

NATIONAL EDUCATION POLICY-2020

**Syllabus for U.G. And P.G. (Hindustani Music)
for all Uttarakhand State Universities and
Colleges (as per U.G.C. Guidelines)**

2024-25

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

YEAR	SEMESTER	COURSE	PAPER TITLE	THEORY /PRACTICAL	CREDITS
<i>CERTIFICATE COURSE IN MUSIC VOCAL</i>					
FIRST YEAR	I	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE	PRACTICAL	3
		SEC	BASIC KNOWLEDGE OF HINDUSTANI MUSIC	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
	II	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE	PRACTICAL	3
		SEC	BASIC KNOWLEDGE OF HINDUSTANI MUSIC	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
<i>DIPLOMA IN MUSIC VOCAL</i>					
SECOND YEAR	III	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE	PRACTICAL	3
		SEC	INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE	PRACTICAL	4
	IV	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE	PRACTICAL	3
		SEC	INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE	PRACTICAL	4
<i>BACHELOR OF MUSIC VOCAL</i>					
THIRD YEAR	V	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE	PRACTICAL	3
		SEC	ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE	PRACTICAL	4
	VI	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE	PRACTICAL	3
		SEC	ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC	PRACTICAL	2
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE	PRACTICAL	4

Subject Prerequisites

(FOR U.G.)

This course is **OPEN FOR ALL**

It is not compulsory for the students to have studied Music in class 12th

COURSE INTRODUCTION

Being in a category of Fine Arts, Music is a highest form of Arts proclaimed every now and then by many global thinkers and philosophers.

B.A. Hindustani Music (Vocal) is a three year/six semester course, which offers practical as well as theoretical knowledge of Raga and Tala. The roots of Indian Music are derived from the Vedic era, where Sam-Gana was the origin of modern Raga Sangeet. B.A Hindustani Music (Vocal) offers students to learn and practice nuances of Indian classical music through Raga and Tala Vidya.

Program outcomes (POs): U.G. HINDUSTANI VOCAL	
PO 1	This course provides the basic ideas and concepts of Hindustani Music (Vocal). Through this program students will get knowledge about Indian Classical music.
PO2	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
PO 3	Through this course, the students will get to know the different Ragas, Taals, basic science 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 Uttarakhand along with the biographies of some distinguish artist and scholars of Indian Music.
PO 4	Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music.
PO 5	Students will be motivated to contribute towards Nation building by making them aware of the Indian music and culture.
PO 6	This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.
Program specific outcomes (PSOs): <i>UG I Year / Certificate course in Hindustani Music (Vocal)</i>	
At the end of program following outcomes are expected from students:	
<ol style="list-style-type: none"> 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): <i>UG II Year/ Diploma in Hindustani Music (Vocal)</i>	
At the end of program following outcomes are expected from students:	
<ol style="list-style-type: none"> 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 a performer. 	

Program specific outcomes (PSOs):
UG III Year / Bachelor of Hindustani Music (Vocal)

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

Internal Assessment & External Assessment			
Internal Assessment	Marks(25)	External Assessment	Marks
Seminar / Assignment on any topic of the Particular Course (For all theory courses)	10	Theory Paper Semester 01	75
Test with Long ; Short and (or) Multiple Choice Questions (For all theory courses)	10	Theory Paper Semester 02	75
Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities) (For all theory courses)	05	Theory Paper Semester 03	75
Practical (For all practical courses)	10	Theory Paper Semester 04	75
Viva Voce (For all practical courses)	10	Theory Paper Semester 05	75
Whole knowledge of the Instrument “Tanpura” alongwith tuning & proper co-ordination of Tanpura with “Swara” (For all practical courses)	05	Theory Paper Semester 06	75

CERTIFICATE COURSE IN MUSIC VOCAL

Programme/Class: Certificate / B.A	Year : First	Semester: First
Subject : Hindustani Music (Vocal)		
Course : DSC (THEORY)	Course Title: GENERAL AND APPLIED THEORY OF MUSIC	
<p>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.</p>		
Credits : 01	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
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, 10 Thats of Pt. Vishnu Narayan Bhatkhande. Saptak, Poorvang, Uttarang, Varna, Alankar, Vadi, Samvadi, Anuvadi, Vivadi, Gamak, Meend, Basic knowledge of Tanpua and its parts.	06
II	Brief knowledge of the concept of Raga, Gram, Moorchna, 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, BHAIKAV, BHUPALI, DURGA) and Talas (TEENTAAL, KEHERVA) of from the prescribed syllabus, Identification of Ragas by given Swar Samooh.	02

Programme/Class: Certificate / B.A	Year : First	Semester: First
Subject : Hindustani Music (Vocal)		
Course : DSC (PRACTICAL)	Course Title: Stage Performance and Viva Voce	
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.		
Credits : 03	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Unit	Topics	No. of Lab Lectures
I	Critical study of Ragas given below: Detail- (A) Yaman, (B) Bhairav	15
II	Brief study of Ragas given below: Non Detail- (A) Bhoopali (B) Durga	06
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Teen Taal (B) Keharva	05
IV	Students should able to perform a Bhajan or Geet of their Choice	02
V	Students should able to perform 05 Alankars of their choice from above mentioned Ragas.	02
VI	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	05
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	05
VIII	Demonstration of Dhrupad with Dugun Laykaari in anyof the above mentioned Ragas.	05

Year : First		Semester : First	
Subject: Hindustani Music (Vocal)			
Course : SEC (PRACTICAL)		Course Title : BASIC KNOWLEDGE OF HINDUSTANI MUSIC	
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.			
Credits : 2			
Max. Marks -100 (75+25) External and Internal			
Min Marks -33			
Unit	Topics	No. of Lab Lectures	
I	Detailed Study of Raga Yaman	10	
II	Brief study of Raga Bhoopali	05	
III	Ability to demonstrate Taal Teentaal on hand with its Thekas And Dugun Laykaries	05	
IV	Ability to perform one Bhajan or Geet	02	
V	Ability to perform 5 Alankars in the Raag Yaman	02	
VI	Ability to perform one drut khayal in Raag Yaman	03	
VII	Ability to sing one lakshan or sargam geet in raag Bhupali	03	

Year : First		Semester: First
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)	Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL	
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Brief study of Raga given below: (A) Yaman	10
II	Brief study of Raga given below: (A) Bhoopali	10
III	Ability to demonstrate Taal on hand given below with their Theka and Dugun: (A) Teen Taal	10
IV	Students should able to perform a Bhajan or Geet of their Choice	10
V	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	10
VI	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	10

Programme/Class: Certificate / B.A		Year : First	Semester : Second
Subject : Hindustani Music (Vocal)			
Course : DSC (THEORY)		Course Title: GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcomes: The focus of this course is that the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic, Ramayana and Mahabharata period. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. Comparative study of Ragas will enhance student's practical as well as theoretical knowledge. Learning the Pt. Bhatkhande and Pt. Vishnu Digambar notation system will enhance the ability to read and write the notations of Hindustani classical Vocal music and writing of taals with various layakarīs.			
Credits : 01		Core Compulsory	
Max. Marks 100 (75+25)		Min. Passing Marks : 33	
Unit	Topics	No. of Lab Lectures	
I	Study of Ancient Music- Vedic, Ramayana, Mahabharata.	10	
II	Brief knowledge about Medieval and Modern History of Indian music.	10	
III	Comparative study of Ragas and identification of Raagas by given Swar Samooh.	10	
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.	10	
V	Definition of Ashray Raag with Name and Swar of Hindustani Music	10	
VI	Definition of Alankar and ability to build them with given combination.	10	

Programme/Class: Certificate / B.A		Year : First	Semester :Second
Subject : Hindustani Music (Vocal)			
Course : DSC (PRACTICAL)		Course Title: STAGE PERFORMANCE AND VIVA VOCE	
Course Outcomes: Students will learn the practical fundamentals of Raga Music in terms of Aaroh, Avroh, Pakad and Raga-Vachak Swar-Samudaaya. The students will become well versed with the older forms like Dhrupad and Dhamar Gayan by which students will enhance their ability to sing layakaaris with different Laya Samuh or Bol-baant. Through this learning process student can strengthen their rhythm aspect which is a basic need in any form of music. Apart from traditional Indian classical Music they will also be able to perform some light compositional forms which will enhance their singing skill and voice culture.			
Credits : 03		Core Compulsory	
Max. Marks 100 (75+25)		Min. Passing Marks : 33	
Unit	Topics	No. of Lab Lectures	
I	Critical study of Raagas given below: Detail- (A) Bhimpalasi (B) Bihag	10	
II	Brief study of the following Raagas, given below:Non Detail- (A) Kafi (B) Alhaiya Bilawal	10	
III	Ability to demonstrate Taals on hand given below withtheir Theka and Dugun: (A) Chaar Taal (B) Ek Taal	05	
IV	Students should be able to perform a Bhajan or Geet of their choice.	05	
V	Knowledge of Tarana in anyone of the above mentioned Raagas.	05	
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	05	
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	03	
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	02	

Year : First		Semester: Second	
Subject : Hindustani Music (Vocal)			
Course Code: SEC (PRACTICAL)		Course Title : Basic Knowledge of Hindustani Music	
<p>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.</p>			
Credits : 03			
Max. Marks – 100 (75+25) (External+Internal)			
Max. Passing Marks -33			
Unit	Topics	No. of Lab Lectures	
I	Detailed study of Raga Bhimpalasi	10	
II	Brief study of Raga Kafi	10	
III	Ability to demonstrate Tala Ektal on Hand with Theka and Dugun Laykari	05	
IV	Ability to perform one Bhañ or Geet	05	
V	Ability to perform 05 Alankars in the raag Bhimpalasi	05	
VII	Ability to perform one drut khayal in Raag Bhimpalasi	05	
VIII	Ability to sing one Lakshan Geet or Sargam Geet in Raga Kafi	05	

Programme/Class: (B.A.)	Year : First	Semester : Second
Subject: Hindustani Music (Vocal)		
Course : G.E. (PRACTICAL)	Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL	
Course outcomes: As this is a practical course , this course student will be able to learn the critical aspects of Ragas and Talas prescribed from the syllabus . These Ragas and talas are already acclaimed by various musicians from classical folk and film Music etc. Student will be able to learn and recognize various famous songs and will be able to mark the authenticity of ragas in various music platforms. Moreover students will get an idea to perform a Raga more skillfully and more aesthetically with improvisations of Alaap and Tana. They also will have acquainted with semi classical styles like Bhajan Ghazals or Geet which can boost the moral and confidence while singing in various platforms like stage, recording studios. Live musical event or large gatherings.		
Credits :04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of raga given below- (A) Malkauns	10
II	Brief study of ragas given below- (A) Bhairavi	10
III	Ability to demonstrate Taal given below on hand with Dugun, Chaugun Laykari (A) Keherava	10
IV	Students should be able to perform a bhajan ghazal or geet of their choice	10
V	Knowlðge of Tarana ñ anyone of he above mentioned Ragas.	10
VIII	Knowlðge of Lakshan Geet and Sargam Geet ñ anyone of the above mentioned Raagas.	10

DIPLOMA IN MUSIC VOCAL		
Programme /Class: Diploma / B.A.	Year: Second	Semester: Third
Subject: Hindustani Music (Vocal)		
Course: DSC (THEORY)	Course Title: GENERAL AND APPLIED THEORY OF MUSIC	
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 4 th 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.		
Credits: 01		
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Brief study of contribution of Ancient and Medieval Scholars to Indian Music: Bharat, Narad. Sharang Dev, Ahobal, Lochan, Shrinivas, Venkatmukhi.	04
II	Contribution of Modern Scholars as Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Dimbar Paluskar, Pt Omkar Nath Thakur, Aacharya Brihaspati,	04
III	Writing of Taals (JHAPTAAL, DADRA) 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 SwarSamoooh and comparative study of Raagas and Taals from the prescribed syllabus.	03

Programme/Class: Diploma / B.A	Year : Second	Semester :Third
Subject : Hindustani Music (Vocal)		
Course :DSC(PRACTICAL)	Course Title: STAGE PERFORMANCE AND VIVA-VOCE	
Course outcomes: As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed from the syllabus. These ragas and talas are already acclaimed by various musicians from classical, folk and film, music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal or Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, Live musical events or large gatherings.		
Credits : 03		
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Critical study of ragas given below- Detail- (A) Malkauns (B) Jaunpuri	10
II	Brief study of ragas given below- Non detail- (A) Bhairavi (B) Des	05
III	Ability to demonstrate Taals given below on hand with Dugun, Chaugun Laykari. (A) Jhaptaal (B) Dadara	05
IV	Students should be able to perform a Bhajan, Ghazal or Geet of their choice.	05
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	05
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	05
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	05
VIII	Knowledge of Lakshan Geet and Sargam Geet in anyone of the above mentioned Raagas.	05

Year : Second		Semester : Third
Subject: Hindustani Music (Vocal)		
Course : SEC (PRACTICAL)	Course Title : INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC	
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.		
Credits : 2		
Max. Marks -100 (75+25) External and Intrernal		
Min Marks -33		
Unit	Topics	No. of Lab Lectures
I	Detailed Study of Raga Bihag	10
II	Brief study of Raga Durga	05
III	Ability to demonstrate Taal Jhaptaal on hand with its Thekas And Dugun Laykaries	05
IV	Ability to perform one Bhajan or Geet	02
V	Ability to perform 5 Alankars in the Raag Bihag	02
VI	Demonstration of Dhrupad with Dugun Laykari in Raag Bihag	02
VII	Ability to perform one drut khayal in Raag Bihag	02
VIII	Ability to sing one lakshan or sargam geet in raag Durga	02

Year : Second		Semester: Third
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)		Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL
<p>Course Outcomes: The course focuses on the practical fundamentals of performing a Raga 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 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.</p>		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of Raga given below: (A) Vrindavani Sarang	09
II	Brief study of Raga given below: (A) Bhairav	06
III	Ability to demonstrate Taal on hand given below with their Theka and Dugun: Jhaptaal	05
IV	Students should be able to perform a Bhajan or Geet of their Choice	08
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.	09
VII	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	09

Programme/Class: Diploma / B.A	Year : Second	Semester : Third
Subject : HINDUSTANI MUSIC (VOCAL)		
Course : DSE (PRACTICAL)	Course Title : LECTURE DEMONSTRATION AND STAGE PERFORMANCE	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	<p>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.</p> <p>A : Malkauns B : Jaunpuri C : Bhairavi D : Des</p>	60

Programme/Class: Diploma / B.A	Year : Second	Semester: Fourth
Subject : Hindustani Music (Vocal)		
Course: DSC (THEORY)	Course Title: GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcomes: As we all know music has been transferred from one generation to other through the medium of oral traditions. But the only drawback of oral tradition has been that it was very hard to preserve some great musical compositions from time to time. Musical notation system was developed long back by the musicians to preserve great musical works of the time in both western and Indian classical Music. On the successful completion of this course student will get a deep knowledge of the Western and Indian notation system and also get a brief idea of intricacies of both notation systems.		
Credits : 01		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Brief study of notation system: Pt.Bhatkhande and Pt.Vishnu Digambar notation system.	10
II	Brief study of Western Notation and Harmony, Melody.	10
III	Comparative study of raags and taals and identification of ragas by given Swar Samooh.	10
IV	Notation of bandish from the ragas (JAIJAIWANTI, KEDAR, KHAMAJ , HAMEER) of course, Writing of Taals (RUPAK, DHAMAR) with Dugun, Tigun and Chaugun layakari.	10
V	Ability to write an essay on: (A) Impact of Technology on music (B) Music and Employment	10
VI	Brief study of classical music styles like Khayal Dhrupad, Dhamar	10

Programme/Class: Diploma / B.A	Year : Second	Semester: Fourth
Subject : Hindustani Music (Vocal)		
Course : DSC (PRACTICAL)	Course Title: STAGE PERFORMANCE AND VIVA VOCE	
Course Outcomes: As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Classical folk, and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more 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.		
Credits : 03		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Critical study of Ragas given below: Detail- (A) Jaijaiwanti (B) Kedar	10
II	Brief study of the following Raagas: Non Detail- (A) Khamaj (B) Hameer	05
III	Ability to demonstrate Taals given below on hand with their Theka and Dugun, Tigun and Cahugun: (A) Roopak (B) Dhamar.	05
IV	Students should be able to perform Bhajan or Ghazal of their choice.	05
V	Knowledge of Lakshangeet and Sargam Geet in anyone of the above mentioned Ragas.	05
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	05
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khayal with Alap and Taan.	05
VIII	Ability to perform Tarana from the prescribed ragas.	05

Year : Second		Semester : FOURTH
Subject: Hindustani Music (Vocal)		
Course : SEC (PRACTICAL)	Course Title : INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC	
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.		
Credits : 2		
Max. Marks -100 (75+25) External and Intrernal		
Min Marks – 33		
Unit	Topics	No. of Lab Lectures
I	Detailed Study of Raga Malkauns	10
II	Brief study of Raga Des	05
III	Ability to demonstrate Taal Dhamaar on hand with its Thekas And Dugun Laykaries	05
IV	Ability to perform one Bhajan or Geet	02
V	Ability to perform 5 Alankars in the Raag Malkauns	02
VI	Demonstration of Dhrupad with Dugun Laykari in Raag Malkauns	02
VII	Ability to perform one drut khayal in Raag Malkauns	02
VIII	Ability to sing one lakshan or sargam geet in raag Des	02

Year : Second		Semester: Fourth
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)		Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL
<p>Course Outcomes: The course focuses on the practical fundamentals of performing a Raga 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 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.</p>		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of Raga given below: (A) Des	09
II	Brief study of Raga given below: (A) Alhaiya Bilawal	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: DADRA	05
IV	Students should be able to perform a Bhajan or Geet of their Choice	08
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.	09
VII	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	09

Programme/Class: Diploma / B.A	Year : Second	Semester : Fourth
Subject : HINDUSTANI MUSIC (VOCAL)		
Course : DSE (PRACTICAL)	Course Title : LECTURE DEMONSTRATION AND STAGE PERFORMANCE	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	<p>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.</p> <p>A : Jajjaiwanti B : Kedar C: Khamaj D : Hameer</p>	60

BACHELOR OF MUSIC VOCAL		
Programme/Class: Bachelor Degree / B.A	Year : Third	Semester : Fifth
Subject : Hindustani Music (Vocal)		
Course: DSC(THEORY)	Course Title: GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcomes: This course deals with the science of western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Khayal Dhrupad, Dhamar, Thumri, Tappa, Dadara, Hori Tarana, Chaturang, Trivat etc. The students will also come to know about various obsolete Musical art forms like Ashtpadi, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this course is to give introductory knowledge of some famous musical art forms present in different region in India.		
Credits : 01		
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone	03
II	Western musical Scale and Chords	02
III	Brief study of classical music styles like Tappa, Tarana, Chaturang, Trivat etc.	02
IV	Brief study of Semi-classical music styles like Thumri, Dadara, Hori Ashtpadi Ghazal, Natya Sangeet, Qawwali.	02
V	Ability to write an essay on: (A) Relation between folk and classical music (B) Importance of Gharanas in Hindustani Music	02
VI	Writing of Taals in notation with different Layakaries like Dugun, Tigun and Chaugun.	02
VII	Comparative study of Ragas (BAGESHREE, CHAYANAT, BAHAR, GAUDSARANG) and Taals (ADACHARTAL, TILWADA) from the prescribed syllabus.	02

Programme/Class: Bachelor Degree / B.A	Year : Third	Semester :Fifth
Subject : Hindustani Music (Vocal)		
Course : DSC (PRACTICAL)	Course Title: STAGE PERFORMANCE AND VIVA-VOCE	
Course Outcomes: In this course student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus along with the Mahila and Purush khadi and Baithaki Holi geet of the Kumaun region of Uttarakhand. Ragas and talas that are prescribed in this course are already acclaimed by various musicians of classical folk and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal, Tarana or 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, and traditional Kumauni mahila and purush holigeet.		
Credits : 03		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Critical study of Ragas given below: Detail- (A) Bageshree (B) Chhayanat	10
II	Brief study of the following Raagas: Non Detail- (A) Bahar (B) Gaud Sarang	10
III	Ability to demonstrate Taals given below on hand with their Theka, Dugun, Tigun and Cahugun: (A) Aadachautaal (B) Tilwada	05
IV	Students should able to perform Hori or Dadara of their choice.	05
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	05
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drutl Khyal with Alap and Taan.	05
VIII	Ability to perform Kumauni traditional Mahila and Purush Baithakil and Khadi Holigeet of their choice.	05

Year : Third		Semester : FIFTH
Subject: Hindustani Music (Vocal)		
Course : SEC (PRACTICAL)	Course Title : ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC	
Course Outcomes:		
<p>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.</p>		
Credits : 2		
Max. Marks -100 (75+25) External and Internal		
Min Marks – 33		
Unit	Topics	No. of Lab Lectures
I	Detailed Study of Raga Vrindavani Sarang	10
II	Brief study of Raga Kamod	05
III	Ability to demonstrate Taal Ektaal on hand with its Thekas And Dugun Laykaries	05
IV	Ability to perform one Bhajan or Geet	02
V	Ability to perform 5 Alankars in the Raag Kamod	02
VI	Demonstration of Dhrupad with Dugun Laykari in Raag Vrindavani Sarang	02
VII	Ability to perform one drut khayal in Raag Vrindavani Sarang	02
VIII	Ability to sing one lakshan or sargam geet in raag Kamod	02

Year : Third		Semester: Fifth
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)		Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL
<p>Course Outcomes: The course focuses on the practical fundamentals of performing a Raga 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 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.</p>		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of Raga given below: (A) Kafi	09
II	Brief study of Raga given below: (A) Durga	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Chartaal	05
IV	Students should be able to perform a Bhajan or Geet of their Choice	08
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.	09
VII	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	09

Programme/Class: Diploma / B.A	Year : Third	Semester : Fifth
Subject : HINDUSTANI MUSIC (VOCAL)		
Course : DSE (PRACTICAL)	Course Title : LECTURE DEMONSTRATION AND STAGE PERFORMANCE	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	<p>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.</p> <p>A : Bageshree B : Chayanat C : Bahar D : Gaud Sarang</p>	60

Programme/Class: Bachelor Degree / B.A	Year : Third	Semester :Sixth
Subject : Hindustani Music (Vocal)		
Course : DSC (THEORY)	Course Title: GENERAL AND APPLIED THEORY OF MUSIC	
<p>Course Outcomes: The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raagang of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaata, Raga and Ragang with ease. The main focus of this course is gaining the knowledge about the Gharana tradition of Indian Music, Carnatic Music and Folk Music of Uttarakhand.</p>		
Credits : 01		
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Unit	Topics	No. of Lab Lectures
I	Definition of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala and Brief study of Banies and Gharana of Dhrupad and Dhamar	03
II	Study of Carnatic music and Difference between Hindustani and Carnatic Swar. Brief study of the folk music of Uttarakhand with special reference to various Folk Songs, Folk Instruments, and Folk Dance forms.	03
III	Brief study of classification of Ragas (Raag Vargikaran) and Study of Thaata-Raag classification with their importance.	03
IV	Life sketch of following eminent Vocalists: Abdul Karim Khan Pt. Mallikarjun Mansoor, Pt. Bhimsen Joshi, Pt. Kumar Gandharva Pt. Jasraj, Vidushi Kishori Amonkar, Vidushi GirijaDevi,	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 akashvani in promoting Indian classical music. (D) Contribution of women in Indian classical music.	02
VI	Writing of Dhrupad and Dhamaar from your prescribed syllabus (MIYA MALHAR, DARBARI KANHADA, MULTANI, MIAN KI TODI, KAMOD, BAHAR) in notation and writing Taals (PUNJABI, JATTAL) with different Layakaries like Dugun, Tigun, and Chaugun.	01

Programme/Class: Bachelor Degree / B.A		Year : Third	Semester :Sixth
Subject : Hindustani Music (Vocal)			
Course : DSC (PRACTICAL)		Course Title: STAGE PERFORMANCE AND VIVA-VOCE	
Course Outcomes: As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Classical folk, and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and various types of Kumauni folk songs.			
Credits : 03			
Max. Marks 100 (75+25)		Min. Passing Marks : 33	
Unit	Topics	No. of Lab Lectures	
I	Critical study of Raagas given below: Detail- (A) Todi (B) Miya Malhaar (C) Darbari Kanhada	10	
II	Brief study of the following Raagas: Non Detail- (A) Multani (B) Kamod (C) Bahar	10	
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Punjabi (B) Jat Taal	05	
IV	Students should able to perform Hori or Dadara of their choice	05	
VI	Demonstration of Dhrupad or Dhamar with Dugun, Tigun and ChaugunLayakari out of the above mentioned Ragas.	05	
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.	05	
VIII	Ability to perform any one of the following Kumauni folk songs.g.Nyoli, Chanchari, Chapeli, Jagar, Bair, Bhagnaul, Jhodageet, Shakunankhar(Mangal geet) of their choice.	05	

Year : Third		Semester : SIXTH
Subject: Hindustani Music (Vocal)		
Course : SEC (PRACTICAL)	Course Title : ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC	
Course Outcomes:		
<p>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.</p>		
Credits : 2		
Max. Marks -100 (75+25) External and Internal		
Min Marks – 33		
Unit	Topics	No. of Lab Lectures
I	Detailed Study of Raga Gaud Sarang	10
II	Brief study of Raga Deshkar	05
III	Ability to demonstrate Taal Tilwada on hand with its Thekas And Dugun Laykaries	05
IV	Ability to perform one Bhajan or Geet	02
V	Ability to perform 5 Alankars in the Raag Gaud Sarang	02
VI	Demonstration of Dhrupad with Dugun Laykari in Raag Gaud Sarang	02
VII	Ability to perform one drut khayal in Raag Gaud Sarang	02
VIII	Ability to sing one lakshan or sargam geet in raag Deshkar	02

Year : Third		Semester: Sixth
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)		Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL
<p>Course Outcomes: The course focuses on the practical fundamentals of performing a Raga 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 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.</p>		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of Raga given below: (A) Bageshri	09
II	Brief study of Raga given below: (A) Bhimpalasi	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Ektal	05
IV	Students should be able to perform a Bhajan or Geet of their Choice	08
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.	09
VII	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	09

Programme/Class: Diploma / B.A	Year : Third	Semester : Sixth
Subject : HINDUSTANI MUSIC (VOCAL)		
Course : DSE (PRACTICAL)	Course Title : LECTURE DEMONSTRATION AND STAGE PERFORMANCE	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	<p>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.</p> <p>A : Todi B : Miyan Malhar C : Kamod D : Multani E : Bahar F : Darbari Kanhada</p>	60

Suggested Readings (U.G. – ALL COURSES) : (FOR PRACTICAL AND THEORY- ALL SEMESTERS)

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, 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, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, 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: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Haris Chandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shashtra 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 Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hathras

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