

MA First semester -Vocal

Course Title	credits	Paper Type	Title Of Paper
Core 1 DSC - 1	5 credits	Theory	Theoretical Perspective of Raga (T)
Core 2 DSC -2	5 credits	Practical -	Theoretical Perspective of Raga(P)
Core 3 DSC-3	2 credits	Theory -	Fundamental concept of Music & Biographies(T)
	3 credits	Practical -	Fundamental concept of Music & Biographies(P)
Core 4 DSC -4	5 credits	Practical	Applied Dimensions of Music(P)
Elective I DSE - 1	4 credits 2+2 credits (Theory+practical)	Theory	Introduction of Music (T)
		Practical	Introduction of Music (P)
Elective II	4 credits 2+2 credits (Theory+practical)	Theory	Core Concept of INDIAN Music (T)
		Practical	Core Concept of INDIAN Music (P)



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

Paper Type- Theory

Title of the Paper - Theoretical Perspective of Raga (T)

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- Theoretical Perspective of Raga (P)

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 -2

Paper Type- Theory

Title of the Paper- Fundamental concept of Music & Biographies(T)

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
- Musical Terms :-Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Harmony-Melody Consonance, dissonance, Bar, Baritone, Chord, Chromatic, Clef, staff

Unit 2 - theory -

- Notation of compositions in prescribed Ragas
- Detail Study of prescribed Ragas.

Note:- Revision of the previous course is compulsory.

Books Recommended

- Aesthetic 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 -2

Paper Type- Practical

Title of the Paper-Fundamental concept of Music & Biographies(P)

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-Practical

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

Unit-2- Practical

- Student Should able to Perform bhajan / ghazal
- Student should able to perform Bajuband / Chachari

Unit 3-

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

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



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

Paper Type- Practical

Title of the Paper-Applied Dimensions of Music(P)

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-Introduction of Music (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 -
Credit-2

Paper Type- Practical

Title of the Paper - Introduction of Music (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 - Basa



**MA SEMSTER
CORE ELECTIVE DSE I
Vocal /Sitar - Credit -2**

Paper Type- Practical

Title of the Paper- Core Concept of Music (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-

- Comparative study of folk music in reference of Uttarakhand
- Historical Evolution of Folk Music in Uttarakhand
- Impact of Modernization and Migration on the Folk Music of Uttarakhand

Unit-2- Theory-

- Types of folk Instrument of Uttarakhand
- Learning fundamentals of dhol damru & Hudka .

Recommended books:

- Gadhwal key lok Nritya geet, Shivanand Nautiyal
- Gadhwal Lok Geet , Govind Chatak
- Kumaun Ka Itihas - Badridat Pande
- Uttaranchal key lok Vadya- Jugal Kishor Petshali
- Gadhwal Key Lok VAdya - Shivanand Nautiyal



**MA SEMSTER I
CORE ELECTIVE DSE I
Vocal /Sitar - Credit -2**

Paper Type- Practical

Title of the Paper- Core Concept of Music (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 any two forms of folk Songs.

Unit-2-Practical-Viva Voce-

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

Recommended books:

- Gadhwal key lok Nritya geet, Shivanand Nautiyal
- Gadhwal Lok Geet , Govind Chatak
- Kumaun Ka Itihas - BAdridat Pande
- Uttaranchal key lok Vadya- Jugal Kishor Petshali
- Gadhwal Key Lok VAdya - Shivanand Nautiyal



MA Second semester -Vocal

Course Title	credits	Paper Type	Title Of Paper
Core 1 DSC - 1	5 credits	Theory	History and aesthetics of music (T)
Core 2 DSC -2	5 credits	Practical	History and aesthetics of music (P)
Core 3 DSC-3	2 credits	Theory	Oral tradition (T)
	3 credits	Practical	Oral tradition (P)
Core 4 DSC -4	5 credits	Practical	Practical Aspect of Music(P)
Elective 1 DSE - 1	4 credits 2+2 credits (Theory+practical)	Theory	Analytical study of folk music of uttarakhand (T)
		Practical	Analytical study of folk music of uttarakhand (P)
Elective 2 DSE - 1	4 credits 2+2 credits (Theory+practical)	Theory	Practical Aspect Of Raga (T)
		Practical	Practical Aspect Of Raga (P)



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

Paper Type- Theory

Title of the Paper - History and aesthetics of music (T)

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
DSC 2 - Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper - History and aesthetics of music (P).

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
DSC 3 - Vocal /Sitar - Credit-5

Paper Type- Theory

Title of the Paper- Oral tradition (T)

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-

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

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
DSC 3 - Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper-Oral tradition (P)

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 -Practical

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

Unit-2- Practical

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

Unit - 3 Practical

- Student Should able to Perform Dadra , thumri
- Student should able to perform Jagar , Nyoli

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



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

Paper Type- Practical

Title of the Paper- Practical Aspect of Music(P)

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, Jhaptal
- 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



MA SEMSTER II
CORE ELECTIVE DSE I
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
- **Comparative Study of Kumaoni and Garhwali Folk Music**
– Examining similarities and differences in rhythm, melody, instruments, and lyrical themes.
- **Essay Topics-** *“Folk Music of Uttarakhand as a Reflection of Its Natural and Cultural Landscape”*
- *“The Importance of Jagar Tradition in the Cultural Identity of Garhwal”*
- *“Role of Folk Music in Marriage and Festival Traditions of Uttarakhand”*
- *“Women and Folk Songs: The Hidden Narratives of Uttarakhand”*
- *“Dhol–Damau: The Rhythmic Soul of Uttarakhand’s Folk Culture”*
- *“Uttarakhand Folk Music in Cinema and Popular Culture”*
- *“Migration and Its Impact on the Folk Traditions of Uttarakhand”*
- *“The Life and Contribution of Chander Singh Rahi to Uttarakhand Folk Music”*
- *“Intergenerational Transmission of Folk Music Traditions in Uttarakhand Villages”*
- *“The Future of Folk Music in Uttarakhand: Challenges and Opportunities”*

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



MA SEMSTER II
CORE ELECTIVE DSE I
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 Pande



**MA SEMSTER II
CORE ELECTIVE DSE I
Vocal /Sitar - Credit -2**

Paper Type- Theory

Title of the Paper- Practical Aspect Of Raga (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.

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 I:- Fundamental of Indian Music

(A) Study of the following: - Sangeet , Naad & its Properties, Shruti, Swar, Saptak ,Alankaar, Taan, Taal, Aroh, Avroh, Pakad, Raag, Jati, Vadi, Samvadi, Anuvadi, Vivadi.

(b)Theoretical knowledge of Alankar, Swarmalika & Lakshan Geet , Razakhani gat (for instrumental)in Course ragas.

Unit II :- The Basic Knowledge of Instruments & Study of Taal :-

(a) Introduction & Structure of Tanpura, Sitar Tabla, Pakhawaz Instruments & Study & Comparative Study of TeenTaal & Dadra. .

(b) Notation of Composition in Course Raga, Comparative Study of Course Raga.

Books Recommended

- Bhatkhande Sangeet Shastra- V. N. Bhatkhande
- SangeetVisharad-Basant
- Kramik Pustak Mallika- Part I,II,III V. N. Bhatkhande
- Raag Vigyan – V. N. Patwardhan



**MA SEMSTER II
CORE ELECTIVE DSE I
Vocal /Sitar - Credit -2**

Paper Type- Practical

Title of the Paper- Practical Aspect Of Raga (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 one raga from the unit-1.

Unit-2-Practical-Viva Voce-

- Detailed knowledge of folk instrument
- Ability to play any of the instrument mentioned in course

Recommended books:

- Sangeet Visharad - Basant
- Kramik Pustak Malika Part1-2 - V.N. Bhatkhande
- Bhartiya Sangeet Vadya- Lal Mani Mishra
- Sangeet Chikitsa- Dr. Swati Sharma
- Mind & Music- Birju Maharaj



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