

# **NATIONAL EDUCATION POLICY-2020**

**Common Minimum Syllabus for all  
Uttarakhand State Universities and Colleges for  
First Three Years of Higher Education**

**PROPOSED STRUCTURE OF  
UG - HINDUSTANI MUSIC (VOCAL)  
SYLLABUS**

**2021**

## Curriculum Design Committee, Uttarakhand

Sr.No.	Name & Designation	
1.	Prof. N.K. Joshi Vice-Chancellor , Kumaun University Nainital	Chairman
2.	Prof. O.P.S. Negi Vice-Chancellor , Uttarakhand Open University	Member
3.	Prof. P. P. Dhyani Vice-Chancellor , Sri Dev Suman Uttarakhand University	Member
4.	Prof. N.S. Bhandari Vice-Chancellor, Soban Singh Jeena University Almora	Member
5.	Prof. Surekha Dangwal Vice-Chancellor, Doon University, Dehradun	Member
6.	Prof. M.S.M. Rawat Advisor, Rashtriya Uchchar Shiksha Abhiyan, Uttarakhand	Member
7.	Prof. K. D. Purohit Advisor, Rashtriya Uchchar Shiksha Abhiyan, Uttarakhand	Member

### Syllabus checked and modified by:

S.N.	Name	Designation	Department	Affiliation
01	Dr. Vandana Joshi	Head	Music	S.S.J University Almora Uttarakhand
02	Dr. Ravi Joshi	Head	Music	Kumaun University Nainital Uttarakhand
03	Dr. Sabiha Naaz (Online)	Assistant Professor	Music	S.S.J University Almora Uttarakhand
04	Dr. Shikha Mangain	Assistant Professor	Music	Sri Dev Suman University Uttarakhand
05	Dr. Gagandeep Hothi	Assistant Professor	Music	Kumaun University Nainital Uttarakhand
06	Dr. Ashok Kumar	Assistant Professor	Music	Kumaun University Nainital Uttarakhand

**List of all Papers in Six Semester  
Semester-wise Titles of the Papers in Hindustani  
Music (Vocal)**

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
<b><i>Certificate Course in Hindustani Music (Vocal)</i></b>					
FIRST YEAR	I	MUV101T	Introduction to Indian Music	Theory	02
		MUV102P	Critical study of Ragas and Taals	Practical	04
	II	MUV201T	History of Indian Music	Theory	02
		MUV202P	Critical study of Ragas and Taals	Practical	04
<b><i>Diploma in Hindustani Music (Vocal)</i></b>					
SECOND YEAR	III	MUV301T	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	02
		MUV302P	Critical study of Ragas and Taals	Practical	04
	IV	MUV401T	Notation System, Scales and Time Signature	Theory	02
		MUV402P	Critical study of Ragas and Taals	Practical	04
<b><i>Bachelor of Hindustani Music (Vocal)</i></b>					
THIRD YEAR	V	MUV501T	Study of Western Music and various other styles of Indian Music	Theory	04
		MUV502P	Critical Study of Ragas and Taals	Practical	04
		MUV503P	Stage Performance of prescribed Ragas and Taals.	Practical	02
		MUV504R	Project Report -1	Project	03
	VI	MUV601T	Study of Gharana, Carnatic Music and Folk Music of Uttarakhand	Theory	04
		MUV602P	Critical Study of Ragas and Taals	Practical	04
		MUV603P	Stage Performance of prescribed Ragas and Taals.	Practical	02
		MUV604R	Project Report -2	Project	03

**Subject prerequisites:**

This course is **OPEN FOR ALL**

It is not compulsory for the students to have studied Music in class 12<sup>th</sup>

**COURSE INTRODUCTION**

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

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

The Kumaun region of Uttarakhand is known for its rich folk music. The course also provides an introduction of rich Kumauni folk music that also includes Kumauni Mahila, Baithaki and Khadi Holi traditions. Graduation in Hindustani Vocal Music degree will be helpful in leading an artistic as well as a professional life.

<b>Program outcomes (POs):</b>	
<b>PO 1</b>	This course provides the basic ideas and concepts of Hindustani Music (Vocal). Through this program students will get knowledge about Indian Classical music.
<b>PO2</b>	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
<b>PO 3</b>	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 distinguished artists and scholars of Indian Music.
<b>PO 4</b>	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.
<b>PO 5</b>	Students will be motivated to contribute towards Nation building by making them aware of the Indian music and culture.
<b>PO 6</b>	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 / Certificate course in Hindustani Music (Vocal)*

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

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

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

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

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

<b>Program specific outcomes (PSOs):</b> <b><i>UG III Year / Bachelor of Hindustani Music (Vocal)</i></b>	
<b>PSO 1</b>	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.
<b>PSO2</b>	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 acclaime d 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, Kumauni traditional Mahila Purush and Baithaki Holi geet.
<b>PSO3</b>	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.
<b>PSO4</b>	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies that makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raaganga of Indian classical music are one of the affluent and well designed classifications which enable a student to understand That, Raga and Raganga with ease. The main focus of this course isgaining the knowledge about the Gharana tradition of Indian Music, Carnatic Music and Folk Music of Uttarakhand.
<b>PSO5</b>	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By s tudying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music.
<b>PSO6</b>	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.

**Year wise Structure of Hindustani Music Vocal (CORE / ELECTIVE COURSES & PROJECTS)**

**Subject: Hindustani Music (Vocal)**

Course/ Entry –Exit Levels	Year	Sem .	Paper 1	Credit/hrs	Paper 2	Credit/hrs	Paper 3	Credits/hrs	Research Project	Credit/hrs	Total credits/hrs
<b>Certificate Course In [Hindustani Music Vocal]</b>	<b>I</b>	I	Introduction to Indian Music	2/4	Critical study of Ragas and Taals	4/8	--	--	--		6/12
		II	History of Indian Music	2/4	Critical study of Ragas and Taals	4/8	--	--	--		6/12
<b>Diploma in [Hindustani Music Vocal]</b>	<b>II</b>	III	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	2/4	Critical study of Ragas and Taals	4/8	--	--	--		6/12
		IV	Notation System, Scales and Time Signature	2/4	Critical Study of Ragas and Taals	4/8	-	--	--		6/12
<b>Bachelor of Hindustani Music Vocal</b>	<b>III</b>	V	Study of Western Music and various other styles of Indian Music	4/8	Critical Study of Ragas and Taals	4/8	Stage Performance of prescribed Ragas and Taals	2/4	Research Project -1	3/6	13/26
		VI	Study of Gharana, Carnatic Music and Folk Music of Uttarakhand	4/8	Critical Study of Ragas and Taals	4/8	Stage Performance of prescribed Ragas and Taals	2/4	Research Project-2	3/6	13/26
<b>Comments</b>											

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

**Detailed Syllabus  
National Education Policy -2021**

**Subject – Performing Arts – Hindustani Music (Vocal)**

**Department of Music**

**D.S.B Campus**

**Kumaun University**

**Nainital – 263002**

**Uttarakhand**

**For all Theory Courses**

**Suggestive Continuous Evaluation Methods:**

<b>Internal assessment</b>	<b>Marks</b>
Seminar / Assignment on any topic of the Particular Course	<b>10</b>
Test with Long ; Short and (or) Multiple Choice Questions	<b>10</b>
Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities )	<b>05</b>
<b>Total</b>	<b>25</b>

**For all Practical Courses**

**Suggestive Continuous Evaluation Methods:**

<b>Internal assessment</b>	<b>Marks</b>
Practical	<b>10</b>
Viva – Voce	<b>10</b>
Whole knowledge of the Instrument “Tanpura” along with tuning & proper co-ordination of tanpura with Swara	<b>05</b>
<b>Total</b>	<b>25</b>

**Note: All Six Semester Courses T/P/R – Open for all**

**Syllabus proposed by**

**Dr. Ravi Joshi**

**Head & Convener Department Of Music**

**D.S.B Campus**

**Kumaun University**

**Nainital**

**Uttarakhand – 263002**



### Semester- wise Titles of the Papers in Bachelor of Arts – Music

Year	Sem.	Course Code	Paper Title	Theory/Practical	Credits
1	I	MUV101T	Introduction to Indian Music	Theory	02
		MUV102P	Critical study of Ragas and Taals	Practical	04
	II	MUV201T	History of Indian Music	Theory	02
		MUV202P	Critical study of Ragas and Taals	Practical	04
2	III	MUV301T	Contribution of Ancient, Medieval and Modern Scholars to Indian Music	Theory	02
		MUV302P	Critical study of Ragas and Taals	Practical	04
	IV	MUV401T	Notation System, Scales and Time Signature	Theory	02
		MUV402P	Critical study of Ragas and Taals	Practical	04
3	V	MUV501T	Study of Western Music and various other styles of Indian Music	Theory	04
		MUV502P	Critical Study of Ragas and Taals	Practical	04
		MUV503P	Stage Performance of Prescribed Ragas and Taals.	Practical	02
		MUV504R	Project Report -1	Project	03
	VI	MUV601T	Study of Gharana, Carnatic Music and Folk Music of Uttarakhand	Theory	04
		MUV602P	Critical Study of Ragas and Taals	Practical	04
		MUV603P	Stage Performance of prescribed Ragas and Taals.	Practical	02
		MUV604R	Project Report -2	Project	03

**B.A. in Hindustani Music (Vocal) Program Outcomes (POs):**

1. This course provides the basic ideas and concepts of Hindustani Music (Vocal).
2. Through this program students will get knowledge about Indian Classical music. The course intends to orient the learner with the approaches to the discipline of Music Vocal.
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's and scholars of Indian Music.
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. Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture.
5. 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.

**B.A First Year: Certificate in Hindustani Music (Vocal)**  
**Program Specific Outcomes (PSOs):**

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.

<b>Year</b>	<b>Sem.</b>	<b>Course Code</b>	<b>Paper Title</b>	<b>Credits</b>	<b>Total No. of Lecture</b>
1	I	MUV101T	Introduction to Indian Music	2	30
	I	MUV102P	Critical study of Ragas and Taals	4	60
	II	MUV201T	History of Indian Music	2	30
	II	MUV202T	Critical study of Ragas and Taals	4	60

<b>Programme/Class:</b> <b>Certificate / B.A</b>	<b>Year : First</b>	<b>Semester : First</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV101T</b>	<b>Course Title: Introduction to Indian Music</b>	
<b>Course Outcomes:</b> 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 layakarīs. On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music.		
Credits : 02		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Total No.of Lectures- (02 hours lecture) 02/week		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lab Lectures</b>
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.	09
II	Brief knowledge of the concept of Raga, Gram, Moorchna, Definition of Swar and Shruti, Relationship between Swar and Shruti.	07
III	Writing of Taals in notation with Dugun Layakari and notations of Bandish from the Ragas from the prescribed syllabus.	07
IV	Comparative study of Ragas and Talas of from the prescribed syllabus, Identification of Ragas by given Swar Samooh.	07
<b>Suggested Readings:</b> <ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihāsik Vishleṣhan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleṣhan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> </ol>		

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 SadanPrakashan, 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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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

This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25 Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

**Course prerequisites:** To study this course, a student must have had the.....subject in class/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

<b>Programme/Class:</b> <b>Certificate / B.A</b>	<b>Year : First</b>	<b>Semester : First</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV102P</b>	Course Title: <b>Critical Study of Ragas and Taals</b>	
<b>Course Outcomes:</b> 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 Sargangeet which are the foundational compositions to learn for a beginner student.		
Credits : 04	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 04/week		
Unit	Topics	No. of Lab Lectures
I	Critical study of Ragas given below: Detail- (A) Yaman, (B) Bhairav	09
II	Brief study of Ragas given below: Non Detail- (A) Bhoopali (B) Durga	06
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Teen Taal (B) Keharva	05
IV	Students should able to perform a Bhajan or Geet of their choice	08
V	Students should able to perform 05 Alankars of their choice from above mentioned Ragas.	05
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	09
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	09
Suggested Readings:		
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasisik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> </ol>		

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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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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

This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25 Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

**<http://heecontent.upsdc.gov.in>**

Further Suggestions:

<b>Programme/Class: Certificate / B.A</b>	<b>Year : First</b>	<b>Semester :Second</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV201T</b>	<b>Course Title: The History of Indian Music</b>	
<b>Course Outcomes:</b>		
The focus of this course is that the student will have acquainted with rich cultural heritage of Indian music. This course will help the students to know the rich history of Indian music from the Vedic, Ramayana and Mahabharata period. They will be able to understand the concept of the shruti and swars as mentioned by ancient to modern period music scholars. Comparative study of Ragas will enhance student's practical as well as theoretical knowledge. Learning the Pt. Bhatkhande and Pt. Vishnu Digambar notation system will enhance the ability to read and write the notations of Hindustani classical vocal music and writing of taals with various layakarīs.		
Credits : 02	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 02/week		
Unit	Topics	No. of Lab Lectures
I	Study of Ancient Music- Vedic, Ramayana, Mahabharata.	09
II	Brief knowledge about Medieval and Modern History of Indian music.	07
III	Comperative study of Ragas and identification of Raagas by given Swar Samooh.	07
IV	Writing notation of Bandish from the Ragas of prescribed syllabus and Taals with Dugun and Chaugun Layakari.	07
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasiKVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> <li>8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>9. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>10. Srivastava, Prof. Haris Chandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet SadanPrakashan, Allahabad.</li> <li>11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan,Allahabad.</li> <li>12. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>13. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> </ol>		



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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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

This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25Marks)** Assignment / Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the.....subject in class/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

<b>Programme/Class:</b> <b>Certificate / B.A</b>	<b>Year : First</b>	<b>Semester :Second</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV202P</b>	<b>Course Title: Critical Study of Ragas and Taals</b>	
<b>Course Outcomes:</b> Students will learn the practical fundamentals of Raga Music in terms of Aaroh, Avroh, Pakad and Raga-Vachak Swar-Samudaaya. The students will become well versed with the older forms like Dhrupad and Dhamar Gayan by which students will enhance their ability to sing layakaaris with different Laya Samuh or Bol-baant. Through this learning process student can strengthen their rhythm aspect which is a basic need in any form of music. Apart from traditional Indian classical Music they will also be able to perform some light compositional forms which will enhance their singing skill and voice culture.		
Credits : 04	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 04/week		
<b>Unit</b>	<b>Topics</b>	<b>No. of Lab Lectures</b>
I	Critical study of Raagas given below: Detail- (A) Bhimpalasi (B) Bihag	09
II	Brief study of the following Raagas, given below: Non Detail- (A) Kafi (B) Alhaiya Bilawal	06
III	Ability to demonstrate Taals on hand given below with their Theka and Dugun: (A) Chaar Taal (B) Ek Taal	05
IV	Students should be able to perform a Bhajan or Geet of their choice.	08
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	05
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	09
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in anyone of the above mentioned Raagas.	09
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> </ol>		

7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi GranthaAcademy, 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 SadanPrakashan, 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.
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15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25 Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

## **B.A. Second Year : Diploma in Music Vocal**

**Programme Specific Outcomes (PSOs) :**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. Student 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 well as a performer.

<b>Year</b>	<b>Semesrer</b>	<b>Course Code</b>	<b>Paper Title</b>	<b>Credits</b>	<b>Total No. of Lecture</b>
<b>2</b>	<b>III</b>	MUV301T	Contribution of Ancient, Medieval & Modern Scholars to Indian Music	2	<b>30</b>
		MUV302P	Critical Study of Ragas and Taals	4	<b>60</b>
	<b>IV</b>	MUV401T	Notation System, Scales and Time Signature	2	<b>30</b>
		MUV402P	Critical Study of Ragas and Taals	4	<b>60</b>

<b>Programme/Class:</b> <b>Diploma / B.A</b>	<b>Year : Second</b>	<b>Semester :Third</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV301T</b>	<b>Course Title: Contribution of Ancient Medieval &amp; Modern Scholars to Indian Music</b>	
<b>Course Outcomes:</b> 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 <sup>th</sup> century. Study of these very ancient works on Indian Music, allows student to know the rich ancient tradition and musical experiments by various great scholars till modern period. Notation systems of Indian classical music are one of the affluent and well designed systems which enable a student to read and write a musical composition with ease. This course offers the learning of Notation system of both Tala and Raga Bandishes.		
Credits : 02		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Total No.of Lectures- (02 hours lecture) 02/week		
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.	09
II	Contribution of Modern Scholars as Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Dimbar Paluskar, Pt Omkar Nath Thakur, Acharya Brihaspati,	07
III	Writing of Taals in Notation with different Layakaries like Dugun and Chaugun. Notation of Bandish from the Raagas prescribed from the syllabus.	07
IV	Identification of Raagas by given SwarSamoooh and comparative study of Raagas and Taals from the prescribed syllabus.	07
Suggested Readings:		
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> <li>8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya,</li> </ol>		

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 SadanPrakashan, 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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok “Yaman” **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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

This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25 Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.  
<http://heecontent.upsdc.gov.in>

Further Suggestions:

<b>Programme/Class:</b> <b>Diploma / B.A</b>	<b>Year : Second</b>	<b>Semester :Third</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV302P</b>	<b>Course Title: Critical Study of Ragas and Taals</b>	
<b>Course outcomes:</b> As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed from the syllabus. These ragas and talas are already acclaimed by various musicians from classical, folk and film, music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal or Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, Live musical events or large gatherings.		
Credits : 04	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 04/week		
Unit	Topics	No. of Lab Lectures
I	Critical study of ragas given bellow- Detail- (A) Malkauns (B) Jaunpuri	09
II	Brief study of ragas given bellow- Non detail- (A) Bhairavi (B) Des	06
III	Ability to demonstrate Taals given bellow on hand with Dugun, Chaugun Laykari. (A) Jhaptaal (B) Dadara	05
IV	Students should able to perform a Bhajan, Ghazal or Geet of their choice.	08
V	Knowledge of Tarana in anyone of the above mentioned Ragas.	05
VI	Demonstration of Dhrupad with Dugun Laykaari in anyone of the above mentioned Ragaas.	09
VII	Intensive study of one detail Raag as choice Raag covering Vilambit and Drut Khyal.	09
VIII	Knowledge of Lakshan Geet and Sargam Geet in anyone of the above mentioned Raagas.	09
Suggested Readings: <ol style="list-style-type: none"> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh ShastriyaSidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi</li> </ol>		

- GranthaAcademy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
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  16. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
  17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
  18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
  19. Kumar Ashok “Yaman” **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
  20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students .

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:



<b>Programme/Class: Diploma / B.A</b>	<b>Year : Second</b>	<b>Semester: Fourth</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV401T</b>	<b>Course Title: Notation System, Scales and time Signature</b>	
<b>Course Outcomes:</b>		
<p>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.</p> <p>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.</p>		
Credits : 02	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 02/week		
Unit	Topics	No. of Lab Lectures
I	Brief study of notation system: Pt.Bhatkhande and Pt.Vishnu Digambar notation system.	09
II	Brief study of Western Notation and Harmony, Melody.	07
III	Comparative study of raags and taals and identification of ragas by given Swar Samooh.	07
IV	Notation of bandish from the ragas of course, Writing of taals with Dugun, Tigun and Chaugun layakari.	07
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. S Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasiK Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> <li>8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>9. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>10. Srivastava, Prof. Haris Chandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet SadanPrakashan, Allahabad.</li> <li>11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan,Allahabad.</li> <li>12. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>13. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> </ol>		

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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
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This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the.....subject in class/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

<b>Programme/Class:</b> <b>Diploma / B.A</b>	<b>Year : Second</b>	<b>Semester: Fourth</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV402P</b>	<b>Course Title: Critical Study of Ragas and Taals</b>	
<b>Course Outcomes:</b>		
As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Classical folk, and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skilfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal, Tarana and Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, live musical events or musical gatherings.		
Credits : 04	Core Compulsory	
Max. Marks 100 (75+25)	Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 04/week		
Unit	Topics	No. of Lab Lectures
I	Critical study of Ragas given below: Detail- (A) Jaijaiwanti (B) Kedar	09
II	Brief study of the following Raagas: Non Detail- (A) Khamaj (B) Hameer	06
III	Ability to demonstrate Taals given below onhand with their Theka and Dugun, Tigun and Cahugun: (A) Roopak (B) Dhamar.	05
IV	Students should able to perform Bhajan or Ghazal of their choice.	08
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.	09
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khayal with Alap and Taan.	09
VIII	Ability to perform Tarana from the prescribed ragas.	09
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi</li> </ol>		

- GranthaAcademy, 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 SadanPrakashan, 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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
  17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
  18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
  19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
  20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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

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

This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(2Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

<http://heecontent.upsdc.gov.in>

Further Suggestions:

**B.A. Third Year: Bachelor Degree in Music-Vocal**  
**Programme specific outcomes (PSO's):**

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

1. Learn about the western music and styles of Vocal music.
2. Built knowledge about various Gharanas of classical music. South Indian music.
3. Students will be able to get acquainted with various new Ragas, Taals and styles. They will be able to perform classical music as well as semi-classical, Light and Folk music.
4. May have capabilities to start earning by enhancing their skills in the field of performer, composer and music critic and as music teacher in Government and non-government sector.

Year	Sem.	Course Code	Paper Title	Credits	Total No. of Lecture
3	V	MUV501T	Study of western music and various other styles of Indian music	4	60
3	V	MUV502P	Critical study of Ragas and Taals	4	60
3	V	MUV503P	Stage Performance of prescribed Ragas and Taals	2	30
3	V	MUV504R	Project report -1	3	45
3	VI	MUV601T	Study of Gharana, Carnatic music and Folk music of Uttarakhand.	4	60
3	VI	MUV602P	Critical study of Ragas and Taals	4	60
3	VI	MUV603P	Stage Performance of prescribed Ragas and Taals	2	30
3	VI	MUV604R	Project Report- 2	3	45

<b>Programme/Class:</b> <b>Bachelor Degree / B.A</b>	<b>Year : Third</b>	<b>Semester : Fifth</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV501T</b>	<b>Course Title: The study of Western Music and Various other styles of Indian Music</b>	
<b>Course Outcomes:</b> This course deals with the science of western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Khayal Dhrupad, Dhamar, Thumri, Tappa, Dadara, Hori Tarana, Chaturang, Trivat etc. The students will also come to know about various obsolete Musical art forms like Ashtpadi, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this course is to give introductory knowledge of some famous musical art forms present in different region in India.		
Credits : 04		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Total No.of Lectures- (02 hours lecture) 04/week		
Unit	Topics	No. of Lab Lectures
I	Study of consonance and dissonance, Rest, Echo, Reberveration, Microtone and Overtone	06
II	Western musical Scale and Chords	08
III	Brief study of classical music styles like Khayal Dhrupad, Dhamar, Tappa, Tarana, Chaturang, Trivat etc.	08
IV	Brief study of Semi-classical music styles like Thumri, Dadara, Hori Ashtpadi Ghazal, Natya Sangeet, Qawwali.	08
V	Ability to write an essay on: (A) Impact of Technology on music (B) Music and Employment (C) Relation between folk and classical music (D) Importance of Gharanas in Hindustani Music	08
VI	Writing of Taals in notation with different Layakaries like Dugun, Tigun and Chaugun.	08
VII	Notation of Bandish from the Ragas from the prescribed syllabus. Identification of Ragas by given Swar Samooh.	06
VIII	Comparative study of Ragas and Taals from the prescribed syllabus.	08
<b>Suggested Readings:</b> 1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b> , Publisher: Anubhav Prakashan, Prayagraj. 2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b> , Publisher: Anubhav Prakashan, Prayagraj. 3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b> , Publisher: ABS Publishers, Jalandhar. 4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b> , Publisher: Kanishka Publishers and Distributors, New Delhi. 5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b> , Publisher: Kanishka Publishers and Distributors, NewDelhi		

6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi GranthaAcademy, 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 SadanPrakashan, 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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25 Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

<b>Programme/Class:</b> <b>Bachelor Degree / B.A</b>	<b>Year : Third</b>	<b>Semester :Fifth</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV502P</b>	<b>Course Title: Critical Study of Ragas and Taals</b>	
<b>Course Outcomes:</b>		
<p>In this course student will be able to learn the critical aspects of Ragas and Tala s prescribed in the syllabus along with the Mahila and Purush khadi and Baithaki Holi geet of the Kumaun region of Uttarakhand. Ragas and talas that are prescribed in this course are already acclaimed by various musicians of classical folk and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal, Tarana or Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, Live musical events or musical gatherings. This section focus on Practical knowledge of Trivat, Chaturang, and traditional Kumauni mahila and purush holigeet.</p>		
Credits : 04		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Total No.of Lectures- (02 hours lecture) 04/week		
Unit	Topics	No. of Lab Lectures
I	Critical study of Ragas given below: Detail- (A) Bageshree (B) Chhayanat	09
II	Brief study of the following Raagas: Non Detail- (A) Bahar (B) Gaud Sarang	06
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Aadachautaal (B) Tilwada	05
IV	Students should able to perform Hori or Dadara of their choice.	08
V	Knowledge of Trivat or Chaturang	05
VI	Demonstration of one Dhrupad with Dugun, Tigun and Chaugun Layakari out of the above mentioned Raagas.	09
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drutl Khyal with Alap and Taan.	09
VIII	Ability to perform Kumauni traditional Mahila and Purush Baithakil and Khadi Holigeet of their choice.	09
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth,</li> </ol>		



New Delhi.

7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi GranthaAcademy, 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 SadanPrakashan, 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 Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok “Yaman” **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

**<http://heecontent.upsdc.gov.in>**

Further Suggestions:

<b>Programme/Class:</b> <b>Bachelor Degree / B.A</b>		<b>Year : Third</b>	<b>Semester: Fifth</b>
Subject : Hindustani Music (Vocal)			
<b>CourseCode: MUV503P</b>		<b>Course Title: Stage Performance of prescribed Ragas and Taalas</b>	
<b>Course Outcomes:</b> 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.			
Credits : 02		Core Compulsory	
Max. Marks 100 (75+25)		Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 02/week			
Unit	Topics	No. of Lab Lectures	
I	Performance of any detail raag of choice	10	
II	Performance of Semi Classical Music or Light Music	10	
III	Comparative discussion of Raagas in prescribed syllabus	08	
IV	Knowledge of prescribed Taal with layakari	02	
<p>Suggested Readings:</p> <ol style="list-style-type: none"> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, NewDelhi</li> <li>Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> <li>Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>Srivastava, Prof. Haris Chandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet SadanPrakashan, Allahabad.</li> <li>Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan,Allahabad.</li> <li>Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan,Prayagraj.</li> <li>Tomar, Awadhesh Pratap, <b>Sangeet Shashtr Surasari</b> Publisher: Raagi Publication, Sagar (M.P.)</li> </ol>			

16. Banerjee, Dr. Geeta, **Raag Shaastra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok “Yaman” **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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This Course can be opted as an elective by the students of following subjects: **Open for all**

**Suggested Continuous Evaluation Methods:(25 Marks)**Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.  
Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have hadthe.....subject inclass/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

## Project

<b>Programme/Class:</b> <b>Bachelor Degree /</b> <b>BA</b>	<b>Year: Third</b>	<b>Semester: Fifth</b>
Subject: Music-Vocal		
<b>Course Code MUV504R</b>	Course Title: Project Report -1	
Credit: 3	Core compulsory	
Max. marks: 100 (75 Research Work +25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): 3/week		
<b>Course outcome:</b> This section will impart knowledge to the students in the context of culturally famous local folk music, so that they can get information and essence of individuality about the cultural heritage of Indian music around them.		
Unit	Title	No. of Lecture
1.	Nearby survey to explore the folk music of local cultural places and submit a project report.	45
<b>Suggested Continuous Evaluation Methods:</b> It will be evaluated by two examiners (one internal and one external) and viva-voce		

<b>Programme/Class:</b> <b>Bachelor Degree / B.A</b>	<b>Year : Third</b>	<b>Semester</b> <b>:Sixth</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV601T</b>	<b>Course Title: Study of Gharana Carnatic Music, Folk Music of Uttarakhand</b>	
<p>Course Outcomes:</p> <p>The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of That and Raagang of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaata, Raga and Ragang with ease.</p> <p>The main focus of this course is gaining the knowledge about the Gharana tradition of Indian Music, Carnatic Music and Folk Music of Uttarakhand.</p>		
Credits : 04		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Total No.of Lectures- (02 hours lecture) 04/week		
Unit	Topics	No. of Lab Lectures
I	Definition of Gharana, Brief study of main Gharana of Hindustani Vocal Music like Gwalior, Agra, Kirana, Patiyala, Jaipur, Indore etc and Brief study of Banies and Gharana of Dhrupad and Dhamar	08
II	Study of Carnatic music and Difference between Hindustani and Carnatic Swar. Brief study of the folk music of Uttarakhand with special reference to various Folk Songs, Folk Instruments, and Folk Dance forms.	08
III	Brief study of classification of Ragas (Raag Vargikaran) and Study of Thaata-Raag classification with their importance.	06
IV	Life scetch of following eminent Vocalists: Abdul Karim Khan Pt. Mallikarjun Mansoor, Pt. Bhimsen Joshi, Pt. Kumar Gandharva Pt. Jasraj, Vidushi KishoriAmonkar, Vidushi GirijaDevi, Pt. Siyaram Tiwari, Pt. Ram Cahtur Mallick,	06
V	Ability to write an essay on: (A) Importance of Swar, Taal in music (B) Importance of Music in Human life. (C) Contribution of doordarshan and akashavani in promoting Indian classical music. (D) Contribution of women in Indian classical music.	08
VI	Writing of Dhrupad and Dhamaar from your prescribed syllabus in notation and writing Taals with different Layakaries like Dugun, Tigun, and Chaugun.	08
VII	Notation of Bandish from the Ragas from prescribed Syllabus. Identification of Raagas by given Swar Samooh.	08

Suggested Readings:

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihasisik Visleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
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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.
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15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
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19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hatras

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**Suggested Continuous Evaluation Methods:(25 Marks)** Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

Course prerequisites: To study this course, a student must have had the.....subject in class/12<sup>th</sup>/certificate/diploma. **Open for all**

Suggested equivalent online courses: SWAYAM, MOOCS.

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Further Suggestions:

<b>Programme/Class:</b> <b>Bachelor Degree / B.A</b>		<b>Year : Third</b>	<b>Semester :Sixth</b>
Subject : Hindustani Music (Vocal)			
<b>Course Code: MUV602P</b>		<b>Course Title: Critical Study of Ragas and Taals</b>	
<b>Course Outcomes:</b> As this is a practical course, in this course student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus. These ragas and talas are already acclaimed by various musicians of Classical folk, and film music etc. Students will be able to learn and recognise various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover, students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. This section focus on Practical knowledge of Trivat, Chaturang, and various types of Kumauni folk songs.			
Credits : 04		Core Compulsory	
Max. Marks 100 (75+25)		Min. Passing Marks : 33	
Total No.of Lectures- (02 hours lecture) 04/week			
Unit	Topics	No. of Lab Lectures	
I	Critical study of Raagas given below: Detail- (A) Todi (B) Miya Malhaar	09	
II	Brief study of the following Raagas: Non Detail- (A) Multani (B) Kamod	06	
III	Ability to demonstrate Taals given below onhand with their Theka, Dugun, Tigun and Cahugun: (A) Punjabi (B) Jat Taal	05	
IV	Students should able to perform Hori or Dadara of their choice	08	
V	Knowledge of Trivat or Chaturang.	05	
VI	Demonstration of Dhrupad or Dhamar with Dugun, Tigun and ChaugunLayakari out of the above mentioned Ragas.	09	
VII	Intensive study of any one detail Raaga as choice Raaga covering Vilambit and Drut Khyal with Alap and Taan.	09	
VIII	Ability to perform any one of the following Kumauni folk songse.g.Nyoli, Chanchari, Chapeli, Jagar, Bair, Bhagnaul, Jhodageet, Shakunankhar(Mangal geet) of their choice.	09	
<b>Suggested Readings:</b>			
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka EtihasisikVisleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka VigyanikVishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> </ol>			

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Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities)

**Course prerequisites:** To study this course, a student must have had the.....subject in class/12<sup>th</sup>/certificate/diploma. **Open for all**

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Further Suggestions:



<b>Programme/Class:</b> <b>Bachelor Degree / B.A</b>	<b>Year : Third</b>	<b>Semester : Sixth</b>
Subject : Hindustani Music (Vocal)		
<b>Course Code: MUV603P</b>	Course Title: The Stage Performance of prescribed Ragas and Taals	
<b>Course Outcomes:</b>		
<p>Stage performance is an opportunity for a student through which a student receive an overall development of his/her talent. In this course, a student is uplifted to a level where 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.</p> <p>This course provides practice on the theoretical and analytical study of Ragas and Taals. Student will also get an opportunity to perform Semi classical or Light musical compositions which will help them to enhance their musical skills.</p>		
Credits : 02		Core Compulsory
Max. Marks 100 (75+25)		Min. Passing Marks : 33
Total No.of Lectures- (02 hours lecture) 02/week		
Unit	Topics	No. of Lab Lectures
I	Performance of any deatail raag of choice	10
II	Performance of Semi Classical Music or Light Music	10
III	Comparative discussion of Raagas in prescribed syllabus	08
IV	Knowledge of prescribed Taal with layakari	02
<b>Suggested Readings:</b>		
<ol style="list-style-type: none"> <li>1. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Etihasisik Visleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>2. Sharma, Dr. Swatantra Bala, <b>Bhartiya Sangeet ka Vigyanik Vishleshan</b>, Publisher: Anubhav Prakashan, Prayagraj.</li> <li>3. Bavra, Dr. Jogindra Singh, <b>Bhartiya Sangeet ki Utpatti Evam Vikas</b>, Publisher: ABS Publishers, Jalandhar.</li> <li>4. Chaudhary, Dr. Subash Rani, <b>Sangeet ke Pramukh Shastriya Sidhanth</b>, Publisher: Kanishka Publishers and Distributors, New Delhi.</li> <li>5. Kaur, Dr. Bhagwant, <b>Paramparagat Hindustani Saidhantik Sangeet</b>, Publisher: Kanishka Publishers and Distributors, New Delhi</li> <li>6. Mishra, Dr. Lalmani, <b>Bhartiya Sangeet Vadya</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>7. Pranjape, Dr. Sharachchandra Sridhar, <b>Sangeet Bodh</b>, Publisher: MP Hindi GranthaAcademy, Bhopal.</li> <li>8. Sharma, Bhagvad Sharan, <b>Bhartiya Sangeet ka Itihas</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>9. Singh, Prof. Lalit Kishore, <b>Dhvani aur Sangeet</b>, Publisher: Bhartiya Gyanpeeth, New Delhi.</li> <li>10. Srivastava, Prof. Haris Chandra, <b>Raag Parichay vol. 1 &amp; 2</b>, Publisher: Sangeet SadanPrakashan, Allahabad.</li> <li>11. Srivastava, Prof. Harischandra, <b>Raag Parichay vol. 3 &amp; 4</b>, Publisher: Sangeet Sadan, Allahabad.</li> <li>12. Taak, Dr. Tez Singh, <b>Sangeet Jigyasa aur Samadhan</b>, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.</li> <li>13. Vasant, <b>Sangeet Visharad</b>, Publisher: Sangeet Karyalaya, Hathras.</li> <li>14. Mishra, Dr. Jyoti, <b>Alankar lay Kriya samuchchaya</b> Publisher: Anubhav Prakashan, Prayagraj.</li> </ol>		

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Further Suggestions:

## Project

<b>Programme/Class:</b> <b>Bachelor Degree/ B.A.</b>	<b>Year: Third</b>	<b>Semester: Sixth</b>
Subject: Music-Vocal		
<b>Course Code: MUV604R</b>	<b>Course Title: Project Report – 2</b>	
Credit: 3	Core compulsory	
Max. marks: 100 (75 Research Work +25 Viva)	Min. passing marks 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): 03/week		
<b>Course outcome:</b> The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies. The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation.		
Unit	Title	No. of Lecture
1.	<b>Therapeutic properties of Music &amp; Assignment / Paper Writing on any topic based on the syllabus</b>	45
<b>Suggested Continuous Evaluation Methods:</b> The Project will be evaluated by two examiners (one internal and one external) and vivavoce.		

