

BA HONOUR'S VII Sem
VOCAL

Course Title	credits	Paper Type	Title Of Paper
core- MAJOR-1	5 credits	Theory	Theoretical Perspective of Raga (T)
core- MAJOR-2	5 credits	Practical	Theoretical Perspective of Raga(P)
core- MAJOR-3	2 credits	Theory	Fundamental concept of Music & Biographies(T)
	3 credits	Practical	Fundamental concept of Music & Biographies(P)
DSE - MAJOR Elective-I (Only one Paper)	2 credits	Theory	Introduction of Music (T)
	2 credits	Practical	Introduction of Music (P)
Elective-II	2 credits	Theory	Core Concept of INDIAN Music (T)
	2 credits	Practical	Core Concept of INDIAN Music (P)
Minor -1	4 credits	Practical	"Practical Study of Folk Music Traditions of Uttarakhand"
Research Methodology	5 credits	Theory	Research Methodology



Prof. Manjula Rana
Dean/HOD Music Department
HNBGU, Srinagar Garhwal, Srinagar

B.A (Honours) Semester VII
Core 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

- Graam - sadaj graam and madhaym graam by bharat (Natya shastra)
- Analytical study of saama graam and its development

Unit-3- Theory-

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

Unit-4-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-5- Theory-

- An essay of about 500 words on a given topic related to music.
- Detail Study of prescribed Ragas.
- Notation and knowledge of talas: Teental, ektal, chaatal, Dhamar, Kaharwa, Dadra, Tilwaratal.

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 Gauta

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B.A (Honour s) Semester VII
Core 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 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

- Basic knowledge of harmonium .
- Student should able to play 5 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



B.A (Honour s) Semester VII
Core 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

- 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



B.A (Honour s) Semester VII
Core 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



B.A (Honour s) Semester VII
Core Eective I - Vocal /Sitar - Credit -2

Paper Type- Theory

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



B.A (Honours) Semester VII
Core Elective I - 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 - Basant



B. A (Honours) Semester VII
Core Elective I - Vocal /Sitar - Credit -2

Paper Type- Theory

Title of the Paper- Core Concept of INDIAN 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



**B.A (Honours) Semester VII Core
Elective I - Vocal /Sitar - Credit -2**

Paper Type- Practical

Title of the Paper- Core Concept of INDIAN 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



**BA (Honour's) VII semester
Minor -I vocal / sitar Credits - 4**

Paper Type- Practical

Title of the Paper- "Practical Study of Folk Music Traditions of Uttarakhand"

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 .

Unit -1 - Folk Instrumental Music

- Practical introduction to Dhol, Damau, Hurka, Thali, Bhankora.
- Basic rhythmic patterns (Taals) used in Jaagar, Puja, and festive songs.
- Accompaniment techniques for folk singing & folk dance.
- Ensemble playing (integration of vocal & instrumental)

Unit -2 -Ritual & Devotional Folk Practices

- Practical training in Jaagar and Bhajan traditions (call–response style).
- Singing and rhythmic practice for Paandav Nritya songs.
- Emphasis on oral transmission & memory-based learning.

Unit -3 - Creative Practice

- Preparing solo performance of learned folk repertoire.
- Cross-disciplinary presentation (folk song with visuals).

Unit -4- Folk Vocal Traditions

- Practice of Jhoda, Chhanchhari, Chhopati (men–women duet singing styles).
- Learning Phaag & Holi songs (seasonal/ritual context).



B.A (Honours with Research) Semester VII

Research Methodology credits 5

This course focuses on research methodology and its techniques. It will enable students to write research articles Projects and dissertation and equip them with the ability to read. The student learns about the essence of doing Research writing especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

1. Research- Definition, its aims and objectives, Varieties, methodology and process.
2. Synopsis- Definition, Importance, Preparing of synopsis.
3. Primary and Secondary sources and their importance in research
4. (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture
(a) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) Coins

Unit-1- Definition of Research, aim & objectives of Research, Types of research, process of research, scope & Significance of research, selection of research problem selection, Material and Tool of Research, and Research process.

Unit-2- II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

Unit -3 - Documentation:

Fieldwork, collection of factual data, Questioner, interviews etc.

Computer Application:

Basics of Computer implication, Use of word-processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management Web sources.

Recommended Books:

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.



BA Honours (VOCAL)
Semester -VIII

Course Title	credits	Paper Type	Title Of Paper
Core MAJor 1	5 credits	Theory	History and aesthetics of music (T)
Core Major 2	5 credits	Practical -	History and aesthetics of music (P)
Core Major 3	5 credits 2+3 credits (theory + practical)	Theory -	Oral tradition (T)
		Practical	Oral tradition (P)
Core majore elective-I	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-II	4 credits 2+2 credits (theory + practical)	Theory -	Practical Aspect Of Raga (T)
		Practical	Practical Aspect Of Raga (P)
M.D	4 credits 2+2 credits (theory + practical)	Theory -	Appreciation of music (T)
		Practical -	Appreciation of music (P)
project	5 credits	5	



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B.A (Honours) Semester VIII
Core 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

on

B.A (Honours) Semester VIII
Core 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- instrumental

- 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

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B.A (Honour s) Semester VIII
Core 3 - Vocal /Sitar - Credit -2

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



B.A (Honours) Semester VIII
Core 3 - Vocal /Sitar - Credit -3

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
- Sangita Ratnakara,Sharang Dev



B.A (Honours) Semester VIII
Core Elective - 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



B.A (Honours) Semester VIII
Core Elective - 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 lok Nritya geet, Shivanad Nautiyal
- Gadhwal Lok Geet , Govind Chatak
- Kumaun Ka Itihas - BAdridat Pande



B.A (Honours) Semester VIII
Core Elective - 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 Teen Taal & Dadra. .
- (b) Notation of Composition in Course Raga, Comparative Study of Course Raga.

Books Recommended

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



B.A (Honours) Semester VIII
Core Elective - 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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BA (Honour's) VIII semester
Minor -I vocal / sitar Credits - 4

Paper Type- Practical

Title of the Paper-Appreciation 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 .

Unit-I: Folk Music of Uttarakhand (Garhwal & Kumaon)

- Practical training in representative vocal forms:-(*Jagar, Jhumeilo, Chhopati, Basanti, Phaag, Chounphula, Thadya, Bajubandh.*)
- Learning and performing *Dhol-Damau* rhythmic cycles.
- Field-based practice sessions on traditional performance contexts (festivals, rituals, social functions).

Unit-II: Folk Music of India (Selected Traditions)

- · Applied learning of representative folk genres:
Bihu (Assam), Baul (Bengal), Lavani (Maharashtra), Bhajan & Lokgeet (North India), Sufi/Kafi (Punjab, Sindh), Qawwali (North India).
- · Study of stylistic variations in folk vocal expression.

Unit-III: Folk Percussion Instruments of India

- Practice of *Dholak, Daf, Duggi, Khanjari, Nagara, Tabla (folk style), Mridangam (folk adaptations).*
- Rhythmic patterns in *Bihu, Lavani, Bhajan, Baul, Qawwali, and Sufi traditions.*
- Ensemble practice of multiple percussion instruments

Unit-IV: Ensemble & Performance Practice

- Preparation of solo and group performances based on folk traditions.
- Presentation of **one Uttarakhandi folk repertoire and one Indian folk repertoire.**



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