

NATIONAL EDUCATION POLICY-2020

**Syllabus for 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
BACHELOR OF RESEARCH IN MUSIC VOCAL					
MASTER'S First Year/ FOURTH YEAR	VII	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	4
		DSE-1	STAGE PERFORMANCE	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT	THEORY	6
	VIII	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	4
		DSE-1	STAGE PERFORMANCE	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT	THEORY	6

MASTER OF ARTS IN MUSIC VOCAL

Master's Second Year/ FIFTH YEAR	IX	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	4
		DSE-1	STAGE PERFORMANCE	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT	THEORY	6
	X	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	4
		DSE-1	STAGE PERFORMANCE	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT	THEORY	6

Subject Prerequisites

FOR (P.G.)

1. B.A. with Music/B.A. (Hons Music). Aggregate marks - 40% & marks in Music subject – 50%.
2. B.Com, B.Sc. & B.A. (without music) aggregate 40% along with University Diploma in Music/Sangeet Visharad/Sangeet Prabhakar/Sangeet Vid. (Aggregate 55%)
3. The admission shall be strictly on the basis of merit against the total number of seats approved by the University. The reservation rules prescribed by the U.K. Government & University shall be applicable.

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.

M.A. Hindustani Music (Vocal) is a two year master's degree programme that opens avenues into the world of performing arts for aspirants those who are passionate about music. The Kumaun region of Uttarakhand is known for its rich folk music. The course also provides an introduction of our rich Kumauni folk culture that also includes Kumauni Holi traditions. Masters in Hindustani Vocal Music degree will be helpful in leading an artistic as well as a professional life.

Programme outcomes (POs): P.G. HINDUSTANI VOCAL	
PO 1	This course provides the basic ideas and concepts of Music Vocal. Through this programme students will get knowledge about Indian Classical music.
PO2	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
PO 3	Through this course, the students will get to know the different Ragas, 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 glory of Indian Music.
PO 5	Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture.
PO 6	This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students butal so provide them employment opportunities.
PO 7	By the help of this programme students will be able to perform Folk music compositions, Ghazals, Devotional (Bhajans) and other like music compositions easily.

Programme specific outcomes (PSOs):

PG I Year (1st and 2nd SEMESTER)[Hindustani 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 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) [Hindustani 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.

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

BACHELOR OF RESEARCH IN MUSIC VOCAL		
Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (THEORY)	YEAR IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSC	COURSE TITLE: GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
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 Muktalap and Tanas, Boltanas in the 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 Kareem Khan 6. Pandit Kumar Gandharava Pandit Acharya Brihaspati	10
V	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester (SHYAM KALYAN, SHUDDH KALYAN, MARU BUHAG , BIHAGADA, BAGESHREE, SINDURA, BHAIRAVI, YAMAN, BIHAG, ALHAIYA BILAWAL)	10
VI	Origin, development and characteristics of the following Gharanas of Khayal Gayan : 1. Kirana 2. Jaipur 3. Rampur	08
VII	Detailed study of the following to write in Thah, 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

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR – IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSE- 1	Course Title : STAGE PERFORMANCE	
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) KALYAN ANG (A) Shyam Kalyan (B) Shuddh Kalyan BIHAG ANG (A) Maru Bihag (B) Bihagada KAFI ANG (A) Bageshree (B) Sindura	12
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	15
III	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	15
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.	18

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSE-2	Course Title : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE	
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.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 1. Bhairavi 2. Yaman 3. Bihag 4. Alhaiya Bilawal	20
II	Basic knowledge of Kumaouni Holi (Baithaki, Mahila, Khadi Holi) or Thumri/ Dadra	10
III	Ability to sing Bhajan or Ghazal by playing Harmonium.	15
IV	Viva Voce	15

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSE - 3	Course Title : LECTURE DEMONSTRATION	
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 '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.</p> <p>KALYAN ANG (A) Shuddh Kalyan (B) Shyam Kalyan</p> <p>BIHAG ANG (A) Maru Bihag (B) Bihagada</p> <p>KAFI ANG (A) BAGESHRI (B) SINDHURA</p>	60

Year : Fourth		Semester: VII
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) Puriya Dhanashree	09
II	Brief study of Raga given below: (A) Kedar	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Roopak	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

BACHELOR OF RESEARCH IN MUSIC VOCAL		
Programme: BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR - IV	SEMESTER - VII
Subject: MUSIC VOCAL		
Course : DISSERTATION ON MAJOR CREDITS (THEORY)	Course Title: RESEARCH PROJECT/ DISSERTATION	
Course Outcomes:		
<ol style="list-style-type: none"> 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. 		
Credits: 06		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lectures
I	Meaning of Research – It’s definition, aims and objectives, varieties, methodology and processes.	15
II	Areas of Research in Music	15
III	Selections of Problems	15
IV	Hypothesis	15
V	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music	15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15

BACHELOR OF RESEARCH IN MUSIC VOCAL		
Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSC (THEORY)	COURSE TITLE : GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
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
II	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.	08
IV	Knowledge of the ancient Musicology from selected Sanskrit texts of Bharat (Natyashastra), Sangeet Ratnakar and Brihaddeshi, Ahobal (Sangeet Parijat)	10
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
VII	Detailed study of the following to write in Thah, Dugun, Tigun and Chaugun Laykaries : Jhaptal, Tilwada, Ektaal and Chartaal	04
VIII	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (THEORY)	YEAR – IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSE- 1	Course Title : STAGE PERFORMANCE	
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) BHAIRAV ANG (A) AHIR BHAIRAV (B) BAIRAGI SARANG ANG (A) SHUDDH SARANG (B) MADHYAMAD SARANG BILAWAL ANG (A) YAMANI BILAWAL (B) DEVGIRI BILAWAL	12
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	15
III	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	15
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.	18

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSE-2	Course Title : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE	
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.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
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. 2. Bhairav 3. Kedar 4. Malkauns 5. Jaunpuri	20
II	Analytical study and full description of the following ragas : (1) Bhairav (2) Kedar (3) Malkauns (4) Jaunpuri	10
III	Ability to sing Bhajan or Ghazal by playing Harmonium.	15
IV	Viva Voce	15

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSE - 3	Course Title : LECTURE DEMONSTRATION	
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 '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.</p> <p>BHAIRAV ANG (A) Ahir Bhairav (B) Bairagi</p> <p>SARANG ANG (A) Shuddha Sarang (B) Madhamad Sarang</p> <p>BILAWAL ANG (A) Devgiri Bilawal (B) Yamani Bilawal</p>	60

Year : Fourth		Semester: VIII
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) SHUDDH KALYAN	09
II	Brief study of Raga given below: (A) HAMEER	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: JHOOMRA	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

BACHELOR OF RESEARCH IN MUSIC VOCAL		
Programme: BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR - IV	SEMESTER VIII
Subject: MUSIC VOCAL		
Course : DISSERTATION ON MAJOR CREDITS (THEORY)	Course Title: RESEARCH PROJECT / DISSERTATION	
Course Outcomes:		
<ol style="list-style-type: none"> 1. The students will attain the ability to learn the methods of research in Music and perform data analysis. 2. The students will be able to develop the interpretation and conclusion of a research problem. 3. The students will learn the art of preparing synopsis. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes. 		
Credits: 06		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lectures
I	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study	15
II	Data sampling & Analysis of Data	15
III	Interpretation and conclusion	15
IV	Synopsis –It’s definition, importance.	15
V	Preparing of synopsis.	15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15

MASTER OF ARTS IN MUSIC VOCAL		
Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR V	SEMESTER IX
Subject : MUSIC VOCAL		
Course : DSC (THEORY)	COURSE TITLE : GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Theoretical study of the Ragas prescribed for Practical paper – 1 st of M.A. (Music 1 st Semester) (BILASKHANI TODI, GURJARI TODI, KAUNSI KANHADA, ABHOGI KANHADA, MIYA MALHAR, GAUD MALHAR, MADHUWANTI, MARVA, SOHINI, PURIYA DHANASHREE)	08
II	Comparative study of Hindustani And Carnatic Music	08
III	Writing of Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2 nd of First Semester.	08
IV	Study of Prabandh Gayan And Jati Gayan	10
V	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester.	10
VI	Explanation of Shruti , Grama and Moorchana	08
VII	A study of Aesthetics and Ras Siddhant with special reference to Bharat Muni	04
VIII	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR – V	SEMESTER IX
Subject : MUSIC VOCAL		
Course : DSE- 1 (PRACTICAL)	Course Title : STAGE PERFORMANCE	
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) TODI ANG (A) Bilaskhani Todi (B) Gurjari Todi KANHADA ANG (A) Kaunsi Kanhada (B) Abhogi Kanhada MALHAR ANG (A) Miyan Malhar (B) Gaud Malhar	12
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	15
III	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	15
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.	18

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR V	SEMESTER IX
Subject : MUSIC VOCAL		
Course : DSE-2	Course Title : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE	
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.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. (1) Madhuwanti (2) Marwa (3) Sohani (4) Puriya Dhanashree	20
II	Analytical study and full description of the following ragas : (1) Madhuwanti (2) Marwa (3) Sohani (4) Puriya Dhanashree	10
III	Ability to sing Bhajan or Ghazal by playing Harmonium.	15
IV	Viva Voce	15

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR V	SEMESTER IX
Subject : MUSIC VOCAL		
Course : DSE - 3	Course Title : LECTURE DEMONSTRATION	
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 '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.</p> <p>TODI ANG (A) Bilaskhani Todi (B) Gurjari Todi</p> <p>MALHAAR ANG (A) Miyan Malhar (B) Gaud Malhar</p> <p>KANHADA ANG (A) Kaunsi Kanhada (B) Abhogi Kanhada</p>	60

Year : Fifth		Semester: IX
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) Maru Bihag	09
II	Brief study of Raga given below: (B) Rageshree	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Ada 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

MASTER OF ARTS IN MUSIC VOCAL		
Programme: MASTER OF ARTS IN MUSIC VOCAL	YEAR – V	SEMESTER IX
Subject: MUSIC VOCAL		
Course : DISSERTATION ON MAJOR CREDITS (THEORY)	Course Title: RESEARCH PROJECT / DISSERTATION	
Course Outcomes:		
<ol style="list-style-type: none"> 1. The students will develop the ability to select a research topic. 2. The students will be familiarized with the primary and secondary sources of research along with its importance. 3. The students will be able to learn the techniques of data collection and data interpretation. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes. 		
Credits: 06		
Max Marks: 25+75		
I	Selection of a Research Topic.	15
II	Primary and Secondary sources of Research.	15
III	The importance of Primary and Secondary sources in Research.	15
IV	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case study & Experimental Schedule.	15
V	Interpretation of results by using statistical tools.	15
V	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15

MASTER OF ARTS IN MUSIC VOCAL		
Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR V	SEMESTER X
Subject : MUSIC VOCAL		
Course : DSC (THEORY)	COURSE TITLE : GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Theoretical study of the Ragas prescribed for Practical paper – 1 st of M.A. (Music 1 st Semester) (KOMAL RISHABH ASAVARI, DEVGANDHAR, JOG, JOGKAUNS, RAGESHREE, JHINJHOTI, DARBARI, CHAYANAT, MULTANI, LALIT)	08
II	Detailed study of Nibaddha & Annibaddha Gana	08
III	Writing of Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2 nd of First Semester.	08
IV	Study of Khayal, Dhrupad, Dhamaar, Dadra, Tappa with their historical background	10
V	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester.	10
VI	Origin, Development and characteristics of the following Gharanas of Khayal gharana : (1) Gwalior (2) Agra (3) Delhi	08
VII	Study of Kumaoni Holi.	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

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR – V	SEMESTER X
Subject : MUSIC VOCAL		
Course : DSE- 1 (PRACTICAL)	Course Title : STAGE PERFORMANCE	
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) ASAVARI ANG (A) Komal Risabh Asavari (B) Devgandhar KAUNS ANG (A) Jog (B) Jogkauns KHAMAJ ANG (A) Rageshree (B) Jhinjhoti	12
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	15
III	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	15
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.	18

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR V	SEMESTER X
Subject : MUSIC VOCAL		
Course : DSE-2 (PRACTICAL)	Course Title : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE	
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.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
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	20
II	Analytical study and full description of the following ragas : (1) Darbari (2) Chayanat (3) Multani (4) Lalit	10
III	Ability to sing Bhajan or Ghazal by playing Harmonium.	15
IV	Viva Voce	15

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR V	SEMESTER X
Subject : MUSIC VOCAL		
Course : DSE – 3 (PRACTICAL)	Course Title : LECTURE DEMONSTRATION	
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 '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.</p> <p>ASAVARI ANG (A) Komal Rishabh Asavari (B) Devgandhar</p> <p>KAUNS ANG (A) Jog (B) Jogkauns</p> <p>KHAMAJ ANG (A) Rageshree (B) Jhinjhoti</p>	60

Year : Fifth		Semester: X
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) Miyan Malhar	09
II	Brief study of Raga given below: (B) Madhuvanti	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Deepchandi	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

MASTER OF ARTS IN MUSIC VOCAL		
Programme: MASTER OF ARTS IN MUSIC VOCAL	YEAR - V	SEMESTER - X
Subject: MUSIC VOCAL		
Course : DISSERTATION ON MAJOR CREDITS (THEORY)	Course Title: RESEARCH PROJECT / DISSERTATION	
Course Outcomes:		
<ol style="list-style-type: none"> 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. 		
Credits: 4		
Max Marks: 25+75		
UNIT	TOPIC	No. of Lect ures

I	Study of the following sources for Research: (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) Coins	10
II	Study of the following sources for Research: (a) Musical Compositions (b) Oral Tradition (c) Gramophone Records Electronic Devices Discs and Tapes, Computer& Internet [YouTube & Various Other Websites & Apps] (d) Media- Print & Electronic (e) Academic councils.	10
III	Various Elements related to the “Writing of a Research Report” & “Book Review”.	10
IV	References, footnotes, bibliography, appendix, index.	10
V	Importance of the review of previous research work& literature on the selected Research Topic.	10
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering all the components of Research.	10

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

1. Bavra, Dr. Jogindra Singh, Bhartiya Sangeet ki Utpatti Evam Vikaas, Publisher : ABS Publisher, Jalandhar.
2. Jha, Pt Ramashray, Abhinav Geetanjali Vol 1-5 Publisher : Sangeet Sadan Prakashan, Allahabad
3. Chaudhary, Dr.Subbhash Rani, Sangeet ke Pramukh Shastriya Sidhanth, Publisher : Kanishka Publishers and Distributors, New Delhi.
4. Kaur, Dr. Bhagwant, Paramparagat Hindustani Saidhantik Sangeet, Publisher : Kanishka Publishers and Distributors, New Delhi.
5. Paranjape, Dr. Sharachchandra Sridhar, Sangeet Bodh, Publisher : MP Hindi Grantha Academy, Bhopal.
6. Sharma, Bhagvad Sharan, Bhartiya Sangeet Ka Itihas, Publisher : Sangeet Karyalaya, Hathras.
7. Sharma, Dr. Swatantra Bala, Bhartiya Sangeet Ka Etahasik Vishleshan, Publisher : Publisher : Pratibha Prakashan, New Delhi.
8. Sharma, Dr, Swatantra Bala, Bhartiya Sangeet Ka Vaigyanik Vishleshan, Publisher: Pratibha Prakashan, New Delhi.
9. Singh, Prof. Lalit Kishore , Dhvani aur Sangeet, Publisher : Bhartiya Gyanpeeth, New Delhi.
10. Srivastav, Prof. Harishchandra, Raag Parichay Vol 1 and 2, Publisher : Sangeet Sadan Prakashan, Allahabad.
11. Srivastav, Prof. Harishchandra, Raag Parichay Vol 3 and 4, Publisher : Sangeet Sadan Prakashan, Allahabad.
12. Taak, Dr. Tez Singh, Sangeet Jigyasa aur Samadhan, Publisher : Bakran Aalmi Foundation Sankalp,Lucknow.
13. Tiwari, Dr.Kiran, Sangeet Evam Manovigyan, Publisher : Kanishka Publishers and Distributors, New Delhi.

Vasant, Sangeet Visharad, Publisher : Sangeet Karyalaya , Hathras

Suggested Readings (P.G.) : (FOR RESEARCH PROJECTS - ALL SEMESTERS)

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 John 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 Methodology In Indian Music, Amit Kumar Verma, 2017, Aayu Publications.**

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