

NATIONAL EDUCATION POLICY 2020

**Common Minimum syllabus for all Uttarakhand State
Universities & Colleges**

Four Year Undergraduate Programme FYUP / Master In Arts

**Proposed Structure for FYUP/MASTER's
Hindustani Music (Vocal)
Syllabus 2024**

**Department Of Music
D.S.B. Campus
Kumaun University
Nainital – 263002
Uttarakhand**

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EXPERT COMMITTEE

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

SYLLABUS PREPRATION COMMITTEE

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

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

BACHELOR OF MUSIC VOCAL(FYUP)

FOURTH YEAR	VII	DSC	GENERAL & APPLIED THEORY OF MUSIC-07	THEORY	4
		DSE-1	STAGE PERFORMANCE-07	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE-07	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION-07	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-07	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT-07	THEORY	6
	VIII	DSC	GENERAL & APPLIED THEORY OF MUSIC-08	THEORY	4
		DSE-1	STAGE PERFORMANCE-08	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE-08	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION-08	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL-08	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT-08	THEORY	6

MASTER OF ARTS IN MUSIC VOCAL

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

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

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

Program outcomes (POs): U.G. HINDUSTANI VOCAL	
PO 1	This course provides the basic ideas and concepts of Hindustani Music (Vocal). Through this program students will get knowledge about Indian Classical music.
PO2	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
PO 3	Through this course, the students will get to know the different Ragas, Taals, basic science 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):

UG I Year / Undergraduate Certificate in Music Vocal

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

1. Learn about the fundamental aspects of Indian Music.
2. Learn about the historical development of Indian Music and cultural development of India.
3. Students will be able to get acquainted with various Ragas and different Taals. They will 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):

UG II Year/ Undergraduate Diploma in Music (Vocal)

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

1. Learn about the Indian Scholars of Ancient, Medieval and Modern period.
2. Built knowledge about notation system and Scales.
3. Students will be able to get acquainted with various new Ragas and Taals. They will 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 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 Thaat and Raaganga of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaat, Raga and Raganga with ease. The main focus of this course 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.

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 but also provide them employment opportunities.
PO 7	By the help of this programme students will be able to perform Folk music compositions, Ghazals, Devotional (Bhajans) and other like music compositions easily.
Programme specific outcomes (PSOs): PG I Year (1st and 2nd SEMESTER)/ Bachelor of Music Vocal (FYUP)	
At the end of program following outcomes are expected from students:	
<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): PG II Year (3rd and 4th SEMESTER) / Master of Arts in Music Vocal	
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 performer. 	

SEMESTER – I
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER : FIRST	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-01 (THEORY)		
CREDITS : 01		NO. OF LAB LECTURES: 15
Course Outcomes: This course will help to initiate a relative beginner into the world of Hindustani Classical Vocal Music where he is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani Classical Music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspects and respective rules of the prescribed Ragas and Taalas. Learning the notation system will enhance the ability to read and write the notations of compositions of hindustani classical music and writing of taals with various layakaris. On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music.		
Unit	Topics	No. of Lab Lectures
I.	Definition of Music, Sound (Dhwani) and its origin, Andolan and its types, Naad and its quality, Shruti, Swar 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, Moorchhna, Definition of Swar and Shruti, Relationship between Swar and Shruti.	04
III.	Writing of Taals (TEENTAAL, KEHERVA) in notation with Dugun Layakari and notations of Bandish from the Ragas from the prescribed syllabus.	03
IV.	Comparative study of Ragas (YAMAN, BHAIKAV, BHUPALI, DURGA) and Talas (TEENTAAL, KEHERVA) of from the prescribed syllabus, Identification of Ragas by given Swar Samooh.	02
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

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

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	03	01	00	03	12 th Pass	NIL

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: FIRST	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA VOCE -01 (PRACTICAL)		
CREDITS : 03		NO. OF LAB LECTURES : 45
Course Outcomes: This course focuses on the practical fundamentals of performing a Raag on stage with Vilambit and Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like, Tarana, Bhajan, Geet and Ghazal. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar-Paltas, Lakshangeet and Sargamgeet which are the foundational compositions to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Critical study of Ragas given below: Detail- (A) Yaman, (B) Bhairav	15
II.	Brief study of Ragas given below: Non Detail- (A) Bhoopali (B) Durga	06
III.	Ability to demonstrate Taals on hand given below withtheir 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
VII.	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamidra.inflibnet.ac.in		

SEMESTER – I
SEC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR		SEMESTER : FIRST
COURSE : SEC		
SUBJECT : MUSIC VOCAL		
Course : SEC (PRACTICAL)	Paper Title : BASIC KNOWLEDGE OF HINDUSTANI MUSIC-01 (PRACTICAL)	
CREDITS : 02	NO. OF LAB LECTURES : 30	
Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I	Detailed Study of Raga Yaman	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – I
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL

FIRST YEAR	SEMESTER : FIRST	COURSE : GE
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SUBJECT : MUSIC VOCAL

PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL- 01 (PRACTICAL)

CREDITS : 04	NO. OF LAB LECTURES: 60
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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.

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 be 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 any one of the above mentioned Raagas.	10

SUGGESTED READINGS:

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

Suggested Continuation Evaluation Methods:

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

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

SEMESTER – II
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: SECOND	COURSE : DSC
SUBJECT : MUSIC VOCAL		
Paper Title: GENERAL AND APPLIED THEORY OF MUSIC-02 (THEORY)		
CREDITS : 01	NO. OF LAB LECTURES : 15	
Course Outcomes: The focus of this course is that the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic, Ramayana and Mahabharata period. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. Comparative study of Ragas will enhance student’s practical as well as theoretical knowledge. Learning the Pt. Bhatkhande and Pt. Vishnu Digambar notation system will enhance the ability to read and write the notations of Hindustani classical Vocal music and writing of taals with various layakaris.		
Unit	Topics	No. of Lab Lectures
I.	Study of Ancient Music- Vedic, Ramayana, Mahabharata.	02
II.	Brief knowledge about Medieval and Modern History of Indian music.	02
III.	Comperative study of Ragas and identification of Raagas by given Swar Samooh.	02
IV.	Writing notation of Bandish from the Ragas (BHIMPALASI, BIHAG, ALHAIYA BILAWAL and KAFI) of prescribed syllabus and Taals (CHARTAL and EKTAAL) with Dugun and Chaugun Layakari.	02
V.	Definition of Ashray Raag with Name and Swar of Hindustani Music	03
VI.	Definition of Alankar and ability to bulid them with given combination.	04
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – II
DSC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: SECOND	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA VOCE – 02 (PRACTICAL)		
CREDITS: 03		NO. OF LAB LECTURES - 45
Course Outcomes: Students will learn the practical fundamentals of Raga Music in terms of Aaroh, Avroh, Pakad and Raga-Vachak Swar-Samudaaya. The students will become well versed with the older forms like Dhrupad and Dhamar Gayan by which students will enhance their ability to sing layakaaris with different Laya Samuh or Bol-baant. Through this learning process student can strengthen their rhythm aspect which is a basic need in any form of music. Apart from traditional Indian classical Music they will also be able to perform some light compositional forms which will enhance their singing skill and voice culture.		
Unit	Topics	No. of Lab Lectures
I.	Critical study of Raagas given below:Detail- (A) Bhimpalasi (B) Bihag	10
II.	Brief study of the following Raagas, given below:Non Detail- (A) Kafi (B) AlhaiyaBilawal	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 mentionedRagas.	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 anyoneof the above mentioned Raagas.	02
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – II
SEC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER: SECOND	COURSE : SEC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: BASIC KNOWLEDGE OF HINDUSTANI MUSIC- 02 (PRACTICAL)		
Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Detailed study of Raga Bhimpalasi	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 Bhajan or Geet	05
V.	Ability to perform 05 Alankars in the raag Bhimpalasi	05
VI.	Ability to perform one drut khayal in Raag Bhimpalasi	05
VII.	Ability to sing one Lakshan Geet or Sargam Geet in Raga Kafi	05
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – II
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE CERTIFICATE IN MUSIC VOCAL		
FIRST YEAR	SEMESTER :SECOND	COURSE : GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL- 02 (PRACTICAL)		
CREDITS : 04		NO. OF LAB LECTURES: 60
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.		
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.	Knowledge of Tarana in anyone of the above mentioned Ragas.	10
VI.	Knowledge of Lakshan Geet and Sargam Geet in anyone of the above mentioned Raagas.	10
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – III
DSC: THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-03 (THEORY)		
CREDITS: 01	NO. OF LAB LECTURES - 15	
Course Outcomes: The course focuses on the contribution of scholars to Indian Music from Ancient to Modern period. Artists are the main pillars of any art and art work. To know about the various artists and scholars make a student more aware and enhance the wisdom of a student in the work of art. India is full of great music scholars since ancient period. Natyashastra, Brihaddeshi are among some of the ancient text on music which goes upto 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.		
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, Acharya 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 theprescribed syllabus.	03
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

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

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE:DSC
SUBJECT: MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA-VOCE-03 (PRACTICAL)		
CREDITS : 03		NO. OF LAB LECTURES : 45
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.		
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 any one of the above mentioned Ragas.	05
VI.	Demonstration of Dhrupad with Dugun Laykaari in any one of the above mentioned Ragas.	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 any one of the above mentioned Raagas.	05
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance		

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

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

SEMESTER – III
SEMESTER – III
SEC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : THIRD	COURSE : SEC
SUBJECT: MUSIC VOCAL		
PAPER TITLE : INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-03 (PRACTICAL)		
CREDITS :02		NO. OF LAB LECTURES : 30
Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Bihag	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		

Suggested Continuation Evaluation Methods:

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

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

SEMESTER – III
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE: GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-03 (PRACTICAL)		
CREDITS:04		NO.OF LAB LECTURES: 60
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.		
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 Ragas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamidra.inflibnet.ac.in		

SEMESTER – III
DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: THIRD	COURSE: DSE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION AND STAGE PERFORMANCE-03 (PRACTICAL)		
CREDITS : 4	NO.OF LAB LECTURES- 60	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : Malkauns B : Jaunpuri C : Bhairavi D : Des	60
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – IV
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER: FOURTH	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-04 (THEORY)		
CREDITS :01	NO.OF LAB LECTURES: 15	
Course Outcomes: As we all know music has been transferred from one generation to other through the 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.		
Unit	Topics	No. of Lab Lectures
I.	Brief study of notation system: Pt.Bhatkhande and Pt.Vishnu Digambar notation system.	03
II.	Brief study of Western Notation and Harmony, Melody.	03
III.	Comparative study of raags and taals and identification of ragas by given Swar Samooh.	03
IV.	Notation of bandish from the ragas (JAIJAIWANTI, KEDAR, KHAMAJ , HAMEER) of course, Writing of Taals (RUPAK, DHAMAR) with Dugun, Tigun and Chaugun layakari.	03
V.	Ability to write an essay on: (A) Impact of Technology on music (B) Music and Employment	01
VI.	Brief study of classical music styles like Khayal Dhrupad, Dhamar	02
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – IV
DSC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: STAGE PERFORMANCE AND VIVA VOCE-04 (PRACTICAL)		
CREDITS : 03		NO. OF LAB LECTURES : 45
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.		
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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – IV
SEC : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
SEC	02	00	00	03	SEM II Pass	Basic Knowledge of ICM

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE: SEC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: INTERMEDIATE KNOWLEDGE OF HINDUSTANI MUSIC-04 (PRACTICAL)		
Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Malkauns	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE : GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-04 (PRACTICAL)		
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
CREDITS : 04		NO.OF LAB LECTURES : 60
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 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 anyone of the above mentioned Raagas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – IV
DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

UNDERGRADUATE DIPLOMA IN MUSIC VOCAL		
SECOND YEAR	SEMESTER : FOURTH	COURSE : DSE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION AND STAGE PERFORMANCE – 04 (PRACTICAL)		
CREDITS : 04		NO.OF LAB LECTURES: 60
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	The student is required to choose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : Jaijaiwanti B : Kedar C: Khamaj D : Hameer	60
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters" (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – V
DSC: THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE: GENERAL AND APPLIED THEORY OF MUSIC-05 (THEORY)		
CREDITS:01		NO.OF LAB LECTURES : 15
Course Outcomes: This course deals with the science of western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Khayal Dhrupad, Dhamar, Thumri, Tappa, Dadara, Hori Tarana, Chaturang, Trivat etc. The students will also come to know about various obsolete Musical art forms like Ashtpadi, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this course is to give introductory knowledge of some famous musical art forms present in different region in India.		
Unit	Topics	No. of Lab Lectures
I.	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone	03
II.	Western musical Scale and Chords	02
III.	Brief study of classical music styles like Tappa,Tarana, Chaturang,Trivat 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 prescribedsyllabus.	02
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – V
DSC: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER: FIFTH	PAPER: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE AND VIVA-VOCE-05 (PRACTICAL)		
CREDITS:03		NO.OF LAB LECTURES: 15
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 Alap and Taan.		
Unit	Topics	No. of Lab Lectures
I.	Critical study of Ragas given below: Detail- (A) Bageshree (B) Chhayana	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 be able to perform Hori or Dadara of their choice.	05
V.	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	05
VI.	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.	05
VII.	Ability to perform Kumauni traditional Mahila and Purush Baithaki and Khadi Holi geet of their choice.	05
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamidra.inflibnet.ac.in		

SEMESTER – V
SEC: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
YEAR : THIRD	SEMESTER : FIFTH	COURSE: SEC
SUBJECT : MUSIC VOCAL		
Course Title : ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC -05 (PRACTICAL)		
CREDITS :02		NO.OF LAB LECTURES- 30
Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – V
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : GE
SUBJECT : MUSIC VOCAL		
Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL-05 (PRACTICAL)		
CREDITS: 04		NO.OF LAB LECTURES: 60
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.		
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 anyone of the above mentioned Ragas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – V
DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : FIFTH	COURSE : DSE
SUBJECT : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION AND STAGE PERFORMANCE-05 (PRACTICAL)		
CREDITS : 04		NO.OF LAB LECTURES: 60
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : Bageshree B : Chayanat C : Bahar D : Gaud Sarang	60
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VI
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER: SIXTH	COURSE: DSC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC		
CREDITS: 01		NO.OF LAB LLECTURES: 15
Course Outcomes: The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raagang of Indian classical music are one of the affluent and well designed classifications which enable a student to understandThaat, Raga and Ragang with ease.		
Unit	Topics	No. of Lab Lectures
I.	Definition of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala and Brief study of Banies and Gharana of Dhrupad and Dhamar	03
II.	Study of Carnatic music and Difference between Hindustani and Carnatic Swar. Brief study of the folk music of Uttarakhand withspecial reference to various Folk Songs, Folk Instruments, and Folk Dance forms.	03
III.	Brief study of classification of Ragas (Raag Vargikaran) and Study ofThaat-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 promotingIndian classical music. (D) Contribution of womenin Indian classical music.	02
VI.	Writing of Dhrupad and Dhamaar from your prescribed syallabus (MIYA MALHAR, DARBARI KANHADA, MULTANI, MIAN KI TODI, KAMOD, BAHAR) in notation and writing Taals (PUNJABI, JATTAL) with different Layakarries like Dugun,Tigun, and Chaugun.	01
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VI
DSC: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER: SIXTH	COURSE: DSC
SUBJECT : MUSIC VOCAL)		
PAPER TITLE : STAGE PERFORMANCE AND VIVA-VOCE-06 (PRACTICAL)		
CREDITS: 03		NO. OF LAB LECTURES : 45
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.		
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 on hand with their Theka, Dugun, Tigun and Cahugun: (A) Punjabi (B) Jat Taal	05
IV.	Students should be able to perform Hori or Dadara of their choice	05
V.	Demonstration of Dhrupad or Dhamar with Dugun, Tigun and Chaugun Layakari out of the above mentioned Ragas.	05
VI.	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.	05
VII.	Ability to perform any one of the following Kumauni folk songs e.g. Nyoli, Chanchari, Chapeli, Jagar, Bair, Bhagnaul, Jhodageet, Shakunankhar (Mangal geet) of their choice.	05
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/Test/Quiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VI
SEC: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
YEAR : THIRD	SEMESTER : FIFTH	COURSE: SEC
SUBJECT : MUSIC VOCAL		
PAPER TITLE : ADVANCED KNOWLEDGE OF HINDUSTANI MUSIC -06 (PRACTICAL)		
CREDITS: 02		NO.OF LAB LECTURES: 30
Course Outcomes: This course focuses on the fundamental practical of performing Ragas on stage with Vilambit Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazals. Students will understand the concept of Laya and Layakari with proper fusion with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar Paltas Lakshan geets and Sargam Geet which are the foundational composition to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Detailed Study of Raga Gaud Sarang	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

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

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : SIXTH	COURSE: SEC
SUBJECT : MUSIC VOCAL		
Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL-06 (PRACTICAL)		
CREDITS: 04		NO.OF LAB LECTURES: 60
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Bageshri	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 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 anyone of the above mentioned Raagas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VI
DSE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL		
THIRD YEAR	SEMESTER : SIXTH	COURSE : DSE
SUBJECT : MUSIC VOCAL)		
Course Title : LECTURE DEMONSTRATION AND STAGE PERFORMANCE-06 (PRACTICAL)		
CREDITS : 04	NO.OF LAB LECTURES: 60	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	The student is required to chose any one RAAG (from the Ragas mentioned below) and then will have to prepare the ragas with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. A : Todi B : Miyan Malhar C : Kamod D : Multani E : Bahar F : Darbari Kanhada	60
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VII
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER VII	COURSE : DSC
Subject : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC-07 (THEORY)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music.		
UNIT	TOPIC	No. of Lectures
I.	Theoretical study of the Ragas prescribed 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 7. Pandit Acharya Brihaspati	10
V.	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester (SHYAM KALYAN, SHUDDH KALYAN, MARU BUHAG , BIHAGADA, BAGESHREE, SINDURA, BHAIKAVI, 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – VII
DSE- I : PRACTICAL**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE : DSE-I
Subject : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) 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 Vilambit 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – VII
DSE- II : PRACTICAL**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE : DSE-II
Subject : MUSIC VOCAL		
PAPER TITLE: COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-07 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 1. Bhairavi 2. Yaman 3. Bihag 4. Alhaiya Bilawal	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – VII
DSE- III : PRACTICAL**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

Course Title	Credits	Credit distribution of the Course			Eligibility Criteria	Prerequisites of the Course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music In Bachelor Of Arts	Basic Knowledge of ICM

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE : DSE-II
Subject : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION – 07 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang’s in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	<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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VII
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : SEVENTH	COURSE : GE
Subject : Hindustani Music (Vocal)		
PAPERT TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-07 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Puriya 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 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 anyone of the above mentioned Raagas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – VII
DMC : THEORY**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER: SEVENTH	COURSE: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE : RESEARCH PROJECT/ DISSERTATION- 07 (THEORY)		
CREDITS :06		NO.OF LAB LECTURES: 90
Course Outcomes: 1. The students will be able to understand the meaning of research and its implications. 2. The students will be familiarized with the different research areas in music and will be able to develop hypothesis along with problem selection attribute. 3. The students will be able to understand the intricacies of data collection. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPIC	No. of Lectures
I.	Meaning of Research – It's definition, aims and objectives, varieties, methodology and processes.	15
II.	Areas of Research in Music	15
III.	Selections of Problems	15
IV.	Hypothesis	15
V.	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music	15
VI.	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15
SUGGESTED READINGS: : Selective Books from S.No.01 to S.No.23 from the list of “Consolidated Suggested Readings for Research Methodology (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : EIGHTH	COURSE : DSC
Subject : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC-08 (THEORY)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
UNIT	TOPIC	No. of Lectures
I.	1. Theoretical study of the Ragas(AHIR BHAIKAV, BAIRAGI, SHUDDH SARANG, MADHYAMAD SARANG, YAMANI BILAWAL, DEVGIRI BILAWAL, BHAIKAV,KEDAR, MALKANS, 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance,Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – VIII
DSE- I: PRACTICAL**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : EIGHTH	COURSE : DSE-I
Subject : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE -08 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) BHAIRAV ANG (A) AHIR BHAIRAV (B) BAIRAGI SARANG ANG (A) SHUDDH SARANG (B) MADHYAMAD SARANG BILAWAL ANG (A) YAMANI BILAWAL (B) DEVGIRI BILAWAL	12
II.	An intensive study, any two ragas with Vilambit 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance,Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
DSE- II: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : EIGHTH	COURSE : DSE-II
Subject : MUSIC VOCAL		
PAPER TITLE : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-08 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 1. Bhairav 2. Kedar 3. Malkauns 4. Jaunpuri	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamidra.inflibnet.ac.in		

SEMESTER – VIII
DSE- III: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : EIGHTH	COURSE : DSE-III
Subject : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION – 08 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	<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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation o students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – VIII
GE: PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL (FYUP)		
FOURTH YEAR	SEMESTER : EIGHTH	COURSE: GE
SUBJECT : MUSIC VOCAL		
PAPER TITLE: STAGE PERFORMANCE AND PROFICIENCY SKILL-08 (PRACTICAL)		
CREDITS :04		NO.OF LAB LECTURES:60
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) SHUDDH KALYAN	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 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 anyone of the above mentioned Raagas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – VIII
DMC : THEORY**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

BACHELOR OF MUSIC VOCAL WITH HONOURS		
FOURTH YEAR	SEMESTER: EIGHTH	COURSE: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE : RESEARCH PROJECT / DISSERTATION-08 (THEORY)		
CREDITS :06		NO.OF LAB LECTURES: 90
Course Outcomes: 1. The students will attain the ability to learn the methods of research in Music and perform data analysis. 2. The students will be able to develop the interpretation and conclusion of a research problem. 3. The students will learn the art of preparing synopsis. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
UNIT	TOPIC	No. of Lectures
I.	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study	15
II.	Data sampling & Analysis of Data	15
III.	Interpretation and conclusion	15
IV.	Synopsis –It's definition, importance.	15
V.	Preparing of synopsis.	15
VI.	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15
SUGGESTED READINGS: : Selective Books from S.No.01 to S.No.23 from the list of “Consolidated Suggested Readings for Research Methodology (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – IX
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSC
Subject : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC- 09 (THEORY)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
UNIT	TOPIC	No. of Lectures
I.	Theoretical study of the Ragas prescribed 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – IX
DSE – I (PRACTICAL)**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSE- I
Subject : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE-08 (THEORY)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of "Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – IX
DSE – II (PRACTICAL)**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSE-II
Subject : MUSIC VOCAL		
PAPER TITLE : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-09 (PRACTICAL)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal’s pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. (1) 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – IX
DSE – III (PRACTICAL)**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : DSE-III
Subject : MUSIC VOCAL		
PAPER TITLE : LECTURE DEMONSTRATION -09 (PRACTICAL)		
CREDIT: 04	NO. OF LAB LECTURES: 60	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I	<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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – IX
GE- (PRACTICAL)**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE : GE
Subject : Hindustani Music (Vocal)		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-09 (PRACTICAL)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Maru Bihag	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 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 anyone of the above mentioned Raagas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – IX
DMC- (THEORY)**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : NINTH	COURSE: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE: RESEARCH PROJECT / DISSERTATION-09(THEORY)		
CREDIT: 06		NO. OF LAB LECTURES: 90
Course Outcomes: 1. The students will develop the ability to select a research topic. 2. The students will be familiarized with the primary and secondary sources of research along with its importance. 3. The students will be able to learn the techniques of data collection and data interpretation. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.		
I.	Selection of a Research Topic.	15
II.	Primary and Secondary sources of Research.	15
III.	The importance of Primary and Secondary sources in Research.	15
IV.	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case study & Experimental Schedule.	15
V.	Interpretation of results by using statistical tools.	15
VI.	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.	15
SUGGESTED READINGS: : Selective Books from S.No.01 to S.No.23 from the list of “Consolidated Suggested Readings for Research Methodology (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSC : THEORY

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : DSC
Subject : MUSIC VOCAL		
PAPER TITLE : GENERAL AND APPLIED THEORY OF MUSIC- 10 (THEORY)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
UNIT	TOPIC	No. of Lectures
I.	Theoretical study of the Ragas prescribed 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSE-I : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : DSE-I
Subject : MUSIC VOCAL		
PAPER TITLE : STAGE PERFORMANCE – 10 (PRACTICAL)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish's pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
UNIT	TOPIC	No. of Lectures
I.	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) ASAVARI ANG (A) Komal Risabh Asavari (B) Devgandhar KAUNS ANG (A) Jog (B) Jogkauns KHAMAJ ANG (A) Rageshree (B) 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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour,Disciplin and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSE-II : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : DSE-II
Subject : MUSIC VOCAL		
PAPER TITLE : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE-10 (PRACTICAL)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal's pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
UNIT	TOPIC	No. of Lectures
I.	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. (1) Darbari (2) Chayanat (3) Multani (4) Lalit	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
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – X
DSE-III : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : DSE-III
Subject : MUSIC VOCAL		
Course Title : LECTURE DEMONSTRATION -10 (PRACTICAL)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
UNIT	TOPIC	No. of Lectures
I.	The student is required to chose any one 'Ang'(from the Ragas mentioned below) and then will have to prepare the ragas of that 'Ang' with detailed comparative study as a 'lecture demonstration', having the ability to present at least one Vilambit and Drut Khyal in each raga. ASAVARI ANG (A) Komal Rishabh Asavari (B) Devgandhar KAUNS ANG (A) Jog (B) Jogkauns KHAMAJ ANG (A) Rageshree (B) Jhinjhoti	60
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

SEMESTER – X
GE : PRACTICAL

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE : GE
Subject : Hindustani Music (Vocal)		
PAPER TITLE : STAGE PERFORMANCE AND PROFICIENCY SKILL-10 (PRACTICAL)		
CREDIT: 04		NO. OF LAB LECTURES: 60
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas ,Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Unit	Topics	No. of Lab Lectures
I.	Study of Raga given below: (A) Miyan Malhar	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 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 anyone of the above mentioned Raagas.	09
SUGGESTED READINGS: Selective Books from S.No.01 to S.No.33 from the list of “Consolidated Suggested Readings for all Semesters (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semseter (includes Attendance, Behaviour,Disciplinand Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

**SEMESTER – X
DMC- (THEORY)**

CREDIT DISTRIBUTION , ELIGIBILITY AND PRE- REQUISITES OF THE COURSE

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

MASTER OF ARTS IN MUSIC VOCAL		
FIFTH YEAR	SEMESTER : TENTH	COURSE: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC VOCAL		
PAPER TITLE : RESEARCH PROJECT / DISSERTATION-10 (THEORY)		
CREDIT: 06		NO. OF LAB LECTURES: 90
Course Outcomes: <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. 		
UNIT	TOPIC	No. of Lectures
I.	Study of the following sources for Research: (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) Coins	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: Selective Books from S.No.01 to S.No.23 from the list of “Consolidated Suggested Readings for Research Methodology (mentioned at the end of this syllabus) as advised by the concerned class teacher.		
Suggested Continuation Evaluation Methods: Assignment/Practical/Viva Voce/TestQuiz (MCQ)/Seminar/Presentation/Research orientation of students. Overall performance of throughout the Semester (includes Attendance, Behaviour,Disciplin and Participation in different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, http://vidyamitra.inflibnet.ac.in		

CONSOLIDATED SUGGESTED READINGS FOR ALL SEMESTERS:

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

Vasant, Sangeet Visharad, Publisher : Sangeet Karyalaya ,
Hathras

Suggested Readings for Research Methodology

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

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

