

MA First semester -Vocal

Course Title	Credit	Paper Type	Title of The Paper
Core 1	5 credits	Theory	-Analytical study of raga
Core 2	5 credits	Practical -	Practical aspect of vocal & instrumental music
Core 3	5 credits	Theory -	Fundamentals of music and biographies
Core 4	5 credits	Practical	Practical aspects of music
Elective 1	4 credits 2+2 credits (theory + practical)	Theory -	Fundamentals of Harmonium(T)
		Practical -	Fundamentals of harmonium (P)

**Semester M.A. I Semester
DSC 1 - Vocal /Sitar - Credit-5**

Paper Type- Theory

Title of the Paper- Analytical study of raga

This course aims to understand the analytical approach of Raga in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Course Raga- Ahir Bhairav, Rageshri, Devgiribilawal

Unit-1 Theory-

- Vedic Music: Sama and Stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha & Saptavidha sama, Vedic instruments.
- Raagon ka samay Siddhant, Development of Raga Classification system and study of the following Ragang in the modern context :- **Bhairav Kalyan Bilawal, Kafi.**

Unit-2- Theory-

- Theoretical knowledge of prescribed Ragas.
- Notation of compositions in prescribed Ragas

Unit-3-Theory

- Musical Terms :- Sangeet, Nada, Shruti, Swara, Saptak, Thata, Raga, Alankar, Tana, Gamak, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Parmel praveshak Raga, Sandhi prakash Raga, Sargam geet, Lakshan geet, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Harmony-Melody

Unit-4- Theory-

- An essay of about 500 words on a given topic related to music.
- Detail Study of prescribed Ragas.

Unit 5 -Theory-

- Notation and knowledge of talas: Teental, ektal, chautal, Dhamar, Kaharwa, Dadra, Tilwaratal.
- Notation of different laykaries- Aad , kuwad and biyad

Note:- Revision of the previous course is compulsory.

Books Recommended

- Hindustani sangeet mein ragon Key Utpatti Evam Vikas- Dr Sunanda Pathak
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant
- Raag Lakshan Parampara evam Lakshan Geet – Dr. Vijyendra Gautam
- The Origin of Raga – S bandopadhyay

MA -I Semester
DSC 2 - Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper- Practical aspects of vocal & instrumental music

This course aims to understand the Practical usefulness of vocal & instrumental Music. For this Literary Review will enable students to apply analytical approaches to the reading in multiple genres in music. .

Course Basic Raga- Ahir Bhairav, Rageshri, Devgiribilawal

Unit-1 -Stage Performance-

- Student will choose one basic raga for stage performance.
- Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumenta

Unit-2- viva - voce

- Ability to recite the Thekas of Chautala Dhamar, Roopak, Teentaal
- Detail Knowledge of basic Raga

Unit-3-semiclassical

- Student Should able to Perform Dadra , thumri .

Unit-4-Folk

Student should able to perform Sanskar geet , Chaiti

Unit 5- Instrumental

- Able to play 5 basic alankars on harmonium

Note:- Revision of the previous course is compulsory.

Books Recommended

- Asthetic of Indian music-Dr.Madhur lata Bhatnagar
- Bhartiya Sangit Shastral-Pt. K. Vashudev Shastri
- Sangitbodh- Dr. S.C. Paranjpe
- A Rasa reader-Sheldon pollock
- Natya Shastra-Bharat
- Sangita Ratnakara-Sharang Dev

MA Semester-I
DSC 3 - Vocal /Sitar - Credit-5

Paper Type- Theory

Title of the Paper- fundamentals of music and Biographies

This course aims to understand the fundamentals of music and Biographies. For this literary Review will enable students to apply theoretical approaches to the reading in multiple genres in music.

Course Raga- Yaman, Bhairav, Multani, Basant

Unit-1 Theory- Life Skech of Musicians

- Pt. Vishnunarayan Bhatkhande, Pt. Vishnudigambar Palushkar, Pt. Ramashray Jha, Pt. Omkarnath Thakur, Acharya Brashpati, Sadarang-Adarang, AmirKhusro

Unit-2- Theory-

- An essay of about 500 words on a given topic related to music.
- Detail Study of prescribed Ragas.

Unit-3 Theory-

- Musical Terms :-Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Harmony-Melody Consonance, dissonance, Bar, Baritone, Chord, Chromatic, Clef,
- Detail Study of prescribed Ragas.

Unit-4- Theory-

- Theoretical knowledge of prescribed Ragas.
- Notation of compositions in prescribed Ragas

Unit -5 - Theory

- Knowledge of Grama, Moorchhana, Jati Gayan, Prabandha, Alapti
- Origin & Development of Ragas

Note:- Revision of the previous course is compulsory.

Books Recommended

- Aesthetic of Indian music-Dr. Madhur Lata Bhatnagar
- Bhartiya Sangit Shastri-Pt. K. Vashudev Shastri
- Sangitbodh- Dr. S.C. Paranjpe
- A Rasa reader-Sheldon Pollock
- Natya Shastra-Bharata

**Semester M.A. I Semester
DSC 4 - Vocal /Sitar - Credit-5**

Paper Type- Practical

Title of the Paper-Practical aspects of music

This course aims to understand the Practical aspects of music. For this literary Review will enable students to apply analytical approaches to the reading in multiple genres in music.

Course Raga- Multani ,Basant

Unit-1 -Stage Performance-

- Student will choose one basic raga for stage performance.
- Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumenta

Unit-2- viva - voce

- Ability to recite the Thekas of Chautala Dhamar, Roopak,Teentaal
- Detail Knowledge of basic Raga

Unit-3-semiclassical

- Student Should able to Perform Bhajan / gazal

Unit-4-Folk

Student should able to perform Bajuband / Chachari

Unit -5 - instrumental

- Ability to recite the Thekas of Chautala Dhamar, Roopak,Teentaal
- Basic knowledge of different laykaries

Note:- Revision of the previous course is compulsory.

Books Recommended

- Hindustani sangeet mein ragon Key Utpatti Evam Vikas- Dr Sunanda Pathak
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant
- Raag Lakshan Parampara evam Lakshan Geet – Dr. Vijyendra Gautam
- The Origin of Raga – S bandopadhyay

M.A.-Semester-1
Core Elective - DSE - Vocal /Sitar -
Paper Type- Theory Credit-2
Title of the Paper- Foundation of harmonium (T)

This course aims to understand the basic approach of Research in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music. the students prepared to write a synopsis based on literature review on an area of their aptitude .

Course Raga- Deshkar, Bhimpalsi, Hamsadhwani, Khamaz

Unit-1 Theory- Musical Terms-Definition's

- Sangeet, Nada, Shruti, Swara, Saptak, Thata, Raga, Alankar, Tana, Gamak, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Parmel praveshak Raga, Sandhi prakash Raga, Sargam geet, Lakshan geet, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Harmony-Melody

Unit-2- Theory-

- Types of Instrument
- Study of Harmonium, its parts and types

Recommended books:

- Harmonium - Ram Avtar
- How to play Harmonium & Synthesizer - Mamta chaturvedi
- The Harmonium in North Indian Music -Birgit abels
- Sangeet Visharad - Basant

M.A.-Semester-1
Core Elective - DSE - Vocal /Sitar -
Paper Type- Practical Credit-2
Title of the Paper- Foundation of harmonium (P)

This course aims to understand the basic approach of Research in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music. the students prepared to write a synopsis based on literature review on an area of their aptitude .

Course Raga- Deshkar, Bhimpalsi, Hamsadhwani, Khamaz

Unit-1-Practical-Stage Performance-

- Student will choose one raga for stage performance.

Unit-2-Practical-Viva Voce-

- Six alankars to be presented in prescribed ragas.
- One sargam geet in any one raga.
- Two Drut khyals in any two ragas with six alapas and six tanas.
- One lakshan geet in any one raga.

Recommended books:

- Harmonium - Ram Avtar
- How to play Harmonium & Synthesizer - Mamta chaturvedi
- The Harmonium in North Indian Music -Birgit abels
- Sangeet Visharad - Basant

MA Second semester -Vocal

Course Title	Credit	Paper Type	Title of The Paper
Core 1	5 credits	Theory	History and aesthetics
Core 2	5 credits	Practical -	Practical aspects of ragas
Core 3	5 credits	Theory -	Oral tradition
Core 4	5 credits	Practical	Practical aspect of oral tradition
Elective 1	4 credits 2+2 credits (theory + practical)	Theory -	Analytical study of folk music of Uttarakhand
		Practical -	Practical Aspects folk Music

M.A Semester II
DSE 1 - Vocal /Sitar - Credit-5

Paper Type- Theory

Title of the Paper-History and Aesthetics

This course aims to understand the History and Aesthetics of Music. For this literary Review will enable students to apply theoretical approaches to the reading in multiple genres in music.

Course Raga- Jog ,Maru bihag, Puriya kalyan

Unit-1 Theory-

- General idea of the Indian philosophy of arts and aesthetics.
- Ancient principles regarding relationship of music with rasa and its concept (sawar - raga ,laya - raga , chhandtal - rasa)

Unit-2- Theory-

- Importance of Indian classical music in modern world of music and its contribution by different exponent of music from India
- Comparative study of folk in context of Garhwal and Kumaun

Unit-3-Theory

- Introduction and fundamentals of acoustics
- Study of following granthas -
Sangeet parijat ,swarmel kalanidhi , sangeet ratnakar, Natya shastra

Unit-4- Theory-

- Vaggeyakar - Methods of compositions
- Voice culture and its importance in indian classical music .

UNIT -5- Theory-

- Study of 64 kalas given by vatsyayan
- Analytical study of aesthetics in reference of indian and western philosophy

Note:- Revision of the previous course is compulsory.

Books Recommended

- Hindustani sangeet mein ragon Key Utpatti Evam Vikas- Dr Sunanda Pathak
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant
- Raag Lakshan Parampara evam Lakshan Geet – Dr. Vijyendra

M.A Semester II
DSE 2 - Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper- Practical aspects of ragas .

This course aims to understand the Practical usefulness of vocal & instrumental Music. For this Literary Review will enable students to apply analytical approaches to the reading in multiple genres in music. .

Course Raga- Jog ,Maru bihag, Puriya kalyan

Unit-1 -Stage Performance-

- Student will choose one basic raga for stage performance.
- Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumenta

Unit-2- viva - voce

- Ability to recite the Thekas of Dhamar, Jhaptaal
- Detail Knowledge of basic Raga

Unit-3-semiclassical

- Student Should able to Perform Dadra , thumri .

Unit-4-Folk

Student should able to perform Jagar , Nyoli

UNIT - 5

- Basic knowledge of harmonium
- Able to perform 10 basic alankars

Note:- Revision of the previous course is compulsory.

Books Recommended

- Asthetic of Indian music-Dr.Madhur lata Bhatnagar
- Bhartiya Sangit Shastral-Pt. K. Vashudev Shastri
- A Rasa reader-Sheldon pollock
- Natya Shastra-Bharat
- Sangita Ratnakara,Sharang Dev

M.A Semester II
DSE 3 - Vocal /Sitar - Credit-5

Paper Type- Theory

Title of the Paper- Oral tradition

This course aims to understand the oral tradition Raga in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music..

Course Raga- Hansadhawani , Jhinjhoti ,Tilak kamod ,Nand

Unit-1 Theory-

- Introduction of veena - Mattakokila , chitra , vipanchi , ghosa , ektantri , kinnari
- Study of sharna chatostaye

Unit-2- Theory-

- knowledge of ethno musicology and oral tradition
- Music as a liberal art ,cultural and professional aims of music.

Unit-3-Theory

- Music and multimedia
- The physics of sound

Unit-4- Theory-

- The psychology of music in multimedia
- Introduction of recording , editing and production of music .

UNIT -5

- Role of multimedia in the espousal of Indian classical music
- Introduction of different media station of india - Doordarshan , All india radio etc

Note:- Revision of the previous course is compulsory.

Books Recommended

- Hindustani sangeet mein ragon Key Utpatti Evam Vikas- Dr Sunanda Pathak
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant

M.A Semester II
DSC 4- Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper- Practical aspect of oral tradition. .

This course aims to understand the Practical aspect of oral tradition vocal & instrumental Music. For this Literary Review will enable students to apply analytical approaches to the reading in multiple genres in music. .

**Course Raga- Nayaki Kanhara, Jhinjhoti ,Tilak
kamod ,Nand**

Unit-1 -Stage Performance-

- Student will choose one basic raga for stage performance.
- Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumenta

Unit-2- viva - voce

- Ability to recite the Thekas of Dhamar, Jhaptaal
- Detail Knowledge of basic Raga

Unit-3-semiclassical

- Student Should able to Perform Dadra , Baramasa.

Unit-4-Folk

Student should able to perform Jagar , Nyoli

Unit 5 -

- One lakshan geet in any one raga.
- One patreotic song on harmonium

Note:- Revision of the previous course is compulsory.

Books Recommended

- Asthetic of Indian music-Dr.Madhur lata Bhatnagar
- Bhartiya Sangit Shastral-Pt. K. Vashudev Shastri
- A Rasa reader-Sheldon pollock
- Natya Shastra-Bharat
- Sangita Ratnakara,Sharang Dev

M.A.-Semester-1I
Core Elective D S E - Vocal /Sitar -
Credit- 2

Paper Type- Theory

Title of the Paper- Analytical study of folk music of Uttarakhand (T)

This course aims to understand the Analytical study of folk music of Uttarakhand. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Unit-1 Theory- folk songs of Uttarakhand

- Jagar, jhumailo, mangal, khuded, pawada, bajuband, chhopti

Unit-2- folk instruments of Uttarakhand

- Analytical study of Dhol - damau, dholak, hudka, flute, Binai

Recommended books:

- Gadhwal key lok Nritya geet, Shivanad Nautiyal
- Gadhwal Lok Geet, Govind Chatak
- Kumaun Ka Itihas - BAdridat Pande

M.A.-Semester-1I
Core Elective D S E - Vocal /Sitar -
Credit-2

Paper Type- Practical

Title of the Paper- Analytical study of folk music of uttarakhand (P)

This course aims to understand the Analytical study of folk music of uttarakhand. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Unit-1-Practical-Stage Performance-

- Student will choose two forms of song for stage performance.

Unit-2-Practical-Viva Voce-

- Detailed knowledge of prescribe instrument
- Able to play any of the instrument mentioned in course

Recommended books:

- Gadhwal key lokNritya geet, Shivanad Nautiyal
- Gadhwal Lok Geet , Govind Chatak
- Kumaun Ka Itihas - BAdridat Pandit

