Sri Dev Suman Uttarakhand University Badshahithaul (Tehri Garhwal), Uttarakhand



Faculty of Arts

SYLLABUS OF HINDUSTANI MUSIC (VOCAL)

For

University campus and all Affiliated Colleges of Sri Dev Suman Uttarakhand University Badshahithaul, Tehri Garhwal

For

Four Year Undergraduate Programme (FYUP)/Honours Programme/Master in Arts

Under National Education Policy 2020

(W.E.F. SESSION-2025-26)

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SYLLABUS OF HINDUSTANI MUSIC (VOCAL)

Four Year Undergraduate Programme (FYUP)/Honours Programme/Master in Arts

Approved by

"Board of Studies" (held on 16.06.2025)

with effect from Educational Session: 2025-26

Syllabus of Hindustani Music(Vocal) for Sri Dev Suman Uttarakhand University (SDSUV) Badshahithoul, Tehri-Garhwal and its Affiliated Colleges w.e.f. Educational Session: 2025-26

Syllabus checked & modified by the following President/ Convener/Members of B.O.S. (Board of Studies) on 16.06.2025, Monday

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| | , | (Guest Faculty) | | University, |
| | | (Guost I dealty) | | Nainital |



| | | | NEP 2020 | Course Str | ucture | | | |
|----------|--|--|---|--|---------------------------------------|--|---------------------------------------|------------------|
| Semester | Core (DSC) | Elective (DSE) | Generic Elective (GE) | Ability Enhanceme nt Course (AEC) | Skill Enhancement Course (SEC) | Internship/ Apprentice ship/Project (2) | Value addition 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 A 2 (4) Discipline B 2 (4) Discipline C 2 (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 |
| | Students on exit sha | ll be awarded U | ndergraduate Ce | rtificate (in the I in Semesters I a | Field of Multidisc | ciplinary Study) after s | securing the requisite | Total = 44 |
| Ш | Discipline A 3 (4) Discipline B 3 (4) Discipline C 3 (4) | courses, DS | om pool of E A/B/C (4) OR pool of courses, | Choose one from a pool of AEC courses (2) | | one SEC (2) | Choose one from a pool of courses (2) | 22 credits |
| IV | Discipline A 4 (4) Discipline B 4 (4) Discipline 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) | Choose one SEC (2) | | Choose one from a pool of courses (2) | 22 Credits |
| | Students on exit s | | d Undergradua Juisite 88 credi | | | tidisciplinary Study) r IV | after securing the | Total = 88 |
| V | Discipline A 5 (4) Discipline B 5 (4) | courses DS | rom a pool of E A/B/C- (4) DR | | Choose one SEC (2) | Internship/ Apprenticeship/ Project/Community outreach (4) | | 22 credits |
| | Discipline C 5 (4) | Choose one courses G | from a pool of E-5 (4) | | | · | | |
| VI | Discipline A 6 (4) Discipline B 6 (4) Discipline C 6 (4) | courses DSE Choose one | From a pool of E A/B/C- (4) OR From a pool of E A/B/C- (4) OR From a pool of E A/B/C- (4) | | Choose one SEC (2) | Internship/ Apprenticeship/ Project/Community outreach (4) | | 22 credits |
| | Students on exit sh | | d Bachelor of (i | | Aultidisciplinary of Semester V | | ing the requisite 132 | Total= 132 |



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| Total = 220 | X | npletion of Semester | credits on con | he requisite 220 | in Economics after securing t | saletem se liens sixe | uo siuanni |
|-------------|--|----------------------|----------------|------------------|---|-----------------------|--------------------------|
| 2 credits | on Major (4+2) OR Dissertation on Minor (4+2) OR Academic project Entrepreneurship (4+2) | | | | Choose three DSE (3x4) courses OR Choose two D SE -(2x4) one GE (4) course OR Choose one DSE (4) and two GE (2x4) courses (total = 12) | D SC- (4) | x |
| 22 credits | Dissertation on Major (4+2) OR Dissertation on Minor (4+2) OR Academic project Academic project | | | | Choose three DSE (3x4) courses OR Choose two DSE- (2x4) and one GE (4) course Choose one DSE (4) and two GE (2x4) courses (total = 12) | D2C-(4) | ХI |
| 371 = IstoT | | | | esdo os noisdo e | led Bachelor of Economics wil Or r PG program, they have the second semester of the PG p | nt opts for a two-yea | Semester I If a stude |
| | Entrepreneurship (4+2) | | | | $(\Omega = Istot)$ | , 11-4-41-5 | |
| estibero SS | Dissertation on Major (4+2) OR Dissertation on Minor (4+2) OR Academic project | | | | Choose three DSE (3x4) courses OR Choose two DSE -(2x4) one GE (4) course OR Choose one DSE (4) and two GE (2x4) courses | D 2C- (4) | ША |
| 22 credits | on Major (4+2) OR Dissertation on Minor (4+2) OR Academic project | | | | Choose two DSE -(2x4) One GE (4) course OR Choose one DSE (4) and | D 2C- (+) | ША |

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| | | DSC | GENERAL & APPLIED THEORY OF MUSIC-03 | THEORY | 1 |
| | 1 1 1 1 1 | DSC | STAGE PERFORMANCE & VIVA VOCE-03 | PRACTICAL | 3 |
| | Ш | SEC | INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-03 | PRACTICAL | 2 |
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| | | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-03 | PRACTICAL | 4 |
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| | | GE | STAGE PERFORMANCE & PROFICIENCY SKILL-04 | PRACTICAL | 4 |
| | 1- | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-04 | PRACTICAL | 4 |
| | | BA | CHELOR OF MUSIC VOCAL | | |
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| | | DSE | LECTURE DEMONSTRATION & STAGE PERFORMANCE-05 | PRACTICAL | 4 |
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| | | DSC | STAGE PERFORMANCE & VIVA VOCE-06 | PRACTICAL | 3 |
| | VI | SEC | ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC-06 | PRACTICAL | 2 |
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| | | DSE-1 | STAGE PERFORMANCE-07 | PRACTICAL | 4 |
| | VII | DSE-2 | COMPARATIVE STUDY OF RAGAS & VIVA VOCE-07 | PRACTICAL | 4 |
| 1 | | DSE-3 | LECTURE DEMONSTRATION-07 | PRACTICAL | 4 |
| OURTH | | GE | STAGE PERFORMANCE & PROFICIENCY SKILL-07 | PRACTICAL | 4 |
| EAR | | DISSERTATI ONON MAJOR CREDITS | RESEARCH PROJECT-07 | THEORY | 6 |
| | | DSC | GENERAL & APPLIED THEORY OF MUSIC-08 | THEORY | 4 |
| 1 | | DSE-1 | STAGE PERFORMANCE-08 | PRACTICAL | 4 |
| | VIII | 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 |
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| - | | DSE-1 | STAGE PERFORMANCE-09 | PRACTICAL | 4. |
| | IX | DSE-2 | COMPARATIVE STUDY OF RAGAS & VIVA VOCE-09 | PRACTICAL | 4 |
| | | DSE-3 | LECTURE DEMONSTRATION-09 | PRACTICAL | 4 |
| FIFTH | | GE | STAGE PERFORMANCE & PROFICIENCY SKILL-09 | PRACTICAL | 4 |
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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 scie ofIndian Music, notation system of Indian and Western Music, History of Indian Music, orig and development of Gharana tradition, Carnatic Sangeet, Folk Music of Uttarakhand along very 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 curriculu students will get acquainted with the authentic aspects of historical facts and gain knowledge 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.

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| 7 | 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 mair focus of this program to give introductory knowledge of some famous musical art forms presen 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 o 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. moreove 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, Ghaza 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 leve 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 studen 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. |



| Programn | ne 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, Tala, 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 clerk of Indian Music |
| PO 5 | Students will be motivated to contribute towards nation building by making them aware of the |
| 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 (Honours) |

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/

VOTE

: 01 CREDIT = 15 HOURS IN THEORY & 01 CREDIT = 30 HOURS IN PRACTICAL

*MINIMUM PASSING MARKS IN ALL PAPERS AS PER THE UNIVERSITY RULES

* DISTRIBUTION OF MARKS ACCORDING TO THE UNIVERSITY RULES



SEMESTER - I -THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

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

| , | UNDERGRADUATE CERTIFICATE IN MUSI | CVOCAL |
|-------------|---|-----------------|
| FIRST YEAR | SEMESTER: FIRST | COURSE : DSC |
| DADED TETT | SUBJECT : MUSIC VOCAL LE: GENERAL AND APPLIED THEORY OF MU | SIC-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 and its kinds and sign, Vibration and Frequency, Sahayak Naad, Thaat ,10 Thats of Pt. Vishnu Narayan Bhatkhande. Aroh avroh , alankaar ;Sthaan Saptak , Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, Basic knowledge of Tanpura and its parts, types of instruments. | 06 |
| II. | Brief knowledge of the concept of Raga, Gram, Moorchhna, Definition of Swar and Shruti, Relationship between Swar and Shruti. | 04 |
| III. | Writing of Taals (TEENTAAL, KEHERVA) in notation 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:

Cumar Ashok "Yaman" Sangeet Ratnawali ,Vasant, Sangeet Visharad , Prof. Lalit Kishore, Dhvani aur Sangeet, 'ranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, V.N. Bhatkhande - Bhatkhande Sangeet Shastra, Srivastava, Prof. Iaris Chandra, Raag Parichay vol. 1 & 2,: Srivastava, Prof. Harischandra, Raag 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



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

| Cour | | Credit | distribution of | the Course | Eligibility | Prerequisites of the Course (if any) |
|------------|---------|---------|-----------------|--------------------|-------------|--------------------------------------|
| se Titl | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (it any) |
| е. | | | | • | | |
| DSC | 03 | 00 | 00 | 03 | 12th Pass | NIL |

| UN | DERGRADUATE CERTIFICATE IN MUSIC VO | CAL |
|------------|-------------------------------------|--------------|
| 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 |
|--------|---|--------------|
| Omi | | Lab Lectures |
| I. | Critical study of Ragas given below: | 20 |
| | Detail- (A) Yaman, (B) Bhairav | |
| II. | Brief study of Ragas given below: | 10 |
| | Non Detail- (A) Bhoopali (B) Durga | |
| III. | Ability to demonstrate Taals on hand given below with their Theka and | 10 |
| | | |
| | Dugun: (A) Teen Taal (B) Keharva | |
| IV. | Students should able to perform a Bhajan ,Ghazal or Geet ,Lokgeet of their | 10 |
| IV. | Choice | |
| V. | Students should able to perform 05 Alankars of their choice | 10 |
| ٧. | from above mentioned Ragas. | |
| VI. | Intensive study of one detail Raag as choice Raag covering | 10 |
| V 1. | Vilambit and Drut Khyal. | |
| VII. | Knowledge of Lakshan Geet or Sargam Geet in anyone of | 10 |
| V 11. | the above mentioned Raagas. | , y |
| VIII. | Demonstration of teentaal with Dugun Laykaari in any of the above mentioned | 10 |
| V 111. | Ragas. | |
| | | |

SUGGESTED READINGS:

Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya, Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, V.R. Patvardhan - Rag Vigyan Part I- VII, and also suggested consolidated list in the last.

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)

SEMESTER – I SEC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

| UNDERGI | RADUATE CE | RTIFICATE IN MUSIC | |
|--|----------------------------|--------------------|--|
| FIRST YEAR | | SEMESTER: FIRST | COURSE : SEC (PRACTICAL) COURSE CODE: MUSSEC-01 |
| No. 10 and 10 an | SUB | JECT : MUSIC VOCAL | |
| Course : SEC (PRACTICAL) | Paper Title : (PRACTICA | | OF HINDUSTANI MUSIC-01 |
| CREDITS: 02 | NO. OF LA | B 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 Yaman / Raag Alhaiya Bilawal | 20 |
| II | Brief study of Raga Bhoopali/ Raag Durga | 10 |
| Ш | Ability to demonstrate Taal Teentaal on hand with its Thekas And Dugun Laykaries | 10 |
| IV | Ability to perform one Bhajan or Geet or gazal or lokgeet,. | 05 |
| V | Ability to perform and knowledge of playing swars in harmonium with basic alankaars in Bilawal that | 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:

Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 ,Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya ,Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, V.R. Patvardhan - Rag Vigyan Part I- VII.

Suggested Continuation Evaluation Methods:

Practical/Viva-Voce/Presentation 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

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SEMESTER-I **GE: PRACTICAL**

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cred | it distribution of | the Course | | | Prerequi sites of |
|---|---|---|--|---|-----------------------------|---|---------------------------|
| Course Title | Credits | Lecture | e Tutorial Practic | | cal/Practice Eli | | the Course (if any) |
| GE | 04 | 00 | 00 | 04 | = | 12th Pass | NIL |
| | | <u> </u> | | | 7 | | |
| | UN | DERGRADUAT | TE CERTIFICAT | TE IN MUSIC | VOCAI | | |
| | FIRST YEAR | | SEMESTER : I | FIRST | COU | RSE : GE | |
| | | | ECT : MUSIC VO | | | | |
| | R TITLE: STAG | E PERFORMA | ANCE AND PR | OFICIENCY | SKILI | - 01 (PRACT | ICAL) |
| CREDITS : 04 Course Outco | | | NO. O | F LAB LECTU | RES: 1 | 20 | |
| | | | | | | nbit and Drut Kl | |
| Students will a Students will u Students will a foundational co | able to perform oth anderstand the con- also learn the basic compositions to lear | er lighter compos cept of laya and l vocal exercises l | sitional forms of I aykari with prope ike Alankar-Palta | ndian Music like r fusion with the s ,Lakshan geet : | Tarana Raga a and Sar | i, Bhajan, Geet a nd its compositi | and Ghazal on. |
| Students will a Students will u Students will a foundational co | ble to perform oth inderstand the con- ilso learn the basic | er lighter compos cept of laya and l vocal exercises l | sitional forms of I aykari with prope ike Alankar-Palta | ndian Music like r fusion with the s ,Lakshan geet | Tarana Raga a and Sar | n, Bhajan, Geet and its compositigam Geet which | and Ghazal on. |
| Students will a Students will u Students will a foundational co Unit | able to perform oth anderstand the con- also learn the basic compositions to lear | er lighter compose cept of laya and l vocal exercises l rn for a beginner | sitional forms of I aykari with prope ike Alankar-Palta | ndian Music like r fusion with the s ,Lakshan geet | Tarana Raga a and Sar | n, Bhajan, Geet and its compositigam Geet which | and Ghazal on. |
| Students will a Students will a Students will a foundational co Unit I. (II.) | able to perform oth inderstand the concilso learn the basic ompositions to lear Popics Brief study of Rag | er lighter composer to flaya and leveral exercises length for a beginner gar given below: | sitional forms of I aykari with prope ike Alankar-Palta | ndian Music like r fusion with the s ,Lakshan geet : No. (| Tarana Raga a and Sar | n, Bhajan, Geet and its compositigam Geet which | and Ghazal on. |
| Students will a Students will a Students will a foundational co Unit I. (III. III. | able to perform oth inderstand the concilso learn the basic ompositions to lear Topics Brief study of Rag (A) Yaman Brief study of Rag | er lighter compose cept of laya and l vocal exercises len for a beginner ga given below: a given below: a given below: | sitional forms of Is aykari with proper ike Alankar-Palta student. | ndian Music like r fusion with the s ,Lakshan geet : No. 6 Lab 30 30 | Tarana Raga a and Sar | n, Bhajan, Geet and its compositigam Geet which | and Ghazal on. |
| Students will a Students will a Students will a foundational c Unit I. (III. III. IV. Students will a foundational c III. (IV. Students will a foundational c III. (IV. Students will a IV. | ble to perform oth inderstand the concilso learn the basic ompositions to lear Topics Brief study of Rag (A) Yaman Brief study of Rag (A) Bhoopali Ability to demonst their Theka and Di | er lighter compose the property of laya and lay vocal exercises lay refer to be a given below: et to perform a Bha | sitional forms of In aykari with proper ike Alankar-Palta student. | ndian Music like r fusion with the s ,Lakshan geet : No. 6 Lab 30 30 | Tarana Raga a and Sar | n, Bhajan, Geet and its compositigam Geet which | and Ghazal on. |
| Students will a Students will a Students will a foundational country. I. (II. III. (III. | able to perform oth inderstand the concilso learn the basic ompositions to lear Topics Brief study of Rag (A) Yaman Brief study of Rag (A) Bhoopali Ability to demonst their Theka and Du (A) Teen Taal Students should able | er lighter compose cept of laya and layocal exercises larn for a beginner ga given below: a given below: a given below: a given below: to perform a Bhaice able to perform 0 | sitional forms of Is aykari with proper ike Alankar-Palta student. I given below with jan or Geet /gazal 5 Alankars of | No. 6 Lab 30 30 20 10 | Tarana Raga a and Sar | n, Bhajan, Geet and its compositigam Geet which | and Ghazal on. |

lha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya, Bhatkhande, Pt V N, Kramik ²ushtak Malika, Part-I-VI, V.R. Patvardhan - Rag Vigyan Part I- VII.

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: THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit | distribution of | the Course | Eligibility | Prerequisites of the |
|--------------|---------|---------|-----------------|--------------------|-------------|----------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| 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 (THEOR | Y) |
| CREI | NO. OF LAB LECTURES: 15 | |
| The foot course period. music s the Pt. | Outcomes: us of this course is that the student will have acquainted with rich cultural heritage of will help the students to know the rich history of Indian music from the Vedic, Ramayan They will be able to understand the concept of the shruti and swars as mentioned by ancie cholars. Comparative study of Ragas will enhance student's practical as well as theoretical Bhatkhande and Pt. Vishnu Digambar notation system will enhance the ability to read | a and Mahabharata int to modern period knowledge. Learning |
| | ns of Hindustani classical Vocal music and writing of taals with various layakaris. | No. of |
| Unit | Topics | Lab Lectures |
| I. | Study of Ancient, Medieval and Modern History of Indian music. | 02 |
| II. | Brief knowledge of Types of instruments | 02 |
| III. | Introduction and Comparative study of Ragas and identification of Raagas by given Swar Samooh., | 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 Raag with Name and Swar of Hindustani Music, knowledge of That and Raag lakshan. | nt 03 |
| VI. | Definition of Alankaars and ability to build them with given combination. | 04 |
| Sharma, Vasant, Sugge Assig | Dr. Swatantra Bala, Bhartiya Sangeet ka EtihasikVisleshan, Sharma, Bhagvad Sharan, Bhartiya Sangeet Visharad, Publisher: Sangeet Karyalaya V.N. Bhatkhande - Bhatkhande Sangeet Shastra sted Continuation Evaluation Methods: https://doi.org/10.1007/methods/procetors/procetors/procetors/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of mance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Particutes) | , Part I – IV. f students. Overall |

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SEMESTER – II DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| * | | Credit | distribution of | the Course | Wileshillian | Prerequisites of the Course |
|--|--|---------------------------------------|---|--|-------------------------|---|
|) Course Ti | tle Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | (if any) |
| DSC | 03 | 01 | 00 | 00 | 12th Pass | NIL |
| | | | | | | |
| | | UNDERGRADU | ATE CERTIFI | CATE IN MUSIC VO | CAL | COLIDGE - DC/ |
| FIRST Y | EAR | SEMESTE | R: SECOND | | | COURSE : DSC |
| | | SUB | JECT : MUSIC | VOCAL | 00 (DD 1 (C) | TICAT) |
| | PAPE | R TITLE : STAG | E PERFORMA | NCE AND VIVA VO | CE - 02 (PRAC | IICAL) |
| REDITS | : 03 | | | NO. OF LAB LE | CTURES - 90 | ah Dalrad and Dag |
| Vachak S which stu process st classical | war-Samudaaya. Th dents will enhance t audent can strengther Music they will also | e students will bec | layakaaris with | s of Raga Music in term with the older forms different Laya Samuh ic need in any form of apositional forms which | or Bol-baant. T | hrough this learning om traditional India |
| voice cult | | | | | | No. of |
| nit To | pics | | | | | Lab Lectures |
| | itical study of Raaga) Bhimpalasi (B) Bil | | iil- | | | 15 |
| II. Br | ief study of the follo | wing Raagas, giver | n below: Non De | tail- (A) Kafi (B) Alhai | yaBilawal | 15 |
| II. At | oility to demonstrate Chaar Taal (B) Ek | Taals on hand give | n below withthei | r Theka and Dugun: | | 10 |
| V. Stu | idents should be able or choice. | e to perform a Bhaj | an or Geetor lok | geet or gazal of | | 10 |
| V. Kr | owledge of Tarana | in anyone of the ab | ove mentioned R | agas. | s . | 10 |
| 7I. De | monstration of Dhru yone of the above m | pad with Dugun La entioned Ragaas. | aykaari in | | | 10 |
| II. Int | ensive study of one | detail Raag as choi | ce Raag | | | 10 |
| II Kr | covering Vilambit and Drut Khyal. Knowledge of Lakshan Geet or Sargam Geet in anyone of the | | | | | |
| UGGEST | ove mentioned Raag ED READINGS: Jha Deodhar B.R Raga B | a. Pt Ramashray, Al | ohinav Geetanjal erjee, Dr. Geeta, l | i Vol 1-5 ,Bhatkhande, Raag Shaastra I&II, | Pt V N, Kramik | Pushtak Malika, |
| (MCQ)/Se | eminar/Presentation/l | Research orientation | n of students. Ove on in different A | ical/Viva Voce/TestQuerall performance of the ctivities) p://vidyamitra.inflibnet | roughout the Ser | nseter (includes |

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SEMESTER - II SEC: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| <u> </u> | | Credi | t distribution of | the Course | Eligibility | Prerequisites of the Course | | |
|-----------------|------------------------------------|--------------------------------|--|---|--------------------|------------------------------|--|--|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | (if any) | | |
| SEC | 02 | 00 | 00 | 02 | 12th Pass | NIL | | |
| 550 | | | | | | | | |
| | | UNDERGRAD | UATE CERTIF | ICATE IN MUSIC VO | OCAL | COUDCE - CEC | | |
| IRST | | | SEMESTE | | | COURSE : SEC COURSE CODE: | | |
| EAR | | | | | | | | |
| | | . 5111 | BJECT: MUSIC | VOCAL | | | | |
|) | PAPER TITLE: | | | NDUSTANI MUSIC- |)2 (PRACTICA | L) | | |
| • | CREDIT:02 | | | NO. OF LAB L | | • | | |
| | | <u> </u> | | and of marforming Page | s on stage with | Vilambit Drut | | |
| Course Outco | mes: This course | tocuses on the R | indamental practi ghter composition | cal of performing Raga nal forms of Indian Mus | sic like Tarana, l | Shajan, Geet and | | |
| Chazala | | | | | | | | |
| Ct 1 t 11 | nderstand the cor | ncept of Laya and | d Layakari with p | roper fusion with the R | aga and its comp | oosition. Students | | |
| will also learn | the basic Vocal e | exercises like Ala | ankar Paltas Laks | shan geets and Sargam | Jeet which are t | ne loundationar | | |
| nit | learn for a begin | nei student. | | | | No. of | | |
| , inc | Topics | | | * | | Lab Lectures 60 | | |
|) . | Detailed study of | of Raga Bhimpalas | i | | 0 | 20 | | |
| i. | Brief study of | Raga Kafi | | | | 10 | | |
| I. | | | . 1 TT 1 '41 | 771 -1 · · · · · · · | | 10 | | |
| • | 1 * | | tal on Hand with | Theka and | | | | |
| (* | Dugun Laykar | i | | | , | | | |
| V | tAbility to peri | form one Bhajan | or Geet or lokgee | or gazal | | 05 | | |
|). | Ability to perfo | orm 05 Alankars | in the raag bhim | palasi./kafi with harmon | ium . | 05 | | |
| I. | Ability to perfe | orm one drut kha | yal in Raag Bhir | npalasi /kafi | | 05 | | |
| II. • | Ability to sing | one Lakshan Ge | et or Sargam Gee | t in Raga Kafi/bhimpala | si | 05 | | |
| UGGESTED F | READINGS: Jha, Ihar B.R Raga Bo | Pt Ramashray, And Part 1-7, Ba | Abhinav Geetanj nerjee, Dr. Geeta | ali Vol 1-5 'Bhatkhando , Raag Shaastra I&II | e, Pt V N, Kram | ik Pushtak Malika, | | |
| uggested Conti | inuation Evaluati | on Methods: Pra | ctical/Viva Voce | Presentation of studenticipation in different A | ts. Overall perfo | rmance of throughou | | |
| uggested Equi | valent Online C | ourses: SWAYA | AM, MOOCS, htt | p://vidyamitra.inflibnet | ac.in | | | |

SEMESTER – II GE: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| | | Credi | t distribution o | | Prerequi | |
|-----------------|---------|---------|------------------|-------------------|-------------------------|---------------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practic | Eligibility Criteria | sites of the Course (if any) |
| GE | 04 | 00 | 00 | 04 | 12th Pass | NIL |

| | | UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL | |
|-------------|------------|---|--------------------------|
| FIRST Y | EAR | COURSE : GE | |
| | | SUBJECT: MUSIC VOCAL | a average de |
| P. | APER TI | TLE: STAGE PERFORMANCE AND PROFICIENCY SK | ILL- 02 |
| CREDI | PRACTIO | (NO. OF LAB LECTURES: 12 | 00 |
| | | As this is a practical course, this course student will be able to learn the | |
| and Talas | 3 | | |
| | | syllabus. These Ragas and talas are already acclaimed by various musician | |
| | | ndent will be able to learn and recognize various famous songs and w | |
| | | s in various music platforms. Moreover students will get an idea to perform | |
| and more | aesthetica | ally with improvisations of Alaap and Tana. They also will have acquain | nted with semi classica |
| | | shazals or Geet which can boost the moral and confidence while singing it lios. Live musical event or large gatherings. | n various platforms like |
| Unit | Topics | nos. Live musical event of large gatherings. | No. of |
| Omt | Topics | | Lab Lectures |
| I. | Study of | raga given below- (A) Malkauns | 25 |
| II. | | ndy of ragas given below- (A) Bhairavi | 25 |
| III. | Ability 1 | to demonstrate Taal given below on hand with Dugun, Chaugun (A) Keherava | 20 |
| IV. | Students | should be able to perform a bhajan ghazal or geet of their choice | 20 |
| V. | | ge of Tarana in anyone of the above mentioned Ragas. | 15 |
| VI. | Knowled | ge of Lakshan Geet and Sargam Geet in anyone of the | 15 |
| - | | entioned Raagas. | |
| | | DINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Bhatkhande, F | |
| Pushtak I | Malika, Pa | rt-I-VI, ,Deodhar B.R Raga Bodh Part 1-7, Banerjee, Dr. Geeta, Raag S | haastra I&II |
| | | tion Evaluation Methods: | |
| | | /Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation or | |
| | | ghout the Semseter (includes Attendance, Behaviour, Discipline and Partic | cipation in different |
| Activities) | | 10 P G WINN MOOGE 1 W // 11 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 | |
| Suggested | i Equivale | nt Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | |
| *** | | | |

Om

SEMESTER-III DSC: THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

| UNDER | GRADUATE 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 | | | | |
| <u> </u> | | | | | |

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 Tala 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., Maharana kumbh, Ramamatya Damodar Mishra. | 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) in Notation with different Layakaries like Dugun and Chaugun. Notation of Bandish from the Raagas (MALKAUNS, JAUNPURI, BHAIRAVI, DES) prescribed from the syllabus. | 04 |
| IV. | Identification of Raagas by given SwarSamooh and comparative study of Raagas and Taals from theprescribed syllabus. | 03 |

SUGGESTED READINGS: Kumar Ashok "Yaman" Sangeet Ratnawali ,Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Banerjee, Dr. Geeta, Raag Shaastra 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

Om

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

| | p = 1 p 1 | Credi | t distribution of | the Course | | | Prerec |
|--|--|--|---|--|-------------------------------------|--|---------------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | | ibility iteria | ui site of the Cours (if any |
| DSC | 03 | 00 | . 00 | 03 | SEM | II Pass | Basic Knowled ge of ICM |
| | III | DERGRADUAT | FE DIPLOMA I | N MUSIC VOCAL | | | |
| SECOND YEAR UNDERGRADUATE DIPLOMA IN MUSIC VOCAL SEMESTER: THIRD | | | | | | COURSI | E:DSC |
| | | | ECT: MUSIC V | | | | |
| PA | PER TITLE: ST | TAGE PERFORM | MANCE AND V | 'IVA-VOCE-03 (PRA | CTICAL | L) | 182 |
| CREDITS: 03 | 3 | | NO.O | F LAB LECTURES: | 90 | * E 2 | |
| etc. Students wi | ill be able to learn | and recognise var | rious famous sons | rarious musicians from class and will be able to | mark the | e authentic | city of rag |
| in various music improvisations which can boost | c platforms. Moreov of Alaap and Taa the moral and cont | ver, students will g n. They also will h | et an idea to perf nave acquainted w | form a raag more skillfully ith semi classical styles orms like stage, recording | and mor like Bha | re aesthet ajan, Ghaz | ically wi zal or Ge |
| in various music | c platforms. Moreov of Alaap and Taa the moral and cont | ver, students will g n. They also will h | et an idea to perf nave acquainted w | orm a raag more skillfully ith semi classical styles | / and more like Bhattv/radio s | are aesthet ajan, Ghaz studios, Li | zal or Ge |
| in various music improvisations which can boost events or large Unit | c platforms. Moreov of Alaap and Taa the moral and cont | ver, students will g n. They also will h fidence while singin Topics | et an idea to perf nave acquainted w g in various platfo | orm a raag more skillfully ith semi classical styles orms like stage, recording | / and more like Bhatv/radios | re aesthet ajan, Ghaz studios, Li | zal or Ge |
| in various music improvisations which can boost events or large Unit | e platforms. Moreover of Alaap and Taa the moral and control gatherings. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka | et an idea to perf nave acquainted w g in various platfo | orm a raag more skillfully ith semi classical styles orms like stage, recording | / and mor like Bha tv/radio s | re aesthet: ajan, Ghaz studios, Li No. of Lab Lecti | zal or Geo |
| in various music improvisations which can boost events or large Unit | e platforms. Moreover of Alaap and Taa the moral and control gatherings. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka | et an idea to perf nave acquainted w ng in various platfo ragas given bellow nuns (B) Jaunpuri gas given bellow- | orm a raag more skillfully ith semi classical styles orms like stage, recording | / and mor like Bha tv/radio s | re aesthet: ajan, Ghaz studios, Li No. of Lab Lecti 20 | zal or Ge |
| in various music improvisations which can boost events or large Unit | c platforms. Moreover of Alaap and Taa the moral and content gatherings. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka Brief study of ra Non detail- (A) I Ability to demon | et an idea to perf nave acquainted w ng in various platfo ragas given bellow nuns (B) Jaunpuri gas given bellow- Bhairavi (B) Des | form a raag more skillfully ith semi classical styles ith semi classical styles it is stage, recording it is stage, recording bellow on handwith | y and mor like Bha tv/radio s | re aesthet: ajan, Ghaz studios, Li No. of Lab Lecti 20 | zal or Ge |
| in various music improvisations which can boost events or large Unit | e platforms. Moreover of Alaap and Taa at the moral and contingatherings. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka Brief study of ra Non detail- (A) I Ability to demon Dugun, Chaugun | et an idea to perf nave acquainted w ig in various platfo ragas given bellow- nuns (B) Jaunpuri gas given bellow- Bhairavi (B) Des strate Taals given Laykari. (A) Jhap ble to perform a B | form a raag more skillfully ith semi classical styles ith semi classical styles it is stage, recording it is stage, recording bellow on handwith | y and mor like Bha tv/radio s | re aesthet: ajan, Ghaz studios, Li No. of Lab Lecti 20 | zal or Ge |
| in various music improvisations which can boost events or large Unit | c platforms. Moreover of Alaap and Taa the moral and content gatherings. I. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka Brief study of ra Non detail- (A) I Ability to demon Dugun, Chaugun Students should a choice, Folk mus Knowledge of Ta | et an idea to perf nave acquainted w ig in various platfo ragas given bellow- nuns (B) Jaunpuri gas given bellow- Bhairavi (B) Des estrate Taals given Laykari. (A) Jhap ble to perform a B | orm a raag more skillfully ith semi classical styles irms like stage, recording it is stage. The conding bellow on handwith otaal (B) Dadara | their | re aesthet ajan, Ghaz studios, Li No. of Lab Lectu 20 | zal or Ge |
| in various music improvisations which can boost events or large Unit | c platforms. Moreover of Alaap and Taa the moral and content gatherings. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka Brief study of ra Non detail- (A) I Ability to demon Dugun, Chaugun Students should a choice, Folk mus Knowledge of Ta Ragas. | et an idea to perform a Bic rana in anyone of | form a raag more skillfully ith semi classical styles ith semi classical styles it is stage, recording bellow on handwith staal (B) Dadara hajan, Ghazal or Geet of the stage is skilled and stage is staged in the stage is skilled as a second staged in the stage is skilled as a second staged in the stage is skilled as a second staged in the staged in t | their | re aesthet ajan, Ghaz studios, Li No. of Lab Lectt 20 20 | zal or Ge |
| in various music improvisations which can boost events or large Unit III IV | c platforms. Moreover of Alaap and Taa at the moral and configatherings. I. I. | rer, students will g n. They also will h fidence while singin Topics Critical study of r Detail- (A) Malka Brief study of ra Non detail- (A) I Ability to demon Dugun, Chaugun Students should a choice, Folk mus Knowledge of Ta Ragas. Demonstration of above mentioned | et an idea to perflave acquainted with a capas given bellowed as trate Taals given a Laykari. (A) Jhap ble to perform a Bic rana in anyone of Thrupad with Du Ragaas. | bellow on handwith betaal (B) Dadara hajan, Ghazal or Geet of the above mentioned | their | No. of Lab Lectu 20 10 | zal or Ge |

of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)

Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance

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

Suggested Continuation Evaluation Methods:



SEC: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit | distribution of t | | Prerequi sites of | |
|--------------|---------|---------|-------------------|--------------------|-------------------------|------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | the Course (if any) |
| DSC | 02 | 00 | 00 | 02 | SEM II Pass | Basic Knowledge of ICM |

| UN | DERGRADUATE DIPLOMA IN MUS | IC VOCAL |
|----------------|----------------------------|--|
| SECOND YEAR | SEMESTER: THIRD | COURSE: SEC (PRACTICAL) COURSE CODE: MUSSEC-03 |
| | SUBJECT: MUSIC VOCAL | PROPERTY OF A CONTRACT OF A CO |
| PAPER TITLE: I | NTERMEDIATE KNOWLEDGE OF H | (INDUSTANI 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 or Geet, ghazal, folk song | 05 |
| V. | Ability to perform 5 Alankars in the Raag Bihag | 05 |
| VI | Ability to perform one drut khayal in Raag Bihag | 05 |
| VII | Ability to sing one lakshan or sargam geet in raag Durga | 05 |

SUGGESTED READINGS: Kumar Ashok "Yaman" Sangeet Ratnawali ,Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Banerjee, Dr. Geeta, Raag Shaastra I&II.

Suggested Continuation Evaluation Methods:

Practical/Viva Voce/Presentation of students. Overall performance of throughout Semseter (includes Attendance, Behaviour, Discipline and Participation in different A ctivities)

SEMESTER – III GE: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| | | Credit | t distribution of | the Course | 3 | Prerequi sites of |
|--------------|---------|---------|-------------------|--------------------|-------------------------|------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | the Course (if any) |
| GE | 04 | 00 | 00 | 04 | SEM II Pass | Basic Knowledge of ICM |

| U. | NDERGRADUATE DIPLOMA IN MUSIC VOCA | |
|-----------------|------------------------------------|-------------------------|
| SECOND YEAR | SEMESTER: THIRD | COURSE: GE |
| | | |
| | SUBJECT : MUSIC VOCAL | |
| PAPER TITLE : S | STAGE PERFORMANCE AND PROFICIENCE | CY SKILL-03 (PRACTICAL) |
| | DITS:04 | O.OF LAB LECTURES: 120 |

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 |
|-------|---|----------|
| O.M. | | 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 with their Theka and Dugun: Jhaptaal | 20 |
| IV. | Students should able to perform a Bhajan or Geet /lokgeet /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 Laykaari in any of the above mentioned Ragas. | 15 |
| VII. | Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal | 15 |
| VIII. | Knowledge of Lakshan Geet or Sargam Geet and taraana in anyone of the above mentioned Raagas. | 10 |

SUGGESTED READINGS: Kumar Ashok "Yaman" Sangeet Ratnawali ,Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Banerjee, Dr. Geeta, Raag Shaastra 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)



SEMESTER – III DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

| UND | ERGRADUATE DIPI | LOMA IN MUSIC VOCAL | | |
|--|---|---|----------------------------------|--|
| SECOND YEAR | SEMESTER | COURSE: DSE | | |
| | SUBJECT : N | AUSIC VOCAL | | |
| PAPER TITLE: LECTURE I | DEMONSTRATION A | AND STAGE PERFORMANCE-03 (PF | RACTICAL) | |
| CREDITS: 4 | | | | |
| Indian Classical Music. Improvi learnt. The taal aspect shall also North Indian Music taals with ta | sation and the ability be made stronger wit ali. | y to learn the Ragas specific to various to compose compositions specifically in h the ability to learn and demonstrate | vocal aspect to be | |
| UNIT | TOPIC | | No. of Lectures | |
| I | Ragas mentioned bel ragas with detailed c demonstration', havi Vilambit and Drut K A: Malkauns B: Jaunpuri C: Bhairavi D: Des | B : Jaunpuri C : Bhairavi | | |
| SUGGESTED READINGS: Kum Gridhar, Sangeet Bodh, Jha, Pt R Ghaastra I&II | ar Ashok "Yaman" S amashray, Abhinav | angeet Ratnawali ,Paranjape, Dr. Sh Geetanjali Vol 1-5, Banerjee, Dr. Ge | arachchandra eta, Raag | |
| Suggested Continuation Evaluation I Assignment/Practical/Viva Voce/Test(throughout the Semseter (includes Atto Suggested Equivalent Online Courses | Quiz (MCQ)/Seminar/Pre endance, Behaviour, Disc | sentation/Research orientation of students. O | verall performance of s) | |



SEMESTER-IV **DSC: THEORY**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit | distribution of | | Prerequi | |
|--------------|---------|---------|-----------------|--------------------|-------------------------|---------------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | sites of the Course (if any) |
| 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-0 | 4 (THEORY) |
| CREDITS | S:01 NO.OF LAB LECTURES: 15 | ` |
| Course O | | |
| As we all k | now music has been transferred from one generation to other through the medium of ora | traditions. But the only |
| Hawdack of | r oral tradition has been that it was very hard to preserve some great musical composition | s from time to time |
| viusicai not | ation system was developed long back by the musicians to preserve great musical works | of the time in both wester |
| ina inaian (| classical Music. On the successful completion of this course student will get a deep kno | wledge of theWestern as |
| otation sys | tion system and also get a brief idea of intricacies of both | |
| Jnit | Topics | |
| /111t | Topics | No. of |
| I. | D. H. L. C. and D. and D. C. and D. and D. C. and D. and D. C. and | Lab Lectures |
| 1. | Detailed study of notation system: Pt.Bhatkhande and | 03 |
| | Pt. Vishnu Digambar notation system. | |
| II. | Brief study of Western Notation system and Harmony, melody | 03 |
| III. | Comparative study of raags and taals and identification of | 03 |
| | ragas by given Swar Samooh. | |
| IV. | Notation of bandish from the ragas (JAIJAIWANTI, KEDAR, KHAMAJ, HAMEER |) 03 |
| | of course, Writing of | |
| | Taals (RUPAK, DHAMAR) with Dugun, Tigun and Chaugun layakari. | |
| V. | Ability to write an essay on: | 01 |
| | (A) Impact of Technology on music | |
| | (B) Music and Employment | f i |
| | (C) Dance form and instruments of Uttarakhand | |
| | Brief study of classical music styles like Khayal | 02 |
| VI. | | |
| VI. | Dhrupad, Dhamar, tappa, thumri, ghazal, bhajan, chaturang, trivat. | |

Paddhatiyon ka Tulnatmak Adhyayan,

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)

SEMESTER – IV DSC : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| | | Cred | it distribution of | the Course | Eligibility | Prerequis ites of the |
|--------------|---------|---------|--------------------|--------------------|-------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSC | 03 | 00 | 00 | 03 | SEM II Pass | Basic Knowled ge of ICM |

| UNDERGRADUATE DIPLOMA IN MUSIC VOCAL | | | | | | | |
|--------------------------------------|----------|---------------------------------------|-----------|----------|--|--|--|
| SECOND YEAR SEMESTER: FOURTH CO | | | | | | | |
| | | SUBJECT : MUSIC VOCAL | | F. N. T. | | | |
| PAPER TITI | E: STAGE | PERFORMANCE AND VIVA VOCE-04 (PRACTIC | CAL) | | | | |
| CREDITS: 03 | | NO. OF LAB LEC | TURES: 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 Raagas: 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, Dhamaar 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 |
| VIII. | Ability to perform Tarana or Dhrupad from the prescribed ragas. | 05 |

SUGGESTED READINGS:

Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this syllabus) as advised by the concerned class teacher.

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)



SEMESTER – IV SEC: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| | | Cred | it distribution of t | he Course | Fligibility | Prerequis ites of the |
|--------------|---------|---------|----------------------|--------------------|-------------------------|----------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | Course (if any) |
| SEC | 02 | 00 | 00 | 02 | SEM II Pass | Basic Knowled ge of ICM |

| | UNDERGRADUATE DIPLOMA IN MUSIC VOCAL | | | | | | |
|---|--|--|--|--|--|--|--|
| SECOND YEAR SEMESTER: FOURTH COURSE: SEC (PRACTICAL) COURS CODE:MUSSEC-04 | | | | | | | |
| | SUBJECT : MUSIC VOCAL | | | | | | |
| PAPER TITLE: IN | PAPER TITLE: INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-04 (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 60 |
|-------|--|---------------------------|
| 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 with harmonium | 04 |
| VI. | Knowledge to play Percussion Instruments | 04 |
| VII. | Ability to perform one drut khayal in Raag Malkauns | 04 |
| VIII. | Ability to sing one lakshan or sargam geet in raag Des | 04 |

SUGGESTED READINGS:

Bhatkhande, Pt V N, **Kramik Pushtak Malika,** Part-I-VI, Jha, Pt Ramashray, **Abhinav Geetanjali** Vol 1-5, S. N Ratanjankar-**Abhinav Geet manjari**, Vol. I- III, Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchay**a

Suggested Continuation Evaluation Methods:

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



SEMESTER-IV GE PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit distribution of the Course | | | Eligibility | Prerequis ites of the |
|--------------|---------|-----------------------------------|----------|--------------------|-------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| GE | 04 | 00 | 00 | 04 | SEM II Pass | Basic Knowled ge of ICM |

| | UNDERGRADUATE DIPLOM | IA IN MUSIC VOCAL | | | | |
|------------------|---|--|--|--|--|--|
| SECOND | SEMESTER: | COURSE : GE | | | | |
| YEAR | FOURTH | | | | | |
| | SUBJECT | : MUSIC VOCAL | | | | |
| PAPER TITLE: STA | GE PERFORMANCE AND PROFICE | ENCY SKILL-04 (PRACTIC | CAL) | | | |
| | Tarana, Bhajan, Geet an with proper fusion with vocal exercises like Alan | ole to perform other lighter cord Ghazal Students will unders the Raga and its composition on the Paltas, Lakshan geet and ons to learn for a beginner studen. | mpositional forms of Indian Music like tand the concept of laya and laykari n. Students will also learn the basic Sargam Geet which are the ent. | | | |
| CREDITS: 04 | | NO.OF LAB LECTU | | | | |
| Unit | Topics | | No. of Lab Lectures | | | |
| I. | Study of Raga given belo (A) Des | w: | 30 | | | |
| II. | Brief study of Raga given (A) Alhaiya Bilawal | below: | 20 | | | |
| III. | Ability to demonstrate Taal and Dugun A: DADRA | on hand given below with their | Theka 20 | | | |
| IV. | | orm a Bhajan or Geet or folk | 10 | | | |
| V. | | Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas with | | | | |
| VI. | Study of Uttarakhand Fol | k music | 10 | | | |
| VII. | Intensive study of one deta Vilambit and Drut Khayal | Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal | | | | |
| VIII. | _ | Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas. | | | | |

SUGGESTED READINGS: Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III, Mishra, Dr. Jyoti, Alankar lay Kriya samuchchaya

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

On

SEMESTER – IV DSE: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | | Credit distribution of the Course | | | Prerequis ites of the |
|----------------------|---------|---------|-----------------------------------|--------------------|-------------------------|----------------------------------|
| Course Title Credits | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | Course (if any) |
| DSE | 04 | 00 | 00 | 04 | SEM II Pass | Basic Knowled ge of ICM |
| | | | | | | |

| | • | And the second s |
|---|--|--|
| | UNDERGRADUATE DIPLOMA IN MUSIC | VOCAL |
| SECOND YEAR | SEMESTER: FOURTH | COURSE: DSE |
| | SUBJECT : MUSIC VO | |
| PAPER TITLE: L | ECTURE DEMONSTRATION AND STAGE | PERFORMANCE - 04 (PRACTICAL) |
| CREDITS: 04 | | LAB LECTURES: 120 |
| Classical Music, Impro | ne students will develop the ability to learn the Ragas ovisation and the ability to compose compositions spe onger with the ability to learn and demonstrate various | ecifically in vocal aspect to be learnt. The taal aspect s 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 | Dort I VI The Pt Permechray Abbinay Contaniali |
| Vol 1 5 S N Ratanian | GS: Bhatkhande, Pt V N, Kramik Pushtak Malika, kar- Abhinav Geet manjari, Vol. I- III, Mishra, Dr. | Jyoti, Alankar lay Kriya samuchchaya |
| Suggested Continuation of students. Overall perform | Evaluation Methods: Assignment/Practical/Viva Voce/Tomance of throughout the Semseter (includes Attendance, l | estQuiz (MCQ)/Seminar/Presentation/Research orientation |
| Activities) | nline Courses: SWAYAM, MOOCS, http://vidyamitra.infl | libnet.ac.in |

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SEMESTER-V DSC: THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit distribution of the Course | | | Eligibility | Prerequis ites of the |
|----------------------|----|-----------------------------------|-----------------------------|----|-------------|----------------------------------|
| Course Title Credits | | Lecture | Tutorial Practical/Practice | | Criteria | Course (if any) |
| DSC | 01 | 01 | 00 | 00 | SEM IV Pass | Basic Knowled ge of ICM |

| | | BACHELOR OF MUSIC VOCAL | |
|---|--|--|--|
| THIRD YEAR | | SEMESTER: FIFTH | COURSE : DSC |
| | | SUBJECT : MUSIC VOCAL | |
| PAPE | R TITLE: GENER | AL AND APPLIED THEORY OF MUSIC | C-05 (THEORY) |
| CREDITS:01 | | NO.OF LAB LECTUI | RES: 15 |
| music is enriched forms of Indian mu will also come to ke like Qawwali and | with some great vers sic like Khayal Dhruj now about various obs | with the science of western music and various of satile musical forms, the purpose of this paper is pad, Dhamar, Thumri, Tappa, Dadara, Hori Taran solete Musical art forms like Ashtpadi, Natya Sar focus of this course is to give introductory knows. | s to give knowledge about these ancies na, Chaturang, Trivat etc. The studen ngeet, and less recognized musical form |
| Unit | Topics | | No. of Lab Lectures |
| I. | Study of conso | nance and dissonance Microtone, Western and Chords | 03 |
| II. | | western music notation system | 02 |
| III. | Dhamar, Sadra | classical music styles like khyaal , Dhrupad , a , Daadra ,Tappa,Tarana, Chaturang,Trivat | 02 |
| IV. | Brief study of S Dadara, Hori A | Semi-classical music styles like Bhajan, Thumri, shtpadi Ghazal, Natya Sangeet, Qawwali. | 02 |
| V. | (A) Relation | vrite an essay on: on between folk and classical music ance of Gharanas in Hindustani Music | 02 |
| VI. | Writing of Taal | s in notation with different Layakaries like gun, Tigun and Chaugun. | 02 |
| VII. | BAHAR, GAU TILWADA) fro | udy of Ragas (BAGESHREE, CHAYANAT, DSARANG) and Taals (ADACHARTAL, om the prescribedsyllabus. | 02 |
| Sangeet Ratnawali ,\ bashchatya sangeet s | /asant, Sangeet Visha hiksha, | Sharachchandra Sridhar, Sangeet Bodh, Academ arad, Taak, Dr. Tez Singh, Sangeet Jigyasa aur S | Samadhan, sharma, bhagwat sharan, |
| | | : Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Ser Semseter (includes Attendance, Behaviour, Discipline | |
| | | | and ranteipation in unferent Activities) |
| Suggested Equivalen | t Online Courses: SWA | YAM, MOOCS, http://vidyamitra.inflibnet.ac.in | |
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Om

SEMESTER - V DSC: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit distribution of the Course | | | 5311 23 2314 | Prerequis |
|--------------|---------|-----------------------------------|----------|--------------------|-------------------------|-----------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | ites of the Course (if any) |
| DSC | 03 | 00 | 00 | 03 | SEM IV Pass | Basic |
| | | . 1 | 7, 10 | | | Knowled ge of ICM |

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|---|--|---|---|--|--|--|--|
| | | BACHELOR OF MUSIC VOCAL | | | | | |
| - | | | | | | | |
| THIR | D YEAR | SEMESTER: FIFTH | PAPER: DSC | | | | |
| | | SUBJECT: MUSIC VOCAL | | | | | |
| PAPER TITLE | E: STAGE PER | FORMANCE AND VIVA-VOCE-05 (PRA | CTICAL) | | | | |
| NO.OF LAB LECTURES: 90 | | | | | | | |
| Uttarakhand. Ra classical folk and to mark the auth | agas and talas that d film music etc. tenticity of raga in | student will be able to learn the critical aspects of and Purush khadi and Baithaki Holi geetof are prescribed in this course are already acclaim Students will be able to learn and recognise various music platforms. Moreover, students will ly with improvisations of Alaap and Taan. | the Kumaun region of ned by various musicians of ous famous songs and will be abl | | | | |
| Unit | Topics | | No. of | | | | |
| | | | Lab Lectures | | | | |
| I. | Critical study | of Ragas given below: | 20 | | | | |
| | Detail- (A) Ba | geshree (B) Pooriya | | | | | |
| · | Dhanashree | | | | | | |
| II. | Non Detail- (A | the following Raagas: A) Bahar (B) Gaud Sarang | 20 | | | | |
| III. | Theka, Dugun | onstrate Taals given below on hand with their Tigun and Cahugun: taal (B) Tilwada | 20 | | | | |
| IV. | Students should their choice. | l able to perform Hori or Dadara, taraana of | 10 | | | | |
| V. | | of one Dhrupad/ Dhamar with Dugun, Tigun and cari out of the above mentioned Raagas. | 10 | | | | |
| VI. | | of any one detail Raaga as choice Raaga bit and Drutl Khyal with Alap and Taan. | 05 | | | | |
| VII. Ability to perform traditional folk songs of Garhwal of their choice. 05 | | | | | | | |
| masmay, Abilina | v Geetanjan voi 1-3 | et V N, Kramik Pushtak Malika , Part-I-VI,Deodha S. N Ratanjankar- Abhinav Geet manjari , Vol. I- 1 | II. | | | | |
| uggested Continuat | tion Evaluation Metho | ods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Serout the Semseter (includes Attendance, Behaviour, Discipli | ninar/Presentation/Research orientation | | | | |

SEMESTER – V SEC: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit distribution of the Course | | | Elizibility | Prerequis |
|----------------------|----|-----------------------------------|-----------------------------|----|-------------------------|-----------------------------------|
| Course Title Credits | | Lecture | Tutorial Practical/Practice | | Eligibility Criteria | ites of the Course (if any) |
| SEC | 02 | 00 | 00 | 02 | SEM IV Pass | Basic Knowled ge of ICM |

| | | BACHELOR OF MU | JSIC VOCAL | | | | |
|---|--|---|--|--|--|--|--|
| YEAR: | THIRD | SEMESTER: FIFTH | COURSE: S CODE:MUSSE | SEC (PACTICAL) COURSE CC- 05 | | | |
| | | SUBJECT: MUSIC VOCA | | | | | |
| Course Ti | tle: ADVANCED | KNOWLEDGE OF HINDUS | STANI MUSIC -0: | 5(PRACTICAL) | | | |
| CREDITS:02 NO.OF LAB LECTURES- 60 | | | | | | | |
| Drut Khaya Geet and C its composi | al. Students will be Shazals. Students w tion. Students will | able to perform other lighter of ill understand the concept of | compositional forn Laya and Layaka rcises like Alankar | Forming Ragas on stage with Vilambit ons of Indian Music like Tarana, Bhajan, ri with proper fusion with the Raga and Paltas Lakshan geets and Sargam Geet | | | |
| Unit | Topics | | | No. of Lab Lectures | | | |
| I. | Detailed Study o | f Raga Vrindavani Sarang | | 20 | | | |
| II. | Brief study of Rag | | | 10 | | | |
| III. | Ability to demonstrate Taal Ektaal on hand with its Thekas And Dugun Laykaries, basic knowledge of tabla | | | 10 | | | |
| IV. | Ability to perform | n Bhajan, Ghazal geet and ba anpura. | asic knowledge of | 04 | | | |
| V. | Ability to perfor | m 5 Alankars in the Raag Kar | nod in harmonium | 04 | | | |
| VI. | Demonstration o Raag Vrindavani | f Dhrupad with Dugun Layka Sarang | ri in | 04 | | | |
| VII. | Ability to perform | n one drut khayal in Raag Vr | indavani Sarang | 04 | | | |
| VIII. | Ability to sing or Kamod | ne lakshan or sargam geet in ra | aag | 04 | | | |
| Ramashray, | Abhinav Geetanjali | Vol 1-5 S. N Ratanjankar- Abhi | inav Geet manjari, | | | | |
| Suggested Co (includes Atte | ontinuation Evaluation Indance, Behaviour, Dis | Methods: Practical/Viva Voce/Pre- cipline and Participation in different | sentation of students. (t Activities) | Overall performance of throughout the Semseter | | | |
| Suggested E | quivalent Online Cour | ses: SWAYAM, MOOCS, http://vid | yamitra.inflibnet.ac.in | | | | |
| | | 20 | | | | | |

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SEMESTER – V GE: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | | Credi | it distribution of | - F31' - 11 '11'4 - | Prerequis | |
|--------------|---------|-------------|--------------------|---------------------|-------------------------|-----------------------------------|
| | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | ites of the Course (if any) |
| GE | 04 | 00 | 00 | 04 | SEM IV Pass | Basic Knowled ge of ICM |
| | | | 0 | | | |
| | *. | BACHELOR OF | MUSIC VOCA | L | V = 51 | |
| THIRD EAR | S | EMESTER | TETH | CC | OURSE : GE | |

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

SUBJECT: MUSIC VOCAL

Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL-05 (PRACTICAL)

learn for a beginner student.

| Unit | Topics | No. of | |
|-------|---|--------------|--|
| | 프로그램 기계 개계 전기 바다 시네. 그래 | Lab Lectures | |
| I. | Study of Raga given below: (A) Kafi | 30 | |
| П. | 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 Ghazal Geet of their Choice | 15 | |
| V. | Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas in harmonium. | 10 | |
| VI. | Detailed study of Uttarakhand folk music special reference of Maangal | 10 | |
| VII. | VII. Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal | | |
| VIII. | Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas. | 10 | |

SUGGESTED READINGS: Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Deodhar B.R Raga Bodh Part 1-7, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III.

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

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$\boldsymbol{SEMESTER-V}$

DSE: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit distribution of the Course | | | W21' - '1. '11'4 | Prerequis |
|--------------|---------|-----------------------------------|----------|--------------------|-------------------------|-----------------------------------|
| | | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | ites of the Course (if any) |
| DSE | 04 | 00 | 00 | 04 | SEM IV Pass | Basic Knowled ge of ICM |

| | BACHELOR OF MUSIC VO | CAL | |
|-------------------------|--|--|--|
| THIRD YEAR | SEMESTER: FIFTH | COURSE: DSE | |
| · | SUBJECT : MUS | BIC VOCAL | |
| PAPER TITLE: LECT | TURE DEMONSTRATION AND STAGE | E PERFORMANCE-05 (PRACTICAL) | |
| CREDITS: 04 | 1 | NO.OF LAB LECTURES: 120 | |
| Music. Improvisation an | d the ability to compose compositions spec | the Ragas specific to various different Ang's in Indian Classica ifically in vocal aspect to to learn and demonstrate various popular North Indian Music | |

| UNIT | TOPIC | No. of Lectures |
|------|---|-----------------|
| I | The student is required to chose any one RAAG | 120 |
| | (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 : Pooriya dhanashree | |
| | C: Bahar | |
| | D : Gaud Sarang | |
| | | |
| | | 4 |
| | | 1 |

SUGGESTED READINGS: Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Deodhar B.R Raga Bodh Part 1-7, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III.

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 | | Credit distribution of the Course | | | Eligibil | Prerequisit es of the |
|--------------|---------|-----------------------------------|----------|--------------------|---------------------|-------------------------------|
| | Credits | Lecture | Tutorial | Practical/Practice | ity Criter ia | Course (if any) |
| IAPC | 04 | 04 | 00 | 00 | Sem IV Pass | Basic knowledg e of ICM |

| | | BACHELOR OF MUSIC VOCAL | |
|-----------------|--------------------|--|---------------------------------|
| THIRD YEAR | | SEMESTER: FIFTH | COURSE : IAPC |
| | | SUBJECT : MUSIC VOCAL | WOLUMN A CHI (LA DC) |
| PAPER TITI | LE: INTERNSH | IP /APPERENTICESHIP/PROJECT/COMMUNITY | Y OUTREACH (IAPC) |
| CREDITS · 04 | | NO. OF LAB LECTURES: 60 | 1.7 |
| ant information | and accorde of inc | vill impart knowledge to the students of music ,cult lividually about the cultural heritage of Indian music | · · |
| 2: Demonstrate | e in-depth knowle | edge of Indian classical music tradition, including t | neoretical foundations such as |
| raga, tala, and | compositional for | ms. | sing intendicainlinery research |
| | critically evalua | te scholarly literature on Indian classical music us | ang interdisciplinary research |
| approaches | | The state of the s | sis including qualitative and |

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 hrs |
|------|---|-------------------|
| 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:

Sclective Books from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this syllabus) as advised by the concerned Faculty.



SEMESTER – VI DSC: THEORY

CREDIT DISTRIBUTION FLIGHRILITY AND PRE- REQUISITES OF THE COURSE

| | CREDIT DIST | | dit distribution of t | he Course | Eligibility | Prerequisit es of the |
|--------------|-------------|---------|-----------------------|--------------------|-------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSC | 01 | 01 | 00 | 00 | SEM IV Pass | Basic Knowledg e of ICM |

| | | BACHELOR OF MUSIC VOCA | L |
|-------------|--------------------|----------------------------------|-------------|
| | THIRD YEAR | SEMESTER: SIXTH | COURSE: DSC |
| 2 1 | S | UBJECT : MUSIC VOCAL | |
| * | PAPER TITLE : GENI | ERAL AND APPLIED THEORY OF MUSIC | |
| CREDITS: 01 | | NO.OF LAB LLEC | CTURES: 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 Ragang of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaat, Raga and Ragang with ease.

| Unit | Topics | No. of Lab Lectures |
|------|---|------------------------|
| I. | Detailed study of Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala and Jaipur Brief study of Banies of Dhrupad, Brief study of Sitar Gharanaas | 03 |
| II. | Study of Carnatic music and Difference between Hindustani and Carnatic Swar, raag and taal. Brief study of the folk music of Uttarakhand with special reference to various Folk Songs, Folk Instruments, and Folk Dance forms. | 03 |
| III. | Detailed study of classification of Raag Vargikaran. Detailed study of saarna chatusthye of Bharat muni | 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, | 03 |
| 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 promoting Indian 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, MIAN KI TODI, KAMOD, BAHAR) innotation and writing Taals (PUNJABI, JATTAL) with different Layakaries like Thah ,Aad,Dugun,Tigun, andChaugun. | 01 |

SUGGESTED READINGS: Choubey, Dr. Susheel kumar, Sangeet ke Gharano ki charcha, Khurana, Dr. Sanno, Khayal Gayki Ke Vividh Gharane, V.N. Bhatkhande - Bhatkhande Sangeet Shastra, Part I – IV, Kumar Ashok "Yaman" Sangeet Ratnawali

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)



SEMESTER - VI **DSC: PRACTICAL**

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| | | | it distribution of th | Eligibility | Prerequis ites of the | |
|--------------|---------|---------|-----------------------|--------------------|-----------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSC | 03 | 00 | 00 | 03 | SEM IV Pass | Basic Knowled ge of ICM |

| etc. Students will be able to learn and recognise various famous songs and will be able to mark various music platforms. Moreover, students will get an idea to perform a raag more skillfully and | |
|---|--|
| PAPER TITLE: STAGE PERFORMANCE AND VIVA-VOCE-06 (PRACTIC 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 a prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Class etc. Students will be able to learn and recognise various famous songs and will be able to mark various music platforms. Moreover, students will get an idea to perform a raag more skillfully and improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and folk songs. Unit Topics No. of Lab Lect | SE: DSC |
| CREDITS: 03 Course Outcomes: As this is a practical course, in this course student will be able to learn the critical a prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Class etc. Students will be able to learn and recognise various famous songs and will be able to mark various music platforms. Moreover, students will get an idea to perform a raag more skillfully and improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and folk songs. Unit Topics No. of Lab Lect I. Critical study of Raagas given below: Detail- (A) Todi (B) Miya Malhaar (C) Darbari Kanhada II. Brief study of the following Raagas: Non Detail- (A) Multani (B) Kamod (C) Bahar III. Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun: (A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| Course Outcomes: As this is a practical course, in this course student will be able to learn the critical a prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Class etc. Students will be able to learn and recognise various famous songs and will be able to mark various music platforms. Moreover, students will get an idea to perform a raag more skillfully and improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and folk songs. Unit Topics No. of Lab Lect I. Critical study of Raagas given below: Detail- (A) Todi (B) Miya Malhaar (C) Darbari Kanhada II. Brief study of the following Raagas:Non Detail- (A) Multani (B) Kamod (C) Bahar III. Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun:(A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | ICAL) |
| prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Class etc. Students will be able to learn and recognise various famous songs and will be able to mark various music platforms. Moreover, students will get an idea to perform a raag more skillfully and improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and folk songs. Unit Topics No. of Lab Lect I. Critical study of Raagas given below: Detail- (A) Todi (B) Miya Malhaar (C) Darbari Kanhada II. Brief study of the following Raagas:Non Detail- (A) Multani (B) Kamod (C) Bahar III. Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun:(A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| Unit Topics No. of Lab Lect I. Critical study of Raagas given below: Detail- (A) Todi (B) Miya Malhaar (C) Darbari Kanhada II. Brief study of the following Raagas:Non Detail- (A) Multani (B) Kamod (C) Bahar III. Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun:(A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | assical folk, and film music k the authenticity of raga ir d more aesthetically with |
| Detail- (A) Todi (B) Miya Malhaar (C) Darbari Kanhada II. Brief study of the following Raagas:Non Detail- (A) Multani (B) Kamod (C) Bahar III. Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun:(A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| Detail- (A) Multani (B) Kamod (C) Bahar III. Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun: (A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| Ability to demonstrate Taals given below onhandwith their Theka, Dugun, Tigun and Cahugun:(A) Punjabi (B) Jat Taal IV. Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| Students should able to perform Tarana Hori or Dadara of their choice V. Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas. VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| VI. Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan. | |
| VII. Ability to perform any traditional folk songs of Uttarakhand 10 | • |
| | |

Iha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 . ,S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III.

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)



SEMESTER – VI SEC: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| · | | Cred | it distribution of th | Fliaibility | Prerequis | |
|--------------|---------|---------|-----------------------|--------------------|-------------------------|-----------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | ites of the Course (if any) |
| SEC | 02 | 00 | 00 | 02 | SEM IV Pass | Basic Knowled |
| • | | | | | · . | ge of ICM |

| _ | BACHELOR OF MUSIC VOCAL | • |
|--------------------|-----------------------------------|---|
| YEAR: THIRD | SEMESTER: FIFTH | COURSE: SEC (PRACTICAL) COURSE CODE: MUSSEC - 06 |
| | SUBJECT: MUSIC VOCAL | |
| PAPER TITLE : ADVA | NCED KNOWLEDGE OF HINDUSTANI MUSI | IC-06 (PRACTICAL) |
| CREDITS: 02 | NO.OF LAB LECT | TURES: 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 Raag Shudh kalayan | 10 |
| III. | Ability to demonstrate Taal Tilwada on hand with its Thekas And Dugun Laykaries | 10 |
| IV. | Ability to perform one Bhajan or Geet/ Folksongs .and abilty to play anyone taal in tabla. | 04 |
| V. | Ability to perform 5 Alankars in the Raag Gaud Sarang | 04 |
| VI. | Demonstration of Dhrupad with Dugun Laykari in Raag Gaud Sarang | 04 |
| VII. | Ability to perform one drut khayal in Raag Gaud Sarang | 04 |
| VIII. | Ability to sing one lakshan or sargam geet in raag Shudh kalyan | 04 |

SUGGESTED READINGS: Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, V.R. Patvardhan - Rag Vigyan Part I- VII, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5., S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III.

Suggested Continuation Evaluation Methods: Practical/Viva Voce/ Presentation 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

m

$SEMESTER-VI\\ GE:PRACTICAL\\ CREDIT DISTRIBUTION\,, ELIGIBILITY\, AND\, PRE-REQUISITES\, OF\, THE\, COURSE$

| | | Cred | it distribution of tl | ie Course | Eligibility | Prerequis ites of the |
|--------------|---------|---------|-----------------------|--------------------|-------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| GE | 04 | 00 | 00 | 04 | SEM IV Pass | Basic Knowled ge of ICM |

| | BACH | ELOR OF MUSIC VOCAL | Sexings and |
|---|--|--|--|
| TH | HIRD YEAR | SEMESTER: SIXTH | COURSE: SEC |
| | SUI | BJECT : MUSIC VOCAL | |
| Course Ti | itle: STAGE PERFORMANCE AI | ND PROFICIENCY SKILL-06 (PI | RACTICAL)_ |
| CREDITS | 5: 04 | NO.OF LAB LECTURES | 5: 120 |
| and Drut Kl Bhajan, Geo and its com | hayal. Students will able to perform other let and Ghazal Students will understand the | al fundamentals of performing a Raga on sta lighter compositional forms of Indian Music concept of laya and laykari with proper fusi vocal exercises like Alankar-Paltas, Laksha n for a beginner student. | like Tarana, ion with the Raga n geet and Sargam |
| 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 |
| Ш. | Ability to demonstrate Taal on hand | given below | 20 |
| | With their Theka and Dugun | | |
| IV. | A: Ektal Students should able to perform a Bhaja folksongs of their Choice | nn or Geet or | 10 |
| V. | Students should be able to perform 0 Their choice from above mentioned | Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas. | |
| VI. | Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.and ability to play any taal in tabla instrument. | | 10 |
| VII. | Intensive study of one detail raga as Vilambit and Drut Khayal | choice Raag covering | 05 |
| VIII. | Knowledge of Lakshan Geet or Sarg the above mentioned Raagas. | am Geet in anyone of | 05 |

SUGGESTED READINGS: Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, V.R. Patvardhan - Rag Vigyan Part I- VII, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5., S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III.

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

| | | Cred | Credit distribution of the Course | | | Prerequis ites of the |
|--------------|---------|---------|-----------------------------------|--------------------|-------------------------|----------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | Course (if any) |
| DSE | 04 | 00 | 00 | 04 | SEM IV Pass | Basic Knowled ge of ICM |

| HIRD YEAR | BACHELOR OF MUSIC VOCAL SEMESTER: SIXTH | COURSE : DSE |
|---------------------------|--|--|
| _ | SUBJECT : MUSIC VOCAL) | |
| Course Title : LECTURE | E DEMONSTRATION AND STAGE PERFORMANC | E-06 (PRACTICAL) |
| CREDITS: 04 | NO.OF LAB L | ECTURES: 120 |
| Course Outcome: The | students will develop the ability to learn the Ragas s | specific to various different Ang's in |
| | Improvisation and the ability to compose compositi | |
| learnt. The taal aspect s | hall also be made stronger | |
| | and demonstrate various popular North Indian Music | |
| UNIT | TOPIC | No. of Lectures |
| I | The student is required to chose any one | 120 |
| | 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: Todi | |
| | B: Miyan Malhar | |
| | C : Kamod | |
| | D : Multani | |
| | E: Bahar | |
| | F : Darbari Kanhada | |

(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 distrib | Credit distribution of the Course | | | |
|--|--|---|--|--|-------------------------------|------------------------------|
| | 04 | Lecture | Tutorial | Practical/Practice | Criteria | of the Course (if any) |
| IAPC | | 04 | 00 | 00 | Sem IV Pass | Basic knowledge of ICM |
| | | DACHELOD | OF MUSIC VOC | 'ΔΤ. | | |
| | | | | | COL | URSE : IAPC |
| THIRD YEAR | } | SEMESTER: | SIXTH | | | ORDE VALLE |
| SUBJECT : M | IUSIC VOCAI | | | CT/COMMUNITY OUT | REACH (I | APC) |
| PAPER TI | TLE: INTERN | SHIP /APPERENT | TICESHIP/PROJE | CCT/COMMUNITY OUT | (LEDITOIT (L | |
| | | | NO. OF LAB LI | ECTURES: 60 | | |
| CREDITS: 04 | 4 771 : 4: | ill import know | vledge to the stude | nts of music ,culture ,tra | dition ,so t | hat they can |
| 3: Analyze and approaches 4: Identify appoint the appoint of the a | propriate resea methods. execute an orig | luate scholarly liter: rch methodologies f ginal IAPC related t | for projects in Indi to any area of mus | ssical music using interd an classical music, includ ic, including fieldwork, in | ling qualitat nterviews, p | tive and erformance |
| 6:Interpret the | e cultural, histo | orical, and philosop | nical context of w | usic in research writing a | | |
| Unit | Topics | | | | No. 6 | |
| JIIIL | 1 | | | | Lab ! | шѕ |
| | internship/app | engage themselves prenticeship/project ne students may cho ea of your interest | community ource cose ontions from | ach(As per the university the domains disciplines erned faculty) | | |
| | from S.No.01 | | | d Suggested Readings for a | all Semesters | s" (mentioned |



Eligibility Prerequisites

SEMESTER – VII DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| Course Title | Credits | Credit distribution of the Course | | | Eligibility | Prerequisit es of the |
|--------------|---------|-----------------------------------|----------|--------------------|------------------|-----------------------|
| | | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSC | 04 | . 00 | 00 | 04 | Music In | Basic |
| | | , | | , | Bachelor Of Arts | Knowledg e of ICM |

| | BACHELOR OF MUSIC VOCAL (FYUP) | |
|---|--|-------------------|
| FOURTH YEAR | SEMESTER VII | COURSE: DSC |
| | Subject : MUSIC VOCAL | |
| PAPI | ER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-07 (THEORY) | |
| CREDITS:04 | NO.OF LAB LECTURES:60 | |
| Course Outcome foundation of the b | : On the successful completion of Introduction to Indian Music students will develop a pasic understanding of the Indian Music. | strong |
| UNIT | TOPIC | No. of Lectures |
| I. | Theoretical study of the Ragas prescribed for Practical paper – 1 st of M.A. (Music 1 st Semester) | 08 |
| II. | General Principles Of Voice Culture | 08 |
| III. | Writing of Khayal notation with alaap and taan.in ragas prescribed for the practical paper 2 nd 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 Karcem Khan | 10 |
| | Pandit Kumar Gandharava Pandit Acharya Brihaspati | |
| 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, SINDURA, BHAIRAVI, YAMAN, BIHAG, ALHAIYA BILAWAL) | 10 |
| , | Origin, development and characteristics of the following Gharanas of Khayal Gayan : Kirana ,Jaipur ,Gwalior and Brief study of sangeet granth Nardiye shiksha,Sangeet ratnakar Briheddeshi,Sangeet paarijat | 08 |
| VII. | Detailed study of the following to write in Thah, Aad, Kuaad Dugun, Tigun and Chaugun 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 |
| Karyalaya Hatras, V.N. Ratnawali ,Khurana, Dr | GS: Omkarnath Thakur - <mark>Sangeetanjali Part I- VI</mark> ,Garg Laxminarayan Hamare Sangeet R: Bhatkhande - Bhatkhande Sangeet Shastra, Part I – IV,Kumar Ashok "Yaman" Sangeet : Sanno, Khayal Gayki Ke Vividh Gharane , | atna Sangeet |
| (MCQ)/Seminar/Presenta Discipline and Participat | Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz ation/Research orientation of students. Overall performance of throughout the Semseter (includes Attencion in different Activities) Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | lance, Behaviour, |
| Dubbested Equitatent O | | |



SEMESTER – VII DSE- I : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cre | dit distribution of th | ie Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|------------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSE-1 | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| EQUIPTU | BACHELOR OF MUSIC VOCAL (FYUP) | COURSE: DSE- |
|------------------------------|---|------------------------|
| YEAR | SEMESTER: SEVENTH | |
| | Subject : MUSIC VOCAL | 7. 1. 2. 2. 4. |
| | PAPER TITLE: STAGE PERFORMANCE | |
| CREDITS: | | |
| Classical M Bandish's p | tcome: The students shall learn the practical aspect with elaborative study of the popular fusic. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learn tertaining to various different taals will also be learnt enhancing the taal perception of the other than Teental. | e students in Taals |
| 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) Sharer Values | 40 |
| | (A) Shyam Kalyan (B) Shuddh Kalyan BIHAG ANG (A) Maru Bihag | |
| | (B) Bihagada KAFI ANG (A) Bageshree (B) Sindura | |
| 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 | 30 |
| III. | One Dhrupad and One Dhamaar, Tarana Sadra with different Laykaries in the Ragas prescribed for the first Semester | 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 |
| hinav Geet | READINGS: Deodhar B.R Raga Bodh Part 1-7 ,Banerjee, Dr. Geeta, Raag Shaastra I&II, Jha anjali Vol 1-5 ,S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III. | , Pt Ramashray, |
| ggested Cont (CQ)/Seminar | inuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes A articipation in different Activities) | Attendance, Behaviour, |



SEMESTER – VII DSE-II: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | Credit distribution of the Course | | | Eligibility | Prerequisit es of the |
|---------|-----------------------------------|-----------------|--------------------------|---|---|
| Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |
| | | Credits Lecture | Credits Lecture Tutorial | Credits Lecture Tutorial Practical/Practice | Credits Lecture Tutorial Practical/Practice Criteria 04 00 00 04 Music In |

| | BACHELOR OF MUSIC VOCAL (| FYUP) |
|------------------|------------------------------|-------------------------|
| FOURTH YEAR | SEMESTER: SEVENTH | COURSE : DSE-II |
| | Subject : MUSIC VC | |
| PAPER TTTLE: COM | PARATIVE STUDY OF RAGA AND V | IVA-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 | 40 | |
| | | two of the following Ragas and Madhyalaya | A | |
| \$ 15 m | | Khayal in each to be learnt. | | |
| | | 1. Bhairavi | | |
| | | 2. Yaman | | |
| | | 3. Bihag | | |
| | | 4. Alhaiya Bilawal | | |
| II. | , | Basic knowledge of garwali folk music | 40 | |
| | | | | |
| III. | | Ability to sing Bhajan or Ghazal by playing | 20 | |
| | | Harmonium. | A | |
| IV. | | Viva Voce | 20 | |

SUGGESTED READINGS: Deodhar B.R Raga Bodh Part 1-7, Banerjee, Dr. Geeta, Raag Shaastra I&II, Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III.

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

Dom

SEMESTER – VII DSE-III : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

| | | Cred | dit distribution of t | he Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|-----------------------|--------------------|------------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSE-III | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| | BACHELOR OF MUSIC VOCAL (FYUP) | |
|---|---|---|
| FOURTH YEAR | SEMESTER: SEVENTH | COURSE : DSE-III |
| FOURTH TEAR | Subject: MUSIC VOCAL | • |
| DADED | TITLE: LECTURE DEMONSTRATION - 07 | (PRACTICAL) |
| | NO.OF LAB LEC | THRES:120 |
| CREDITS:04 | least will day lon the ability to learn the Ragas specifi | ic to various different Ang's in Indian |
| Classical Music Improvinction | and the chility to compose compositions specifically | III vocal aspect to be learne. The taut all |
| shall also be made stronger wi | th the ability to learn and demonstrate various popular | NOTHI Illulali Music taats with taari |
| UNIT | TOPIC | No. of Lectures |
| I | The student is required to chose any one | 120 |
| | '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. | |
| | III eacii raga. | |
| | KALYAN ANG | |
| | (A) Shuddh Kalyan | 9 |
| , | (B) Shyam Kalyan | |
| | (B) Silyani Kalyan | |
| | BIHAG ANG | |
| | (A) Maru Bihag | |
| | (B) Bihagada | |
| | (B) Billagada | |
| | KAFI ANG | |
| | (A) BAGESHRI | * * |
| | (B) SINDHURA | * |
| | | |
| SUCCESTED DEADINGS: Dec | odhar B.R Raga Bodh Part 1-7, Banerjee, Dr. Geeta | Raag Shaastra I&II, Jha, Pt Ramashray, |
| Abbinay Castaniali Vol 1-5 | S. N Ratanjankar- Abhinav Geet manjari, Vol. I- III | • |
| Tankertie | n Mothode: Assignment/Practical/VIVa Voce/TesiUulz | |
| Suggested Continuation Invaluation (MCO)/Seminar/Presentation/Resea | rch orientation of students. Overall performance of through | out the Semseter (includes Attendance, Behaviour, |
| Discipline and Participation in diffe | rent Activities) | |
| Suggested Equivalent Online Cou | rses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | _ |
| suggested Equivalent Chine Cou- | | |

SEMESTER – VII GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| Commer Thin | | Cre | dit distribution of t | he Course | Eligibility | Prerequisit |
|--------------|---------|---------|-----------------------|--------------------|------------------------------|---------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | es of the Course (if any) |
| GE | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| | . PACHELOD OF MUCIONO | CAR CONTINU | |
|--|---|---|----------------------------|
| FOURTH | BACHELOR OF MUSIC VO | | |
| YEAR . | SEMESTER: | COURSE: GE | |
| TEAK . | SEVENTH | | |
| DADEDT TITLE OF | Subject : Hind | ustani Music (Vocal) | |
| COPPIES A | GE PERFORMANCE AND P | ROFICIENCY SKILL-07 (PRA | ACTICAL) |
| CREDITS:04 | | NO.OF LAB LECTURES: 120 | |
| and Ghazal Students wil composition. Students w which are the foundation | Il understand the concept of laya an will also learn the basic vocal exernal compositions to learn for a begi | damentals of performing a Raga on suppositional forms of Indian Music lind laykari with proper fusion with the cises like Alankar-Paltas, Lakshan sunner student. | ke Tarana, Bhajan, Geet |
| Unit | Topics | | No. of |
| | | | Lab Lectures |
| I. | Study of Raga given below (A) Puriya Dhanashree | ow: | 30 |
| П. | Brief study of Raga give (A) Kedar | | 30 |
| Ш, | Ability to demonstrate T With their Theka and Du A: Roopak | ngun | 20 |
| IV. | Students should able to per Choice | form a Bhajan or Geet of their | 20 |
| V. | Students should be able t Their choice from above | to perform 05 Alankars of mentioned Ragas. | 05 |
| VI. | Demonstration of Dhrupa Laykaari in any of the ab | ad and Dhamar with Dugun ove mentioned Ragas. | 05 |
| VII. | Intensive study of one de Vilambit and Drut Khayal | tail raga as choice Raag covering | 05 |
| VIII. | the above mentioned Raa | | 05 |
| UGGESTED READINGS: Do Shinav Geetanjali Vol 1-5 | eodhar B.R Raga Bodh Part 1- 7, Bar ,S. N Ratanjankar- Abhinav Geet m a | nerjee, Dr. Geeta, Raag Shaastra I&II, anjari, Vol. I- III. | Jha, Pt Ramashray, |
| MCQ)/Seminar/Presentation/Re iscipline and Participation in di | Ifferent Activities) | formance of throughout the Semseter (include | les Attendance, Behaviour, |
| uggested Equivalent Online C | ourses: SWAYAM, MOOCS, http://vidya | umitra.inflibnet.ac.in | |



SEMESTER – VII DISSERTATION ON MAJOR CREDITS DMC : THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| Conver Tital | | Credit distribution of the Course | | | Elizibilia. | Prerequisit |
|--------------|---------|-----------------------------------|----------|--------------------|-------------------------|---------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | es of the Course (if any) |
| DMC | 06 | 03 | 00 | 03 | Music In | Basic |
| | | | 1 . | | Bachelor Of Arts | Knowledg e of ICM |

| FOURTH YEAR | ACHELOR OF MUSIC VOCAL (FYUP) | |
|-------------|-------------------------------------|---------------------------------------|
| | SEMESTER: SEVENTH | COURSE: DISSERTATION ON MAJOR CREDITS |
| | Subject: MUSIC VOCAL | |
| PAPER TIT | LE : RESEARCH PROJECT/ DISSERTATION | N- 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 |
| П. | 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: Survey Research Methods - Floyd. J.F.,

Methods in Social Research- Goode C.V. & D.E. Scates

The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.

Ragamala Paintings, Kaus,

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

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SEMESTER - VIII DSC: THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cree | dit distribution of th | e Course | - Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|------------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSC | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| , T | BACHELOR OF MUSIC VOCAL (FYUP) | |
|-------------|--|-----------------------|
| FOURT | SEMESTER: EIGTH | COURSE: DSC |
| H YEAR | The state of the s | |
| | Subject: MUSIC VOCAL | |
| | PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-08 (THEORY) | |
| REDITS: | NO.OF LAB LECTURES:60 | |
| basic under | tcome: On the successful completion of Introduction to Indian Music students will develop a strong standing of the Indian Music. Learning the notation system will enhance the ability to read and was of Hindustani classical music and writing of taals with various laykaries. | rite the notations of |
| UNIT | TOPIC | No. of Lectures |
| I. | 1. Theoretical study of the Ragas(AHIR BHAIRAV, BAIRAGI, SHUDDH SARANG, MADHYAMAD SARANG, YAMANI BILAWAL, DEVGIRI BILAWAL, BHAIRAV, KEDAR, MALKAUNS, JAUNPURI) prescribed for Practical paper – 1 st of M.A. (Music 1 st Semester) | 08 |
| П. | Development of Indian Music in the following periods: (i) Ancient Period (ii) Medieval Period (iii) Modern Period | 08 |
| III. | Writing of Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2 nd of First Semester and brief study of sarana chatustye of pt. Shrinivas | 08 |
| IV. | Knowledge of the ancient Musicology from selected Sanskrit texts of, Naardiye shiksha, Natyashastra, Sangeet Ratnakar and Sangeet Parijat, Chaturdandiprakashika, Raag vibodh | R |
| V. | Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. | 10 |
| VI. | Music of Ramayana, Mahabharat and Puranas. | 08 |
| II. | Detailed study of the following to write in Thah, Dugun, Tigun and Chaugun Laykaries : Jhaptal, Tilwada, Ektaal and Chartaal | 04 |
| III. | 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: Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikaas, Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Sharma, Bhagvad Sharan, Bhartiya Sangeet Ka Itihas, Kumar Ashok "Yaman" Sangeet Ratnawali, Sharangdeva Sangeet Ratnakar

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 | G . W. | Cre | dit distribution of tl | ne Course | F31'- 11-11'- | Prerequisit |
|--------------|---------|---------|------------------------|--------------------|------------------------------|---------------------------------|
| DSE-I | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | es of the Course (if any) |
| DSE-I | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg |
| | | | | 1 | Dieneior Of Arts | e of ICM |

| | BACHELOR OF MUSIC VOCAL (FYUP) | |
|----------------|--|------------------------|
| FOURTH YEAR | SEMESTER: EIGTH | COURSE : DSE-I |
| ` | Subject : MUSIC VOCAL | |
| | PAPER TITLE: STAGE PERFORMANCE -08 (PRACTICAL) | |
| | | |
| REDITS: | INO.OF LAB LECTURES: 12W | |
| Course O | utcome: The students shall learn the practical aspect with elaborative study of the popular ragas in | Indian Classical Music |
| Complete (| levelopment of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pe | rtaining to various |
| different ta | als will also be learnt enhancing the taal perception of the students in Taals specifically other than T | eental. |
| UNII | TOPIC | No. of Lectures |
| I. | Intensive Study of any two of the following Ragas classified under section (A) and | 40 |
| | 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 | |
| II. | An intensive study, any two ragas with Vilmabit khayal and Madhyalaya Khayal are to | 40 |
| | 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 | |
| II. | One Dhrupad and One Dhamaar, Tarana and sadra with | 20 |
| | different Laykaries in the Ragas prescribed for the first Semester | |
| | | |
| v. | Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of | 20 |
| | Ragas, Talas and theory portion of the previous years is essential. | |
| i i | <i>y</i> , | 1 |

SUGGESTED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Banerjee, Dr. Geeta, Raag Shaastra I&II,. Omkarnath Thakur - Sangeetanjali Part I- VI.

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

Om

SEMESTER – VIII DSE-II: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cree | dit distribution of th | ie Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|------------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSE-II | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| FOURTH YEAR | SEMESTER: EIGTH | COURSE : DSE-II |
|--------------------------|---|--|
| | Subject: MUSIC VOCAL | 91 - 62° |
| PAPER TITLE | : COMPARATIVE STUDY OF RAGA AND VIV | A-VOCE-08 (PRACTICAL) |
| REDITS:04 | NO.OF LAB LEG | CTURES:120 |
| | ne students will learn the comparative differentiation of the p | |
| enhancing the taal perce | plete development of Ragas with Vilambit and Drut Khaya ption of the students in Taals specifically other than Teental | . Descriptive knowledge of The Kumauni |
| | ty to interact and describe individual specific musical capabil | |
| UNIT | TOPIC | No. of Lectures |
| I. | Vilambit Khayal with alap and taan in any | 40 |
| | two of the following Ragas and Madhyalaya | |
| | Khayal in each to be learnt. | |
| | 1. Bhairav | |
| | 2. Kedar | |
| | 3. Malkauns | |
| | 4. Jaunpuri | |
| II. | Analytical study and full description of the | 40 |
| | following ragas: | |
| | (1) Bhairav | . " |
| | (2) Kedar | |
| | (3) Malkauns | |
| | (4) Jaunpuri | |
| III. | Ability to sing Bhajan or Ghazal, folk songs | 20 |
| | with playng Harmonium. | |
| IV. | Viva Voce | 20 |

SUGGESTED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 ,Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Banerjee, Dr. Geeta, Raag Shaastra I&II,. Omkarnath Thakur - Sangeetanjali Part I- VI.

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 | Prerequisit es of the | |
|----------------------|-----------------------------------|----------|--------------------|-------------|------------------------------|-------------------------------|
| | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) | |
| DSE-III | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| FOURTH YEAR | SEMESTER: EIGTH | COURSE : DSE-III |
|--------------------------|--|--|
| · | Subject: MUSIC VOCAL | COURCE, DOLL III |
| | PAPER TITLE: LECTURE DEMONSTRATION | -08 (PRACTICAL) |
| REDITS:04 | NO.OF LAB LEG | |
| | e students will develop the ability to learn the Ragas specific | |
| Classical Music. Improve | isation and the ability to compose compositions specifically ger with the ability to learn and demonstrate various popular | in vocal aspect to be learnt. The taal aspec |
| UNIT | TOPIC | No. of Lectures |
| I | The student is required to chose any one | 120 |
| | 'Ang' (from the Ragas mentioned below) and | . 4 |
| | then will have to prepare the ragas of that | 7 |
| | '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 | a and |

SUGGESTED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 ,Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Banerjee, Dr. Geeta, Raag Shaastra I&II,. Omkarnath Thakur - Sangeetanjali Part I-VI.

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)



SEMESTER-VIII **GE: PRACTICAL**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| Course Title Credits | | Credit distribution of the Course | | | Eligibility | Prerequisit es of the |
|----------------------|---------|-----------------------------------|--------------------|----------|------------------------------|-------------------------------|
| | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) | |
| GE | 04 | 00 | 00 | 04 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| EATDTH | BACHELOR OF MUSIC VOCAL (FYUP) | |
|--|---|---|
| | EMESTER COURSE: GE | |
| YEAR | : EIGTH | |
| | SUBJECT : MUSIC VOCAL | |
| | PERFORMANCE AND PROFICIENCY S | |
| CREDITS:04 | NO.OF LAB LECTUR | |
| Drut Khayal. Students will able to and Ghazal Students will understa composition. Students will also l | cuses on the practical fundamentals of performing perform other lighter compositional forms of Ind nd the concept of laya and laykari with proper fustarn the basic vocal exercises like Alankar-Palta sitions to learn for a beginner student. | lian Music like Tarana, Bhajan, Geet sion with the Raga and its |
| Unit | Topics | No. of |
| | | Lab Lectures |
| I | Study of Raga given below: (A) SHUDDH KALYAN | 30 |
| II. | Brief study of Raga given below: (A) KEDAR | 30 |
| III. | Ability to demonstrate Taal on hand given be | low 20 |
| | With their Theka and Dugun | |
| | A: JHOOMRA | |
| IV. | Students should able to perform a Bhajan and fol their Choice | k songs of 20 |
| V. | Students should be able to perform 05 Alanka Their choice from above mentioned Ragas. | urs of 05 |
| VI. | Demonstration of Dhrupad / dhamar with Du Laykaari in any of the above mentioned Raga | |
| VII. | Intensive study of one detail raga as choice R Vilambit and Drut Khayal | aag covering 05 |
| VIII. | Knowledge of Lakshan Geet or Sargam Geet the above mentioned Raagas. | in anyone of 05 |

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

| | | Cre | dit distribution of th | ie Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|------------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DMC | 06 | 03 | 00 | 03 | Music In Bachelor Of Arts | Basic Knowledg e of ICM |

| FC | FOURTH YEAR | | OEMESTER BISTA | | COURSE:DISSEI ON MAJOR CREDITS | RTATIION |
|----|-----------------|-----------------------|--------------------|--------------------|--------------------------------------|-----------|
| _ | | | Subject: MU | SICVOCAL | CREDITO | |
| | | ADED TITLE . DE | | | ATION-08 (THEORY) | |
| | r | CREDITS:06 | SEARCHTROJE | | O.OF LAB LECTURES: 90 | |
| _ | | CREDITS:00 | | 1, | O.O. DAD ELECTORES. 30 | |
| L. | ourse Outcomes: | attain the chility to | loarn the method | s of research in l | Music and perform data at | nalysis. |
| 2. | | | | | f a research problem. | rary 5151 |
| 3. | | learn the art of pre | | and conclusion o | Tu Tobout on Properties | |
| ļ. | | | | h project /disser | tation based upon the me | ntioned |
| | outcomes. | | | | • | |
| | UNIT | | TOPIC | | | |
| | | | | | | Lectures |
| _ | | 75.11 1 60 | 1 . 14 . D.TT. | | ") C M (1 1 ("") | 15 |
| | I. | Experimental Met | , | , | ii) Survey Method (iii) | 15 |
| | | Experimental Met | nou (IV) Case Stu | шу | | |
| | П. | Data sampling & A | nalysis of Data | | | 15 |
| _ | | | | | | |
| | III. | Interpretation and | conclusion | | | 15 |
| _ | IV. | Synopsis –It's defir | nition, importance | · | | 15 |
| | 1 | Synopsis 10 s doi: | , p | • | | |
| _ | V. | Preparing of synop | sis. | | | 15 |
| | | | | | | |
| | VI. | Writing a sample B | Pasaarch Praiact/l | Dissortation/Pos | earch Paper on any given | 15 |
| | V 1. | topic covering the | | | caren i aper on any given | . 13 |
| | | leaking and | | | | 1 |

The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.

Ragamala Paintings, Kaus,

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)

SEMESTER – IX DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| Course Title Credits | | Credit distribution of the Course | | | Eligibility | Prerequisit es of the |
|----------------------|---------|-----------------------------------|--------------------|----------|----------------------------|-------------------------------|
| | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) | |
| DSC | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| FIFTH | MASTER OF ARTS IN MUSIC VOCAL SEMESTER: NINTH | COURSE: DSC |
|--------------|---|------------------------------|
| YEAR | | COURSE : BSC |
| | Subject : MUSIC VOCAL | |
| | PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-09 (T | THEORY) |
| REDIT: | | |
| Course O | Putcome: On the successful completion of Introduction to Indian Music students will deve | lop a strong foundation of |
| the basic u | nderstanding of the Indian Music. Learning the notation system will enhance the ability to re | ead and write the notations |
| | tions of Hindustani classical music and writing of taals with various laykaries. | |
| UNIT | TOPIC | No. of Lectures |
| I. | Theoretical study of the Ragas prescribed for Practical paper – 1 st of M.A. | 08 |
| | (Music 1 st | |
| | Semester) (BILASKHANI TODI, GURJARI TODI, KAUNSI KANHADA, | |
| | ABHOGI KANHADA, MIYA MALHAR, GAUD MALHAR, | . , |
| | MADHUWANTI, MARVA, SOHINI, PURIYA DHANASHREE) | |
| II. | Comparative study of Hindustani And | 08 |
| | Carnatic Music | 00 |
| III. | Writing of Notation of khayal bandish ,Muktalap and Tanas, Boltanas in the | 08 |
| | Ragas prescribed for the practical paper | |
| | 2. | 10 |
| IV. | Study of Prabandh Gayan And Jati Gayan | 10 |
| V. | Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas | 10 |
| | prescribed | 9 7 |
| | for First Semester. | |
| VI. | Explanation of Shruti, Grama and | 08 |
| | Moorchana, Margi and Deshi sangeet | |
| VII. | A study of Aesthetics and Ras Siddhant with | 04 |
| _ | special reference to Bharat Muni | |
| III. | Essay on the given topic for not less than | 04 |
| | 500 words. Essays will be related to general and critical topics related to music. | |
| CCESTED | READINGS: Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form, Anupam M | ahajan - Bhartiya Shastriya |
| geet evam | Saundarya Shastra, Ganpati Chandragupt - Ras Siddhant ka Punarvivechan , V.N. Bhatkhande - | Uttar Bhartiya Sangeet |
| | a Tulnatmak Adhyayan | |
| raested Cor | ntinuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Preser | ntation/Research orientation |
| lents. Overa | Ill performance of throughout the Semseter (includes Attendance, Behaviour, Disciplinand Participat | ion in different Activities) |
| | ivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | |

SEMESTER – IX DSE – I (PRACTICAL)

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Credit distribution of the Course | | | Eligibility | Prerequisit es of the |
|--------------|---------|-----------------------------------|----------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | . Criteria | Course (if any) |
| DSE- I | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| | MASTER OF ARTS IN MUSIC VOCAL | |
|------------|--|-----------------|
| FIFTH | SEMESTER: NINTH | COURSE : DSE- I |
| YEAR | | |
| | Subject : MUSIC VOCAL | |
| | PAPER TITLE: STAGE PERFORMANCE-08 (PRACTICAL) | |
| CREDIT: 04 | NO. OF LAB LECTURES: 120 | |
| Music. Com | tcome: The students shall learn the practical aspect with elaborative study of the popular ragas oldete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Barrent taals will also be learnt enhancing the taal perception of the students in Taals specifically other. | her than |
| 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 | 40 |
| II. | (B) Gaud Malhar 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 | 40 |
| | with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt | |
| III. | One Dhrupad and One Dhamaar ,Tarana 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: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 Publisher: Sangeet Sadan Prakashan, Allahabad, Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Publisher: Sangeet Karyalay Hathras, Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj, Omkarnath Thakur - Sangeetanjali Part I-VI.

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)



SEMESTER – IX DSE – II (PRACTICAL)

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

| | MASTER OF ARTS IN MUSIC VOCAL | |
|------------------------------------|---|---|
| FIFTH YE | AR SEMESTER : NINTH | COURSE: DSE-II |
| | Subject: MUSIC VOCAL | 4 |
| PAP | ER TITLE: COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-09 | (PRACTICAL) |
| CREDIT: 0 | | 120 |
| special focus enhancing the | tcome: The students will learn the comparative differentiation of the popular Ragas in on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to e taal perception of the students in Taals specifically other than Teental. Descriptive know ability to interact and describe individual specific musical capabilities shall also be le | various different Taals, owledge of The Kumauni folk |
| 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 | 40 |
| | (3) Sohani (4) Puriya Dhanashree | |
| П. | Analytical study and full description of the following ragas: (1) Madhuwanti (2) Marwa (3) Sohani (4) Puriya Dhanashree | 40 |
| Ш. | Ability to sing Bhajan, Thumri, Ttappa Ghazal with playing Harmonium. | 20 |
| IV. | Viva Voce | 20 |
| atkhande, Pt aastra I&II, | EADINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 Publisher: Sangeet Sada V N, Kramik Pushtak Malika, Part-I-VI, Publisher: Sangeet Karyalay Hathras, Ban Publisher: Sangeet Sadan Prayagraj,Omkarnath Thakur - Sangeetanjali Part I-VI. | erjee, Dr. Geeta, Raag |
| ggested Contin dents. Overall p | nuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presperformance of throughout the Semseter (includes Attendance, Behaviour, Disciplinand Particip | sentation/Research orientation o ation in different Activities) |
| ggested Equiva | alent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | |
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SEMESTER - IX DSE - III (PRACTICAL)

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cre | dit distribution of th | ie Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSE- III | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| FIFTH YEAR | MASTER OF ARTS IN MUSIC VO SEMESTER: NINTH | COURSE : DSE-III |
|---------------------------------|---|--|
| - | Subject : MUSIC VOCAL | |
| PAPER | RTITLE: LECTURE DEMONSTRATION -(| 9 (PRACTICAL) |
| CREDIT: 04 | NO. OF LAB L | |
| Course Outcome: The stud | ents will develop the ability to learn the Ragas s | specific to various different Ang's in |
| Indian Classical Music. Imp | provisation and the ability to compose compositi | ons specifically in vocal aspect to be |
| learnt. The taal aspect shall a | also be made stronger with the ability to learn and | d demonstrate various popular North |
| Indian Music taals with taali | • | F F |
| UNIT | TOPIC | No. of Lectures |
| I | The student is required to chose any one | 120 |
| | '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 | |
| and the second second | (A) Kaunsi Kanhada | |
| | (B) Abhogi Kanhada | |
| | et Ramashray, Abhinav Geetanjali Vol 1-5 Publishe | |

lan Prayagraj,Omkarnath Thakur - Sangeetanjali Part I- VI.

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)



SEMESTER – IX GE-(PRACTICAL)

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cred | lit distribution of t | he Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|-----------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| GE | 04 | 00 | 00. | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| | MASTER OF ARTS IN MUSIC VOCAL | |
|---|---|--|
| FIFTH YEAR | SEMESTER: NINTH COURSE: GI | E . |
| · · · · · · · · · · · · · · · · · · · | Subject : Hindustani Music (Vocal) | |
| PAPER TITLE: STA | AGE PERFORMANCE AND PROFICIENCY SKILL-09 (1 | PRACTICAL) |
| DEDIO. 04 | NO OF LABLECTURES: 120 | |
| nd Drut Khayal. Students will Geet and Ghazal Students will composition. Students will also | focuses on the practical fundamentals of performing a Raga on stage able to perform other lighter compositional forms of Indian Music I understand the concept of laya and laykari with proper fusion with the learn the basic vocal exercises like Alankar-Paltas, Lakshan geet ampositions to learn for a beginner student. | he Raga and its ad Sargam Geet |
| Unit | Topics | No. of |
| Ont | 10000 | 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 | 10 |
| | With their Theka and Dugun | 1 , |
| | A: Rudra taal | 20 |
| IV. | Students should able to perform a Bhajan, Thumri, Ghazal, Folk songs of their Choice | 10 V V V V V V V V V V V V V V V V V V V |
| 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 | 20 |
| VII. | of the above mentioned Ragas. Intensive study of one detail raga as choice Raag covering | 10 |
| VIII. | Vilambit and Drut Khayal Knowledge of Lakshan Geet or Sargam Geet in anyone of | 10 |
| | the above mentioned Raagas. Ramashray, Abhinav Geetanjali Vol 1-5 Publisher: Sangeet Sadan Praka | shan, Allahabad, |

SUGGESTED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 Publisher: Sangcet Sadan Prakashan, Allahabad, Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Publisher: Sangcet Karyalay Hathras, Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangcet Sadan Prayagraj, Omkarnath Thakur - Sangcetanjali Part I-VI.

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

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SEMESTER – IX DMC- (THEORY)

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cre | dit distribution of tl | ie Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DMC | 06 | 03 | 00 | 03 | Music In Honours Degree | Basic Knowledg e of ICM |

| Subject: MU PAPER TITLE: RESEARCH PROJE CREDIT: 06 Course Outcomes: 1. The students will develop the ability to select a research importance. 3. The students will be able to learn the techniques of dath. The students will develop the ability to write a research outcomes. I. Selection of a Research Topic. II. Primary and Secondary sources of Research Topic. The importance of Primary and Secondary sources. | SIC VOCAL ECT / DISSERTATION-09(THEORY) NO. OF LAB LECTURE th topic. nd secondary sources of research along ta collection and data interpretation. ch project /dissertation based upon the | ES: 90 |
|--|--|--|
| PAPER TITLE: RESEARCH PROJECTEDIT: 06 Course Outcomes: 1. The students will develop the ability to select a research. The students will be familiarized with the primary and importance. 3. The students will be able to learn the techniques of data. The students will develop the ability to write a resear outcomes. I. Selection of a Research Topic. II. Primary and Secondary sources of Research Topic. IV. Data Collection: Methods of data coll Observation, Case study & Experiments. | NO. OF LAB LECTURE The character of the control of | g with its ne mentioned |
| CREDIT: 06 Course Outcomes: 1. The students will develop the ability to select a research. The students will be familiarized with the primary and importance. 3. The students will be able to learn the techniques of data. The students will develop the ability to write a resear outcomes. I. Selection of a Research Topic. II. Primary and Secondary sources of Roman American Secondary sources of Roman American Secondary and Secondary | NO. OF LAB LECTURE ch topic. nd secondary sources of research along ta collection and data interpretation. ch project /dissertation based upon th | g with its ne mentioned |
| Course Outcomes: 1. The students will develop the ability to select a research. 2. The students will be familiarized with the primary and importance. 3. The students will be able to learn the techniques of data. 4. The students will develop the ability to write a resear outcomes. I. Selection of a Research Topic. II. Primary and Secondary sources of Research Topic. IV. Data Collection: Methods of data coll Observation, Case study & Experiments. | ch topic. Ind secondary sources of research along ta collection and data interpretation. In project /dissertation based upon th | g with its ne mentioned |
| The students will develop the ability to select a research. The students will be familiarized with the primary and importance. The students will be able to learn the techniques of data. The students will develop the ability to write a resear outcomes. I. Selection of a Research Topic. III. Primary and Secondary sources of Roman Action of Primary and Secondary and Secondary sources of Roman Action of Primary and Secondary Sec | nd secondary sources of research along ta collection and data interpretation. ch project /dissertation based upon th | ne mentioned |
| Outcomes. I. Selection of a Research Topic. II. Primary and Secondary sources of Romanian and Secondary sources of Romanian and Secondary and Secondary and Secondary sources of Romanian and Secondary sources | | 15 |
| III. The importance of Primary and Second IV. Data Collection: Methods of data coll Observation, Case study & Experimental | esearch. | 15 |
| IV. Data Collection: Methods of data coll Observation, Case study & Experime | | |
| Observation, Case study & Experime | ndary sources in Research. | 15 |
| V. Interpretation of results by using stat | ection namely: Questionnaire, Interviental Schedule. | ew, 15 |
| | istical tools. | 15 |
| VI. Writing a sample Research Project/D topic covering the above I to V comp | issertation/Research Paper on any giv onents. | ven 15 |
| JGGESTED READINGS: Survey Research Methods –Floyd. J.F., ethods in Social Research- Goode C.V. & D.E. Scates e Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. gamala Paintings, Kaus, | | |
| eggested Continuation Evaluation Methods: Assignment/Practical/Vivadents. Overall performance of throughout the Semseter (includes Attended) | a Voce/TestQuiz (MCQ)/Seminar/Presentation/I lance, Behaviour,Disciplinand Participation in d | Research orientation of ifferent Activities) |
| ggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidya | mitra.inflibnet.ac.in | |



SEMESTER - X DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | , | Cre | dit distribution of t | he Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|-----------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSC | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg é of ICM |

| Subject: MUSIC VOCAL PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC- 10 (THEORY) CREDIT: 04 Course Outcome: On the successful completion of Introduction to Indian Music students will develop a strong found understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notation compositions of Hindustani classical music and writing of taals with various laykaries. UNIT TOPIC I. Theoretical study of the Ragas prescribed for Practical paper – 1st of M.A. (Music 1st Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT) II. Detailed study of Nibaddha & Annibaddha Gaan, Jaati Gaayan, Raag lakshan, Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2std IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | JRSE: DSC |
|--|-------------------------------|
| 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 found understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notatic compositions of Hindustani classical music and writing of taals with various laykaries. UNIT TOPIC No. I. Theoretical study of the Ragas prescribed for Practical paper – 1st of M.A. (Music 1st Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT) II. Detailed study of Nibaddha & Annibaddha Gaan, Jaati Gaayan, Raag lakshan, Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2st described for the practical paper 2st described for the practical paper 2st described for First Semester. V. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | 1 , 2 9 |
| CREDIT: 04 Course Outcome: On the successful completion of Introduction to Indian Music students will develop a strong found understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notatio compositions of Hindustani classical music and writing of taals with various laykaries. UNIT TOPIC I. Theoretical study of the Ragas prescribed for Practical paper – 1st of M.A. (Music 1st Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT) II. Detailed study of Nibaddha & Annibaddha Gaan, Jaati Gaayan, Raag lakshan, Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2nd IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | |
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| I. Theoretical study of the Ragas prescribed for Practical paper — 1st of M.A. (Music 1st Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT) II. Detailed study of Nibaddha & Annibaddha Gaan , Jaati Gaayan , Raag lakshan ,Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2nd IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | ons of |
| I. Theoretical study of the Ragas prescribed for Practical paper — 1st of M.A. (Music 1st Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT) II. Detailed study of Nibaddha & Annibaddha Gaan, Jaati Gaayan, Raag lakshan, Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2nd IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | |
| Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT) II. Detailed study of Nibaddha & Annibaddha Gaan, Jaati Gaayan, Raag lakshan, Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2 nd IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | of Lectures |
| Gaan , Jaati Gaayan , Raag lakshan ,Raag samay siddhant III. Writing of notation of khayal, Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2nd IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | 08 |
| the practical paper 2 nd IV. Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than | 08 |
| Tappa with their historical background V. Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | 08 |
| for First Semester. VI. Origin, Development and characteristics of the following Gharanas of Khayal gharana: (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | 10 |
| (1) Gwalior (2) Agra (3) Delhi VII. Study of Garhwal folk music like Maangal, Thaddiya, Chaunfulla, Bajuband, other folk geet VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. | 10 |
| VIII. Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music. JGGESTED READINGS: Jha, Pt Ramashray, Abhinay Geetaniali Vol 1-5. Dr. Vijay Chandorkar a Rhartiya Sanga | 08 |
| 500 words. Essays will be related to general and critical topics related to music. UGGESTED READINGS: Jha, Pt Ramashray, Abhinay Geetaniali Vol 1-5. Dr. Vijay Chandorkar a Rhartiya Sanga | 04 |
| JGGESTED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Dr. Vijay Chandorkar - Bhartiya Sange ibadha or Anibadha, Choubey, Dr. Susheel kumar, Sangeet ke Gharana, ki charcha, Bribasnati, Acherya Kailada | 04 |
| hrat Ka Sangeet Siddhant, | et Mein Chandra Dev |
| aggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research | orientation of |
| udents. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Disciplinand Participation in different Auggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | Activities) |

D

SEMESTER – X DSE-I : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cree | dit distribution of th | ie Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSE-I | 04 | 00 | | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| FIFTH | MASTER OF ARTS IN MUSIC VOCAL | COURGE DEEL |
|-----------------------------|---|---|
| YEAR | SEMESTER: TENTH | COURSE : DSE-I |
| | Subject : MUSIC VOCAL | |
| | PAPER TITLE: STAGE PERFORMANCE - 10 (PRACTICAL) | |
| | CREDIT: 04 NO. OF LAB LEC | TURES: 120 |
| Music. Con | utcome: The students shall learn the practical aspect with elaborative study of the popular aplete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya erent taals will also be learnt enhancing the taal perception of the students in Taals specifical | a Bandish's pertaining to |
| 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 | 40 |
| | (B) Jogkauns KHAMAJ ANG (A) Rageshree (B) Jhinjhoti | |
| П. | 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 teen are to be learnt | 40 |
| II. | One Dhrupad and One Dhamaar, Tarana with different Laykaries in the Ragas prescribed for the first Semester | 20 |
| V. | 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 |
| SUGGEST Bhatkhan | TED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 ,Bancrjee, Dr. Geeta, Ra de, Pt V N, Kramik Pushtak Malika, Part-I-VI ,Omkarnath Thakur - Sangeetanjali Part I | ag Shaastra I&II, - VI. |
| ggested Con dents. Overa | tinuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presental performance of throughout the Semseter (includes Attendance, Behaviour, Disciplinand Participation | tion/Research orientation of a in different Activities) |
| ggested Equ | ivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | |



SEMESTER – X DSE-II : PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cree | dit distribution of th | e Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DSE-II | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| EN ENGRAL & TWO | MASTER OF ARTS IN MUSIC VOCAL | |
|---|---|---|
| FIFTH YEAR | SEMESTER: TENTH | COURSE : DSE-II |
| | Subject : MUSIC VOCAL | |
| | OMPARATIVE STUDY OF RAGA AND VIVA-VO | OCE-10 (PRACTICAL) |
| CREDIT: 04 | NO. OF LAB L | |
| special focus on the com enhancing the taal percer folk music with the abilit | e students will learn the comparative differentiation of the poplete development of Ragas with Vilambit and Drut Khayal potion of the students in Taals specifically other than Teental. y to interact and describe individual specific musical capability. | 's pertaining to various different Taals, Descriptive knowledge of The Kumauni ities 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, Folk songs with playing Harmonium. | 20 |
| IV. | Viva Voce | 20 |
| Bhatkhande, Pt V N, I | NGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Bandaramik Pushtak Malika, Part-I-VI, Omkarnath Thakur - Staluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MC e of throughout the Semseter (includes Attendance, Behaviour, Discourses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in | angectanjali Part I- VI. CQ)/Seminar/Presentation/Research orientation of |



SEMESTER – X DSE-III : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cree | dit distribution of th | ie Course | Fliaibilita | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Eligibility Criteria | Course (if any) |
| DSE-III | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| FIFTH YEAR | MASTER OF ARTS IN MUSIC VOCAL SEMESTER: TENTH | COURSE : DSE-III |
|---|--|---|
| | Subject : MUSIC VOCAL | |
| Course Title: LEC | TURE DEMONSTRATION -10 (PRACTICA | L) |
| CREDIT: 04 | | LECTURES: 120 |
| Music. Improvisation and the abi made stronger with the ability to l | ts will develop the ability to learn the Ragas specific lity to compose compositions specifically in vocal as earn and demonstrate various popular North Indian N | spect to be learnt. The taal aspect shall also be |
| 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 | 120 |

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)



SEMESTER – X GE: PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | | Cree | dit distribution of th | e Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| GE | 04 | 00 | 00 | 04 | Music In Honours Degree | Basic Knowledg e of ICM |

| | MASTER OF ARTS IN MUSIC VOCAL | 1, 1 |
|---|--|--|
| FIFTH | SEMESTER: TENTH C | OURSE: GE |
| YEAR | | |
| | Subject : Hindustani Music (Vocal) | |
| PAPER TITLE: STAGE P | PERFORMANCE AND PROFICIENCY SKILL-10 (PF | RACTICAL) |
| CREDIT: 04 | NO. OF LAB LECTURES: 120 | |
| Khayal. Students will able to per Students will understand the con learn the basic vocal exercises lil learn for a beginner student. | focuses on the practical fundamentals of performing a Raga on stage verform other lighter compositional forms of Indian Music like Tarana, Focept of laya and laykari with proper fusion with the Raga and its complete Alankar-Paltas, Lakshan geet and Sargam Geet which are the found | Shajan, Geet and Ghazal bosition. Students will also |
| Unit | Topics | 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 | 20 |
| | With their Theka and Dugun | |
| IV. | A: Deepchandi Students should able to perform a Bhajan and folk songs 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 | |
| VIII. | Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas. | 5 05 |

SUGGESTED READINGS: Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5, Banerjee, Dr. Geeta, Raag Shaastra I&II, Bhatkhande, Pt V N, Kramik Pushtak Malika, Part-I-VI, Omkarnath Thakur - Sangeetanjali Part I- VI.

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

Om

SEMESTER – X DMC- (THEORY)

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

| | , | Cre | dit distribution of th | e Course | Eligibility | Prerequisit es of the |
|--------------|---------|---------|------------------------|--------------------|----------------------------|-------------------------------|
| Course Title | Credits | Lecture | Tutorial | Practical/Practice | Criteria | Course (if any) |
| DMC | 06 | 03 | 00 | 03 | Music In Honours Degree | Basic Knowledg e of ICM |

| | MASTER OF ARTS IN MUSIC VO | OCAL |
|------------|---------------------------------|---------------------------------------|
| FIFTH YEAR | SEMESTER: TENTH | COURSE: DISSERTATION ON MAJOR CREDITS |
| | Subject: MUSIC VOCAL | |
| PAPER TI | TLE: RESEARCH PROJECT / DISSERT | CATION-10 (THEORY) |
| CREDI | T: 06 | IO. 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: | 10 |
| | (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 | |
| П. | Study of the following sources for Research: | 10 |
| | (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. | |
| III. | Various Elements related to the "Writing of a Research Report" & | 10 |
| | "Book Review". | 10 |
| IV. | References, footnotes, bibliography, appendix, index. | 10 |
| | | 10 |
| V. | Importance of the review of previous research work& literature on the | 10 |
| | selected Research Topic. | 10 |
| | * | |
| VI. | Writing a sample Research Project/Dissertation/Research Paper on any | 10 |
| | given topic covering all the components of Research. | |

SUGGESTED READINGS: Survey Research Methods – Floyd. J.F., Methods in Social Research- Goode C.V. & D.E. Scates, The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964. Ragamala Paintings, Kaus,

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)



CONSOLIDATED SUGGESTED READINGS FOR ALL SEMESTERS:

- Sharma, Dr. Swatantra Bala, Bhartiya Sangeet ka EtihasikVisleshan, Publisher: Anubhav Prakashan, Prayagraj.
- 2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka VigyanikVishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
- 3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABSPublishers, Jalandhar.
- 4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
- 5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors,
 NewDelhi
- 6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
- 7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP HindiGranthaAcademy, Bhopal.
- 8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
- 9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
- 10. Srivastava, Prof. Haris Chandra, Raag Parichay vol. 1 & 2, Publisher: SangeetSadanPrakashan, Allahabad.
- 11. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: SangeetSadan, Allahabad.
- 12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran AalmiFoundation Sankalp, Lucknow.
- 13. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
- 14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: AnubhavPrakashan,Prayagraj.
- 15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar(M.P.)
- 16. Banerjee, Dr. Geeta, Raag Shaastra I&II, Publisher: Sangeet Sadan Prayagraj.
- 17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
- 18. Deodhar B.R Raga Bodh Part 1-7 Publisher Rohini Gogate Modi Chambers French BridgeMumbai
- 19. Kumar Ashok "Yaman" Sangeet Ratnawali Abhishek Publications Dariya

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- Gang New Delhi
- 20. Garg Laxminarayan Hamare Sangeet Ratna Sangeet Karyalaya Hatras
- 21. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikaas, Publisher: ABS Publisher, Jalandhar.
- 22. Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 Publisher: Sangeet Sadan Prakashan, Allahabad
- 23. Chaudhary, Dr. Subbhash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher: Kanishka Publishers and Distributors, New Delhi.
- 24. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher: Kanishka Publishers and Distributors, New Delhi.
- 25. Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher: MP Hindi Grantha Academy, Bhopal.
- 26. Sharma, Bhagvad Sharan, Bhartiya Sangeet Ka Itihas, Publisher : Sangeet Karyalaya, Hathras.
- 27. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet Ka Etihasik Vishleshan, Publisher: Publisher: Pratibha Prakashan, New Delhi.
- 28. Sharma, Dr, Swatantra Bala, Bhartiya Sangeet Ka Vaigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.
- 29. Singh, Prof. Lalit Kishore, Dhvani aur Sangeet, Publisher: Bhartiya Gyanpeeth, New Delhi.
- 30. Srivastav, Prof. Harishchandra, Raag Parichay Vol 1 and 2, Publisher : Sangeet Sadan Prakashan, Allahabad.
- 31. Srivastav, Prof. Harishchandra, Raag Parichay Vol 3 and 4, Publisher : Sangeet Sadan Prakashan, Allahabad.
- 32. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher : Bakran Aalmi Foundation Sankalp, Lucknow.
- 33. Tiwari, Dr.Kiran, Sangeet Evam Manovigyan, Publisher: Kanishka Publishers and Distributors, New Delhi.
- 34. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras

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Suggested Readings for Research Methedology

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

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