh Part 1-7.
- Kumar Ashok "Yaman" Sangeet Ratnawali.
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VI
DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	SEM IV Pass	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL

THIRD YEAR	SEMESTER : SIXTH	COURSE : DSE

SUBJECT : MUSIC VOCAL)

Course Title : LECTURE DEMONSTRATION AND STAGE PERFORMANCE-06 (PRACTICAL)

CREDITS : 04 | **NO.OF LAB LECTURES: 120**

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
1	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : kamod B : Miyan Malhar C : Todi D : Multani E : Bahar F : Darbari Kanhada	120

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 5 &6.
- Deodhar B.R Raga Bodh Part 1-7.
- Kumar Ashok "Yaman" Sangeet Ratnawali.
- Shrivastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay.
- Shrivastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER-VI

INTERNSHIP /APPERENTICESHIP/ PROJECT/COMMUNITY OUTREACH (IAPC)

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
IAPC	04	04	00	00	Sem IV Pass	Basic knowledge of ICM

THIRD YEAR

BACHELOR OF MUSIC VOCAL

SEMESTER : SIXTH

COURSE : IAPC

SUBJECT : MUSIC VOCAL

PAPER TITLE: INTERNSHIP /APPERENTICESHIP/PROJECT/COMMUNITY OUTREACH (IAPC)

CREDITS : 04

NO. OF LAB LECTURES: 60

Course Outcomes:1 This section will impart knowledge to the students of music ,culture ,tradition ,so that they can get information and essence of individually about the cultural heritage of Indian music .

2: Demonstrate in-depth knowledge of Indian classical music tradition, including theoretical foundations such as raga, tala, and compositional forms.

3: Analyze and critically evaluate scholarly literature on Indian classical music using interdisciplinary research approaches

4: Identify_ appropriate research methodologies for projects in Indian classical music, including qualitative and ethnographic methods

5: Design and execute an original IAPC related to any area of music, including fieldwork, interviews, performance analysis, or archival studies.

6:Interpret the cultural, historical, and philosophical context of Music in research writing and presentations

Unit	Topics	No. of Lab Lectures
1.	Students will engage themselves for internship/apprenticeship/project/community outreach(As per the university guidelines).The students may choose options from the domains disciplines of Music (any area of your interest approved by concerned faculty).	60

SUGGESTED READINGS: Selective Books from the list of "Suggested Readings Books for all Semesters" (mentioned at the end of this Syllabus) as advised by the concerned Faculty.

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VII

DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)

FOURTH YEAR | **SEMESTER VII** | **COURSE : DSC**

Subject : MUSIC VOCAL

PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC-07 (THEORY)

CREDITS :04 | **NO.OF LAB LECTURES: 60**

Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music.

UNIT	TOPIC	No. of Lectures
I.	Theoretical study of the Ragas prescribed in syllabus	08
II.	General Principles Of Voice Culture	08
III.	Writing of Vilambit & Drut Khayal Notation, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2nd of First Semester.	08
IV.	Life sketch and contribution to Music of the following Music Scholars and Musicians : 1. Pandit Vishnu Narayan Bhatkhande 2. Ustad Amir Khan 3. Ustad Alladiya Khan 4. Pandit Omkarnath Thakur 5. Ustad Abdul Kareem Khan 6. Amir Khusro 7. Pandit Acharya Brihaspati	10
V.	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester (SHYAM KALYAN, SHUDDH KALYAN, MARU BUHAG , BIHAGADA, BAGESHREE, PATDEEP, BHAIRAVI, YAMAN, BIHAG, ALHAIYA BILAWAL)	10
VI.	Origin, development and characteristics of the following Gharanas of Khayal Gayan : 1. Kirana 2.Jaipur 3.Gwalior	08
VII.	Detailed study of the following to write in Thah, Dugun, Tigun and Chaugun and & Kuad Laykaries . Teental , Roopak, Dadra, Ada Chartal	04
VIII.	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

SUGGESTED READINGS:

- Thakur Gauri Shankar Omkar nath, Sangeetanjali.
- Sharma Mrityunjay, Sangeet Manual.
- Brihaspati Saubhagyavardhan Dr,. Sangeet Chintan Pratham Khand.
- Shastri Vasudev k, Sangeet Shastra Prakashan.
- Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet.
- Singh, Prof. Lalit Kishore , Dhvani aur Sangeet.
- Sharma Swatantra, Bhartiya Sangeet ek Etihasik Vishlechan.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VII
DSE I : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-I	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE : DSE-I
Subject : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE- 07 – (PRACTICAL)		
CREDITS :04	NO.OF LAB LECTURES: 120	

Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Tuals specifically other than Teental.

UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) **KALYAN ANG** (A) Shyam Kalyan (B) Shuddh Kalyan **BIHAG ANG** (A) Maru Bihag (B) Bihagada **KAFI ANG** (A) Bageshree (B) Patdeep	40
II.	An intensive study, any two ragas with Vilmubit khayal and Madhyalaya Khayal are to be learnt where as in the Ragas of General study, development of Ragas in ALap and Tanas with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt	30
III.	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed in syllabus.	30
IV.	Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of Ragas , Talas and theory portion of the previous years is essential.	20

SUGGESTED READINGS:

- Rang Ram Jha Ramashray, Abhinav Gitanjali bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Banerjee Geeta Dr., raag shshtra.
- Mishra Chandana Dr. Prof, raag manjusha.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VII
DSE II : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
DSE-II	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)

FOURTH YEAR	SEMESTER: SEVENTH	COURSE : DSE-II

Subject : MUSIC VOCAL

PAPER TITTLE: COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-07 (PRACTICAL)

CREDITS :04

NO.OF LAB LECTURES: 120

Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.

UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 1. Bhairavi 2. Yaman 3. Bihag 4. Alhaiya Bilawal	40
II.	Basic knowledge of Kumaouni Holi (Baithaki, Mahila, Khadi Holi) or Thumri/ Dadra	40
III.	Ability to sing Bhajan or Ghazal by playing Harmonium.	20
IV.	Viva Voce	20

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Banerjee Geeta Dr., raag shshtra.
- Mishra Chandana Dr. Prof, raag manjusha.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VII

DSE III : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-III	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE : DSE-III
Subject : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION – 07 (PRACTICAL)		
CREDITS :04	NO.OF LAB LECTURES: 120	

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one 'Ang'(from the Ragas mentioned below) and then will have to prepare the ragas of that 'Ang' with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. **KALYAN ANG** (A) Shuddh Kalyan (B) Shyam Kalyan **BIHAG ANG** (A) Maru Bihag (B) Bihagada **KAFI ANG** (A) BAGESHRI (B) PATDEEP	120

SUGGESTED READINGS:

- Rang Ram Jha Ramashray, Abhinav Gitanjali bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Banerjee Geeta Dr., raag shshtra.
- Mishra Chandana Dr. Prof, raag manjusha.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VII
GE : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : SEVENTH	COURSE : GE
Subject : Hindustani Music (Vocal)		
PAPERT TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-07 (PRACTICAL)		
CREDITS :04	NO. OF LAB LECTURES: 120	

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Puriya Dhanasheee	30
II.	Brief study of Raga given below: (A) Kedar	30
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Roopak	20
IV.	Students should able to perform a Bhajan or Geet of their Choice	20
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	05
VI.	Demonstration of Dhrupad/ Dhamar Dugun Laykaari in any of the above mentioned Ragas.	05
VII.	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	05
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	05

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 2.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Banerjee Geeta Dr., raag shshtra.
- Mishra Chandana Dr. Prof, raag manjusha.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – VII
DMC THEORYI.
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	06	00	03	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DISSERTATIION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE : RESEARCH PROJECT/ DISSERTATION- 07 (THEORY)		
CREDITS :06	NO.OF LAB LECTURES: 90	

Course Outcomes:

1. The students will be able to understand the meaning of research and its implications.
2. The students will be familiarized with the different research areas in music and will be able to develop hypothesis along with problem selection attribute.
3. The students will be able to understand the intricacies of data collection.
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.

UNIT	TOPIC	No. of Lectures
I.	Meaning of Research – It's definition, aims and objectives, varieties, methodology and processes.	15
II.	Areas of Research in Music	15
III.	Selections of Problems	15
IV.	Hypothesis	15
V.	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music	15
VI.	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15

SUGGESTED READINGS:

- Joshi Umesh, Bhartiya Sangeet ka itihass.
- Srivastava dharmavathi Dr., prachin Bharat mein sangeet.
- Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan.
- Tiwari, Dr.Kiran, Sangeet Evam Manovigyan.
- Garg Narayan Lakshmi Dr., hamare sangeet ratn.
- Garg Narayan Lakshmi Dr., Bharat ke lok nrityа.
- Garg Narayan Lakshmi Dr., Bharat ke sangeetkar.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour,Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER - VIII
DSC : THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)			
FOURTH YEAR	SEMESTER : EIGTH		COURSE : DSC
Subject : MUSIC VOCAL			
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC-08 (THEORY)			
CREDITS :04		NO.OF LAB LECTURES:60	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with varinus laykaries.			
UNIT	**TOPIC**		**No. of Lecturrs**
I.	1. Theoretical study of the Ragas(AHIR BHAIRAV, BAIRAGI, SHUDDH SARANG, MADHYAMAD SARANG, YAMANI BILAWAL, DEVGIRI BILAWAL, BHAIRAV,KEDAR, MALKAUNS, JAUNPURI) prescribed in Syllabus.		08
II.	Development of Indian Music in the following periods : (i) Ancient Period (ii) Medieval Period (iii) Modern Period		08
III.	Writing Vilambit & Drut Khayal Notation, Muktalap and Tanas, Boltanas in the Ragas prescribed in Syllabus.		08
IV.	Knowledge of the ancient Musicology from selected Sanskrit texts of Bharat (Natyashastra), Sangeet Ratnakar and Brihaddeshi, Naradiya Siksha (Sangeet Parijat).		10
V.	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed in Syllabus.		10
VI.	Music of Ramayana , Mahabharat and Puranas.		08
VII.	Detailed study of the following to write in Thah, Dugun, Tigun and Chaugun Aad Kuaad Laykaries : Jhaptal, Tilwada, Ektaal and Chartaal		04
VIII.	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.		04

SUGGESTED READINGS:

- Ram mng Jha Ramashray, Abhinav Gitanjali bhag 2 & 3.
- Shrivastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance,Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER - VIII
DSE I : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-I	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)

FOURTH YEAR	SEMESTER : EIGTH	COURSE : DSE-I

Subject : MUSIC VOCAL

PAPER TITLE : STAGE PERFORMANCE -08 (PRACTICAL)

CREDITS :04

NO.OF LAB LECTURES:120

Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.

UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) **BHAIRAV ANG** (A) AHIR BHAIRAV (B) BAIRAGI **SARANG ANG** (A) SHUDDH SARANG (B) MADHYAMAD SARANG **BILAWAL ANG** (A) YAMANI BILAWAL (B) DEVGIRI BILAWAL	40
II.	An intensive study, any two ragas with Vilmabit khayal and Madhyalaya Khayal are to be learnt where as in the Ragas of General study, development of Ragas in ALap and Tanas with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt	40
III.	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed in Syllabus	20
IV.	Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of Ragas , Talas and theory portion of the previous years is essential.	20

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 2 & 3.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr .Hindustani shastriya Sangeet mein rikukualin bandishe evam Rasg

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance,Behaviour, Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER - VIII

DSE II : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
DSE-II	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)

FOURTH YEAR	SEMESTER : EIGTH	COURSE : DSE-II

Subject : MUSIC VOCAL

PAPER TITLE : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-08 (PRACTICAL)

CREDITS :04	NO.OF LAB LECTURES:120

Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.

UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 1. Bhairav 2. Kedar 3. Malkauns 4. Jaunpuri	40
II.	Analytical study and full description of the following ragas : (1) Bhairav (2) Kedar (3) Malkauns (4) Jaunpuri	40
III.	Ability to sing Bhajan or Ghazal or Folk song by playing Harmonium.	20
IV.	Viva Voce	20

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 2 & 3.
- Shrivastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER - VIII
DSE III : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-III	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)

FOURTH YEAR	SEMESTER : EIGTH	
	Subject : MUSIC VOCAL	COURSE : DSE-III
CREDITS :04	PAPER TITLE : LECTURE DEMONSTRATION – 08 (PRACTICAL)	NO.OF LAB LECTURES:120

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one 'Ang'(from the Ragas mentioned below) and then will have to prepare the ragas of that 'Ang' with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. **BHAIRAV ANG** (A) Ahir Bhairav (B) Bairagi **SARANG ANG** (A) Shuddha Sarang (B) Madhamad Sarang **BILAWAL ANG** (A) Devgiri Bilawal (B) Yamani Bilawal	120

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 2 & 3.
- Shrivastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

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

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyanitra.inflibnet.ac.in

SEMESTER - VIII
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

FOURTH YEAR	SEMESTER : EIGTH	COURSE: GE

BACHELOR OF MUSIC VOCAL (FYUP)

SUBJECT : MUSIC VOCAL

PAPER TITLE: STAGE PERFORMANCE AND PROFICIENCY SKILL-08 (PRACTICAL)

CREDITS :04

NO. OF LAB LECTURES:120

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) SHUDDH KALYAN	30
II.	Brief study of Raga given below: (A) HAMEER	30
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: JHOOMRA	20
IV.	Students should able to perform a Bhajan or Folk song of their Choice	20
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	05
VI.	Demonstration of Dhrupad/Dhamar with Dugun Laykaari in any of the above mentioned Ragas.	05
VII.	Intensive study of one detail raga as choice Rang covering Vilambit and Drut Khayal	05
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	05

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 2 & 3.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER - VIII
DMC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	06	00	00	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL WITH HONOURS		
FOURTH YEAR	SEMESTER: EIGTH	COURSE: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE : RESEARCH PROJECT / DISSERTATION-08 (THEORY)		
CREDITS :06	NO.OF LAB LECTURES: 90	

Course Outcomes:

1. The students will attain the ability to learn the methods of research in Music and perform data analysis.
2. The students will be able to develop the interpretation and conclusion of a research problem.
3. The students will learn the art of preparing synopsis.
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.

UNIT	TOPIC	No. of Lectures
I.	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study	15
II.	Data sampling & Analysis of Data	15
III.	Interpretation and conclusion	15
IV.	Synopsis –It's definition, importance.	15
V.	Preparing of synopsis.	15
VI.	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15

SUGGESTED READINGS: :

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 2 & 3.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Raganag.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyanidhi.inflibnet.ac.in

SEMESTER – IX
DSC - THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSC
Subject : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC- 09 (THEORY)		
CREDIT: 04	NO. OF LAB LECTURES: 60	

Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.

UNIT	TOPIC	No. of Lectures
I.	Theoretical study of the Ragas prescribed in syllabus (BILASKHANI TODI, GURJARI TODI, KAUNSI KANHADA, ABHOGI KANHADA, MIYA MALHAR, GAUD MALHAR, MADHUWANTI, MARVA, SOHINI, PURIYA DHANASHREE)	08
II.	Comparative study of Hindustani And Carnatic Music	08
III.	Writing Vilambit & Drut Khyal Notation, Muktalap and Tanas, Boltanas in the Ragas prescribed in syllabus	08
IV.	Study of Prabandh Gayan And Jati Gayan	10
V.	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed in syllabus	10
VI.	Explanation of Shruti , Grama and Moorchana Margi and desi sangeet	08
VII.	A study of Aesthetics and Ras Siddhant with special reference to Bharat Muni	04
VIII.	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

SUGGESTED READINGS:

- Mathur Meera, Sangeet Shastra parnamarsh bhag 2.
- Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan.
- Tiwari, Dr.Kiran, Sangeet Evam Manovigyan.
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan.
- Sharma Mrityunjay, Sangeet Manual.
- Paranjape Sridhar Sharad Chandra Dr., Bhartiya Sangeet ka itihaas.
- Chauhan Pushpa Dr., Uttar Bhartiya shastriya Sangeet ka Vikas.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overa performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IX
DSE - I PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE- I	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSE- I
Subject : MUSIC VOCAL		
PAPER TITLE: STAGE PERFORMANCE-09 (THEORY)		
CREDIT: 04	NO. OF LAB LECTURES: 120	

Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete developement of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other thanTeental.

UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) **TODI ANG** (A) Bilaskhani Todi (B) Gurjari Todi **KANHADA ANG** (A) Kaunsi Kanhada (B) Abhogi Kanhada **MALHAR ANG** (A) Miyan Malhar (B) Gaud Malhar	40
II.	An intensive study, any two ragas with Vilmabit khayal and Madhyalaya Khayal are to be learnt where as in the Ragas of General study, development of Ragas in ALap and Tanas with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt	40
III.	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	20
IV.	Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of Ragas , Talas and theory portion of the previous years is essential.	20

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 5.
- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr., BhatKhande swar lipi sangrah bhag 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Krumik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IX

DSE - II PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
DSE- II	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSE-II

Subject : MUSIC VOCAL

PAPER TITLE : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-09 (PRACTICAL)

CREDIT: 04	NO. OF LAB LECTURES: 120

Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumaoni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.

UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. (1) Madhuwanti (2) Marwa (3) Sohani (4) Puriya Dhanashree	40
II.	Analytical study and full description of the following ragas : (1) Madhuwanti (2) Marwa (3) Sohani (4) Puriya Dhanashree	40
III.	Ability to sing Bhajan or Ghazal or Thumari or Dadra by playing Harmonium.	20
IV.	Viva Voce	20

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 5.
- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr., BhatKhande swar lipi sangrah bhag 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Rag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IX
DSE - III PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (If any)
		Lecture	Tutorial	Practical/Practice		
DSE- III	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSE-III
Subject : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION -09 (PRACTICAL)		
CREDIT: 04	NO. OF LAB LECTURES: 120	

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The tal aspect shall also be made stronger with the ability to learn and demonstrate various popular North
Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one 'Ang'(from the Ragas mentioned below) and then will have to prepare the ragas of that 'Ang' with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. **TODI ANG** (A) Bilaskhani Todi (B) Gurjari Todi **MALHAAR ANG** (A) Miyan Malhar (B) Gaud Malhar **KANHADA ANG** (A) Kaunsi Kanhada (B) Abhogi Kanhada	120

SUGGESTED READINGS:

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 5.
- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr , BhatKhande swar lipi sangrah bhag 4
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikuknalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IX
GE : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	Music in Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : GE
Subject : Hindustani Music (Vocal)		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-09 (PRACTICAL)		
CREDIT: 04	NO. OF LAB LECTURES: 120	

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Maru Bihag	20
II.	Brief study of Raga given below: (B) Rageshree	20
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Ada Chartaal	10
IV.	Students should able to perform a Bhajan or Thumari or Folk song of their Choice	20
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	10
VI.	Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	20
VII.	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	10
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	10

SUGGESTED READINGS:

- *Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 5.*
- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr., BhatKhande swar lipi sangrah bhag 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- *Mishra Jyoti Dr. Hindustani Sangeet mein Ragaang.*
- Prakash Rahul Dr.,Hindustani shastriya Sangeet mein rikukaalin bandishe evam Raag.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Discipline and Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – IX
DMC- THEORY
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	06	00	00	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE: RESEARCH PROJECT / DISSERTATION-09(THEORY)		
CREDIT: 06	NO. OF LAB LECTURES: 90	

Course Outcomes:

1. The students will develop the ability to select a research topic.
2. The students will be familiarized with the primary and secondary sources of research along with its importance.
3. The students will be able to learn the techniques of data collection and data interpretation.
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.

I.	Selection of a Research Topic.	15
II.	Primary and Secondary sources of Research.	15
III.	The importance of Primary and Secondary sources in Research.	15
IV.	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case study & Experimental Schedule.	15
V.	Interpretation of results by using statistical tools.	15
VI.	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15

SUGGESTED READINGS:

- Mathur Meera, Sangeet Shastra parsamarsh bhag 2.
- Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan.
- Tiwari, Dr.Kiran, Sangeet Evam Manovigyan.
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan.
- Sharma Mrityunjay, Sangeet Manual.
- Paranjape Sridhar Sharad Chandra Dr., Bhartiya Sangeet ka itihaas.
- Chauhan Pushpa Dr., Uttar Bhartiya shastriya Sangeet ka Vikas.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – X
DSC : THEORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	04	00	00	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL

FIFTH YEAR	SEMESTER : TENTH	COURSE : DSC

Subject : MUSIC VOCAL

PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC- 10 (THEORY)

CREDIT: 04 **NO. OF LAB LECTURES: 60**

Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.

UNIT	TOPIC	No. of Lectures
I.	Theoretical study of the Ragas prescribed in syllabus (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, MAALGUNJI, DARBARI, CHAYANAT, MULTANI, LALIT)	08
II.	Detailed study of Nibaddha & Annibaddha Gana	08
III.	Writing Vilambit & Drut Khayal Notation, Muktalap and Tanas, Boltanas in the Ragas prescribed in syllabus	08
IV.	Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background	10
V.	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed in syllabus	10
VI.	Origin, Development and characteristics of the following Gharanas of Khayal ghanna : (1) Patiyala (2) Agra (3) Delhi (4) Banaras	08
VII.	Study of Kumaoni Folk Music	04
VIII.	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

SUGGESTED READINGS:

- Garg Narayan Lakshmi Dr., Bharat ke sangeetkar.
- Sharma Mrityunjay, Sangeet Manual.
- Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan.
- Tiwari, Dr.Kiran, Sangeet Evam Manovigyan.
- Sharma Swatantra, Bhartiya Sangeet ka Itihaas Vishleshan.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – X
DSE I : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-I	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : DSE-I
Subject : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE – 10 (PRACTICAL)		
CREDIT: 04	NO. OF LAB LECTURES: 120	

Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.

UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) **ASAVARI ANG** (A) Komal Risabh Asavari (B) Devgandhar **KAUNS ANG** (A) Jog (B) Jogkauns **KHAMAJ ANG** (A) Rageshree (B) Malguuji	40
II.	An intensive study, any two ragas with Vilmabit khayal and Madhyalaya Khayal are to be learnt where as in the Ragas of General study, development of Ragas in ALap and Tanas with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt	40
III.	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	20
IV.	Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of Ragas , Talas and theory portion of the previous years is essential.	20

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 1 and 2.
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 3 and 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Mishra lalmani Dr., Bhartiya sangeet vadya.
- Mishra Arun Dr., Bhartiya Kanth Sangeet aur vadya sangeet(gayan vadan sumel).

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviuur,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – X
DSE II : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-II	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL

FIFTH YEAR	SEMESTER : TENTH	COURSE : DSE-II

Subject : MUSIC VOCAL

PAPER TITLE : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-10 (PRACTICAL)

CREDIT: 04 — **NO. OF LAB LECTURES: 120**

Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.

UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. (1) Darbari (2) Chayanat (3) Multani (4) Lalit	40
II.	Analytical study and full description of the following ragas : (1) Darbari (2) Chayanat (3) Multani (4) Lalit	40
III.	Ability to sing Bhajan or Ghazal or Folk song by playing Harmonium.	20
IV.	Viva Voce	20

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6.
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 1 and 2.
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 3 and 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Mishra lalmani Dr., Bhartiya sangeet vadya.
- Mishra Arun Dr., Bhartiya Kanth Sangeet aur vadya sangeet(gayan vadan sumel).

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

III

SEMESTER – X
DSE III : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-III	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : DSE-III
Subject : MUSIC VOCAL		
Course Title : LECTURE DEMONSTRATION -10 (PRACTICAL)		
CREDIT: 04	NO. OF LAB LECTURES: 120	

Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.

UNIT	TOPIC	No. of Lectures
I.	The student is required to chose any one 'Ang' (from the Ragas mentioned below) and then will have to prepare the ragas of that 'Ang' with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. **ASAVARI ANG** (A) Komal Rishabh Asavari (B) Devgandhar **KAUNS ANG** (A) Jog (B) Jogkauns **KHAMAJ ANG** (A) Rageshree (B) Malgunji	120

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 1 and 2.
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 3 and 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Mishra lalmani Dr., Bhartiya sangeet vadya.
- Mishra Arun Dr., Bhartiya Kanth Sangeet aur vadya sangeet(gayan vadan sumel).

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – X
GE : PRACTICAL
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
GE	04	00	00	04	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : GE

Subject : Hindustani Music (Vocal)

PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-10 (PRACTICAL)

CREDIT: 04 | **NO. OF LAB LECTURES: 120**

Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal. Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.

Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Miyan Malhar	30
II.	Brief study of Raga given below:(B) Madhuvanti	30
III.	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Deepchandi	20
IV.	Students should able to perform a Bhajan or Geet of their Choice	20
V.	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	05
VI.	Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	05
VII.	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	05
VIII.	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	05

SUGGESTED READINGS:

- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 1 and 2.
- Srivastav, Prof. Harishchandra, Raag Parichay Vol 3 and 4.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3.
- Mishra lalmani Dr., Bhartiya sangeet vadya.
- Mishra Arun Dr., Bhartiya Kanth Sangeet aur vadya sangeet(gnyan vadan sumel).

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SEMESTER – X
DMC- THORY
CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	06	00	00	Music In Honours Degree	Basic Knowledge of ICM

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE:- DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE : RESEARCH PROJECT / DISSERTATION-10 (THEORY)		
CREDIT: 06	NO. OF LAB LECTURES: 90	

Course Outcomes:

1. The students will be able to learn the different intrinsic sources of research.
2. The students will be able to understand the intricacies of writing a research report and developing the citations.
3. The students will be able to understand the importance of review.
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.

UNIT	TOPIC	No. of Lectures
I.	**Study of the following sources for Research:** **(a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) Coins**	15
II.	**Study of the following sources for Research:** **(a) Musical Compositions (b) Oral Tradition (c) Gramophone Records Electronic Devices Discs and Tapes, Computer& Internet [YouTube & Various Other Websites & Apps] (d) Media- Print & Electronic (e) Academic councils.**	15
III.	**Various Elements related to the "Writing of a Research Report" & "Book Review".**	15
IV.	**References, footnotes, bibliography, appendix, index.**	15
V.	**Importance of the review of previous research work& literature on the selected Research Topic.**	15
VI.	**Writing a sample Research Project/Dissertation/Research Paper on any given topic covering all the components of Research.**	15

SUGGESTED READINGS:

- Garg Narayan Lakshmi Dr., Bharat ke sangeetkar.
- Sharma Mrityunjay, Sangeet Manual.
- Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan.
- Tiwari, Dr.Kiran, Sangeet Evam Manovigyan.
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan.

Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in

SUGGESTED READING BOOKS FOR ALL SEMESTER :-

Semester I Book list

- Garg Narayan Lakshmi Dr, Sangeet Visharad, Sangeet karyalay Hathras.
- Sharma Govardhan, Sangeet Shastra Darpan (Part I, II, and III), Sangeet Sadan Prakashan 134 South Mallika Allahabad.
- Shrivtastav Chandra Harish, Raag Parichay Sangeet, Sadan Prakashan 553 Allahabad.
- Rajurkar Rao Govind, Sangeet Shastra, Paraag Rajasthan Hindi Granth Akadami Jaipur.
- Prasann Dutt Guru Shri, Sangeet Baalbhod, Sampadak Shriman Vishnu Digambar Paluskar Gandhar Mahavidyalay Mumbai.
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan, Publisher: Shanti Prakashan, Prayagraj.
- Paranjape S.S, - Sangeet Bodh, Madhya Pradesh Hindi Granth Akadami.
- Bhatkhande .N.V, - Bhatkhande Sangeet Shastra Part-I-II Sangeet Karyalay Hathras(UP).

Semester II Book list

- Shrivtastav Chandra Harish, Raag Parichay, Sangeet Sadan Prakashan 553 Allahabad.
- Rajurkar Rao Govind, Sangeet Shastra, paraag Rajasthan Hindi Granth akadami Jaipur.
- Prasann Dutt Guru Shri, Sangeet Balbod, Sampadak Shrimaan Vishnu Digambar Paluskar Gandhar Mahavidyalay Mumbai.
- Shastri Vasudev k, Sangeet Shastra, Prakashan Soochana vibhag Uttar Pradesh.
- Garg Narayan Lakshmi Dr., Sangeet Visharad, Sangeet Karyalay Hathras (U.P).
- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4. Publisher: Sangeet Karyalaya, Hathras.
- Sadan Abhinav, Prachin Bharatiya Sangeet. Vigyan aur Anusandhan, Publisher: Baldev Adhik Foundation Prakashan, Lucknow.
- Devaangan Tulsiram, Bhartiya Sangeet Shastra. Publisher Madhya Pradesh Hindi Granth Akadami Bhopal.

Semester III Book list

- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr., Bhatkhande Swarlipi Sangrah Bhag 1 & 2, Sangeet Shri Prakashan Kanpur- 208002.
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 1 & 2, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Dhawan Devkinandan, Gandharv Sangeet Praveshika, Sangeet Karyalay Hathras 204101 Uttar Pradesh.
- Sharma Swatantra Prof., Bhartiya Sangeet Ek Aitihasik Vishleshan, Anubhav Publishing House Allahabad.

- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah Bhag 3, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Sharma Sharan Bhagwat, Rang Parichay vol. 3 & 4, Publisher: Sangeet Karyalaya, Hathras.
- Garg Narayan Lakshmi Dr., Sangeet Visharad, Sangeet karyalay Hathras.
- Gupta, Dr. Mamta Pratap, Sangeet Shastra Sarasram. Publisher: Raag Publication, Sagar (M.P.).

Semester IV Book list

- Khanna Singh Jitendra, Madhyakalin dharmon mein Shastri Sangeet ka tulnatmak adhyayan, Abhishek publication SCO Chandigarh.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2, Sangeet Karyalay Hathras (U.P).
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Sharma Sharan Bhagwat, Raag Parichay vol. 3 & 4, Publisher: Sangeet Karyalaya, Hathras.
- Gupta Seema Dr., Bhartiya Sangeet Rasna, Sangeet Karyalaya Hathras.
- Singh Gopal Dr.,. Sangeet aur Shiksha, Publisher: Gwalior.
- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr., BhatKhande swar lipi sangrah bhag 4, Sangeet Shri Prakashan Kanpur.
- Sharma Sharan Bhagwat, Bhartiya Sangeet Ka Itihas. Publisher: Sangeet Karyalaya, Hathras.

Semester V Book list

- Brihaspati Saubhagyavardhan Dr,. Sangeet Chintan Pratham Khand, Abhishek publication Chandigarh.
- Sharma Swatantra Prof., Pashchatya swarlipi paddti evam Bhartiya sangeet, Anubhav publishing house Allahabad.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 1&2, Sangeet karyalay Hathras (U.P)
- Shrivtastav Harishchandra Pandit, Madhur Swarlipi Sangrah bhag 3, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Sharma Sharan Bhagwat, Pashatya sawarlipi paddti, Sangeet karyalay Hathras (U.P).
- Singh Jaidev Thakur Dr., Bhartiya Sangeet ka Itihaas, Sangeet karyalay Hathras (U.P).
- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 3&4, Sangeet Karyalay Hathras (U.P)
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay Sangeet Shri Prakashan Kanpur.

Semester VI Book list

- Sharma Sharan Bhagwat, pashchatya Sangeet Shiksha, Sangeet karyalay Hathras (U.P).
- Sharma Sharan Bhagwat, Pashchatya sawarlipi paddti, Sangeet karyalay Hathras (U.P).
- Bhatkhande Narayan Vishnu, Kramik pustak Malika bhag 5 &6, Sangeet Karyalay Hathras (U.P)
- Sharma Swatantra Prof., Pashchatya swarlipi paddti evam Bhartiya sangeet, Anubhav publishing house Allahabad.
- Patvardhan Sudha Dr., Sangeet Shiksha Anubhav publishing house.
- Shrivtastav Chandra Satish pandit, Khare Alpana Dr., Raag Shastra Parichay Sangeet Shri Prakashan Kanpur.
- Sharma Swatantra Prof., Bhartiya Sangeet Ek Aitihasik Vishleshan, Anubhav Publishing House Allahabad.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3, Sangeet Sadan Prakashan 134 South malaka Allahabad.

Semester VII Book list

- Thakur Gauri Shankar Omkar nath, Sangeetanjali, Shri Sangeet Bharati Kashi vishwavidyalay Varanasi.
- Sharma Mrityunjay, Sangeet Manual, H.G publication a unit of HG group of companies New Delhi.
- Brihaspati Saubhagyavardhan Dr,. Sangeet Chintan Pratham Khand, Abhishek publication Chandigarh.
- Shastri Vasudev k, Sangeet Shastra Prakashan, Shakha suchna vibhag Uttar Pradesh.
- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 2, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3, Sangeet Sadan Prakashan 134 South malaka Allahabad.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6, Sangeet karyalay Hathras (U.P).
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan, Publisher: Shanti Prakashan, Prayagraj.

Semester VIII Book list

- Joshi Umesh, Bhartiya Sangeet ka itihaas, Mansarovar Prakashan Firozabad Uttar Pradesh..
- Srivastava dharmavathi Dr., prachin Bharat mein sangeet, Bhartiya Vidya Prakashan
- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 2 & 3, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3, Sangeet Sadan Prakashan 134 South malaka Allahabad.
- Garg Narayan Lakshmi Dr., hamare sangeet ratn, Sangeet karyalay Hathras (U.P).
- Garg Narayan Lakshmi Dr., Bharat ke lok nritya, Sangeet karyalay Hathras (U.P).

- Garg Narayan Lakshmi Dr., Bharat ke sangeetkar, Sangeet karyalay Hathras (U.P).
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6, Sangeet karyalay Hathras (U.P).

Semester IX Book list

- Ram rang Jha Ramashray, Abhinav Gitanjali bhag 1 & 5, Sangeet Sadan Prakashan 134 South Malaka Allahabad.
- Shrivtastav Chandra Satish Pandit, Khare Alpana Dr., BhatKhande swar lipi sangrah bhag 4, Sangeet Shri Prakashan Kanpur.
- Mathur Meera, Sangeet Shastra paraamarsh bhag 2, bhatkhande Sangeet Vidyapeeth Lucknow Sangeet karyalay Hathras (U.P).
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan, Publisher: Shanti Prakashan, Prayagraj.
- Sharma Mrityunjay, Sangeet Manual, H.G publication a unit of HG group of companies New Delhi.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3, Sangeet Sadan Prakashan 134 South malaka Allahabad.
- Paranjape Sridhar Sharad Chandra Dr., Bhartiya Sangeet ka itihaas, chaukhamba Sansthan.
- Chauhan Pushpa Dr., Uttar Bhartiya shastriya Sangeet ka Vikas, Sanjay Prakashan.

Semester X Book list

- Garg Narayan Lakshmi Dr., Bharat ke sangeetkar, Sangeet karyalay Hathras (U.P).
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6, Sangeet karyalay Hathras (U.P).
- Sharma Mrityunjay, Sangeet Manual, H.G publication a unit of HG group of companies New Delhi.
- Sharma Swatantra, Bhartiya Sangeet ka Etihasik Vishleshan, Publisher: Shanti Prakashan, Prayagraj.
- Shrivtastav Harishchandra Pandit, Madhur swarlipi sangrah bhag 3, Sangeet Sadan Prakashan 134 South malaka Allahabad.
- Mishra lalmani Dr., Bhartiya sangeet vadya, Bhartiya janapeeth Vani Prakashan.
- Mishra Arun Dr., Bhartiya Kanth Sangeet aur vadya sangeet(gayan vadan sumel), Kanishk publisher distributes New Delhi.
- Bhatkhande Narayan Vishnu, Kramik Pustak Malika bhag 5 &6, Sangeet karyalay Hathras (U.P).

SUGGESTED READINGS FOR RESEARCH METHEDOLOGY :-

- ★ Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
- ★ Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- ★ The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- ★ Ragamala Paintings, Kaus, Ebling, Kumar Gallery, New Delhi, 1973.
- ★ Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- ★ Exploring research. Salkind N.J., Printice Hall, New Jersey. 1997.
- ★ Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- ★ The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
- ★ Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- ★ Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
- ★
- ★ Sources of research in Indian Classical Music, Dr.Ms.Reena Gautam, Kanishka Publishers, New Delhi, 2002.
- ★ Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)
- ★ "ShodhPravidhi" Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- ★ Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)
- ★ Research in Education Johin W. Best
- ★ Elements of Education Research Subhia and Mehrotra
- ★ Essentials of Educational Research C.V. Sood
- ★ Experimental Designs Cochran and Cox
- ★ Thesis and Assignment Writing Anderson IBH Durtoro and M. Pool.
- ★ Research Methodology: Concepts And Cases. Deepak Chawla (Author), Neena Sondhi (Author), Vikas Publishing House.
- ★ Sangeet Mein Shodh Pravidhi, Ravi Sharma, 2020, Om Publications.
- ★ Sangeet Ki Anusandhan Prakriya, Dr. Manorama Sharma, 2013 Haryana Granth Akademi, Panchkula.
- ★ Research Methedology In Indian Music, Amit Kumar Verma, 2017, Aayu Publications.

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