

**Maharshi Dayanand Saraswati University
Ajmer**



As per UGC Curriculum and Credit Framework
Three-Year Semester Wise Undergraduate Programme
(Semester Scheme with Multiple Entry and Exit option for Undergraduate course)
B.A.Pass Course Semester I & II
Faculty of Fine Arts
Department of Music

in

PROGRAM NAME: 1. U.G. Program MUSIC (Vocal)
w.e.f. Academic session 2023-2024

According to order no. F13/2023/3418, Date. 19.8.23



Scheme of Examination

Scheme of examination for end of semester examination applicable to all undergraduate courses (Pass Course). The question paper of semester Exam for the Discipline centric core Courses (DCCC), Discipline specific elective (DSE), Ability Enhancement course (AEC), Value added course (VAC) and skill enhancement course (SEC) will be of 70 marks and it will be divided in two parts i.e. Part A and Part-B.

Part-A will consist of 10 compulsory questions. There will be at least three questions from each unit and answer to each question shall be limited up to 50 words. Each question will carry two marks. **Total 10 Marks.**

Part-B will consist of 10 questions. At least three questions from each unit be set and student will have to answer five questions, selecting at least one question from each unit. The answer to each question shall be limited to 400 words. Each question carries 10 marks. **Total 25 Marks.**

Part A, 10 Marks + Part B, 25 Marks = Total 35 Marks

Continuous Evaluation Methods of Assessment (Applicable For all Theory courses)	
1. Seminar / Project/ Assignment/ Class Test/ Value based & skill-based activity/ Smart Presentation on any given topic of the Particular Course.	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of Assessment (Applicable For all Practical courses)	
1. Project File/ Assignment/Model on the topic of the Particular Course <i>** A cultural tour of any Institution, Place or interview with a maestro/ Pioneer with a research vision. Report with photograph will be submitted at the time of Practical.</i>	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field activity, Class test etc.

Note: **The students have to pass external Paper and internal continuous assessment separately.**



Maharshi Dayanand Saraswati University-Ajmer

Semester Wise Scheme of Papers

Under Graduate Programme in Music (Vocal)

- Music is a performing- art, according to its nature and form, its individual training has been given the highest priority. The allocation of periods in the subject Music has not been treated at par with the other subjects like - Science, etc. In music, the weightage of one practical- period is considered at the ratio of one-to-one i. e. 1=1 (100%) for calculating workload and allocation of periods for timetable as well. Thus, the allocation of periods are as follows for workload/Timetable purpose:

Practical: 1 credit is equal to 2 periods of 1hrs. and it will be counted as 1=1 ratio (100%) in practical (4 Credit, 8 Hrs., 8 Period)

Theory: 1 credit is equal to 1 period of 1hrs. and it will be counted as 1=1 ratio (100%) in Theory. (2 Credit, 2 Hrs., 2 Period)

Program: Undergraduate Certificate, Level-4.5 Music (Vocal)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Credit	EoSE/ CA
1 st	I	CORE DCCC	MUV5101P-C	Elementary presentation of Raga & Alankar	Practical	4	35+15
		CORE DCCC	MUV5102T-C	Practical Terminology of Vocal Music	Theory	2	35+15
	II	CORE DCCC	MUV5201P-C	Presentation of Raga with the technique of Vocal specific	Practical	4	35+15
		CORE DCCC	MUV5202T-C	Principals of Indian Music laid down by Pt. Bhatkhande	Theory	2	35+15

Course Nomenclature:			
Elementary Presentation of Raga & Alankar			
Programme: Certificate	Year: 1 st	Semester: I	Subject: Music (Vocal)
Course: CORE	Code: MUV5101P-C	Credit: 4	Hrs per week –4*
Total Teaching Hours-60	EoSE-35, CA- 15	Max. Marks-50	Practical
<p>Raga : Yaman, Bhupali, Bhairav, Kafi, Tala : Dadra, Rupak, Kahrva, Trital.</p> <ol style="list-style-type: none"> Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal with Alap, Tan (Probably with the use of Tanpura) Two Drut Khayal in other than point 1 & 2 Raga Sargam Geet in all 4 Raga. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun. Presentation of all 33 Alankara mentioned in Natyashastra and present with the stress on ‘vibhaga’ of given Tals. <p>(प्रसन्नादि, प्रसन्नान्त, प्रसन्नाद्यन्त, प्रसन्नमध्य, सम, बिंदु, निवृत्त, वेणु, कम्पित, कुहरित, रेचित, प्रेङ्खोलित, तारमन्द्रप्रसन्न, मन्द्रतारप्रसन्न, प्रस्तार, प्रसाद, उद्वाहित, उपलोलक, क्रम, निष्कूजित, न्हादमान, रञ्जित, आवर्तक, परिवर्तक, उद्धटित, आक्षिप्तक, सम्प्रदान, हसित, हुंकार, संधिप्रच्छादन, विधुत, उद्गीत, गात्रवर्ण)</p> <p><i>** Note: The student will have to submit a project file at the time of practical examination. Contain of project: Brief Introduction of Natyashastra, Definition and importance of Alankara, 33 Alankar of Natyashastra, Introduction of 4 Ragas of syllabus with their ‘Bandishes’, Taal, Laykari, Pictures of Great Classical Singers, Proceed by National Anthem with its brief history & Notation in a beautiful and artistic manner. This project will develop artistic presentation, writing skill and creativity of student.</i></p>			
<p>Course outcomes: (COs)</p> <p>CO1 Knowledge of practical performance of musical forms: Khayal, Dhrupad, Sargam-geet, Bhajan etc...</p> <p>CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..</p> <p>CO3 Students will know about the unique Raga system of Indian Music</p> <p>CO4 Alankara is a very important practice in Indian classical music. The knowledge of subtle differences described in ancient music scriptures should be passed on to the new generation. For this purpose, the practice of Alankara described in Natshastra has been given a place in this question paper. Practicing these will strengthen the vocal practice and prepare the throat.</p>			
<p>References:</p> <ol style="list-style-type: none"> Omkarnath Thakur: Pranav Bharti Natya Shastr: Babulal Shukl Shastri V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV V. N. Bhatkhande: Kramik Pustak Malika Part I to IV Vasant: Sangeet Visharad Harishchandra Shrivastav: Rag Parichay Part I to IV Girish chandra Srivastava: Taal Parichay Part I to III 			

Course Nomenclature: Practical Terminology of Vocal Music			
Programme: Certificate	Year: 1 st	Semester: I	Subject: Music (Vocal)
Course: CORE	Code: MUV5102T-C	Credit: 2	Hrs per week –2

Total Teaching Hours-30	EoSE-35, CA- 15	Max. Marks-50	Theory
<p>Unit - I Practical Terminology & Study of Raga</p> <ul style="list-style-type: none"> ➤ Elementary knowledge of Sangeet, Naad, Shruti, Swar, Saptak, Varna, Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, vivadi, varjit, Vakr, Kan, Meend, Gamak, Taan, Ashray Rag, Rag-Jati, Alpatva, Bahutava, Tal, laya, Matra, Vibhag, Tali, Khali and Sam, Gram, Murchna. ➤ Description of the Raga- Yaman, Bhupali, Bhairav, Kafi. ➤ Writing of Talas with Dugun, and Chougun layakaries: Dadra, Rupak, Kahrva, Trital. <p>Unit - II Historical Understanding of Subject</p> <ul style="list-style-type: none"> ➤ Shruti & Swarsthan according to Bharat, Sharangdev and Bhatkhande (Ancient, Medieval & Modern) ➤ Musical Compositions: Dhrupad, Dhamar, Khayal, Tarana, Thumri, Sargam Geet, Lakshan Geet, Trivat, Chaturang. ➤ Comparative study of Hindustan & Karnataka Swar and Taal system. <p>Unit - III Musical Text, Life Sketch & knowledge of Instruments</p> <ul style="list-style-type: none"> ➤ Basic knowledge of the following Texts- Natya Shastra & Sangeet Ratnakar. ➤ Life sketch of: Pt.Vishnu Narayan Bhatkhande, Pt.Vishnu Digambar Paluskar ➤ Brief description and structure of Tanpura, Tabla with Diagram/sketch. 			
<p>Course outcomes: (COs) CO1 Knowledge about the historical relation and understanding with subject and its terminology. CO2 Students will understand the concept of Shruti and Swara given by various scholars. CO3 Students will know about the both music system of India with compositions CO4 Students will learn through the Treatises and scholarly work done by Musicians.</p>			
<p>References:</p> <ol style="list-style-type: none"> 1. Harishchandra Shrivastav: Raga Parichaya Part I to IV 2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV 3. V. N. Bhatkhande: KramikPustak Malika Part I to IV 4. Vasant: Sangeet Visharad 5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2) 6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2) 7. Babulal Shukl : Natya Shastra (Vol.-4) 			

Course Nomenclature:			
Presentation of Raga with the technique of Vocal specific			
Programme: Certificate	Year: 1 st	Semester: II	Subject: Music (Vocal)
Course: CORE	Code: MUV5201P-C	Credit: 4	Hrs per week –4
Total Teaching Hours-60	EoSE-35, CA- 15	Max. Marks-50	Practical

- **Raga** : Khamaj, Vrindavni Sarang, Bihag, Bhimpalasi
 - **Tala** : Teevra, Jhaptal, Ektal, Choutal.
1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal with Alap, Tan (Probably with the use of Tanpura)
 2. Dhrupad/Dhamar with Dugun in anyone of the Raga
 3. Two Drut Khayal in other then point 1 & 2 Raga
 4. 2 Sargam Geet & 2 Lakshan Geet covering all 4 Ragas & Alankara of 1st Sem.
 5. Ability to demonstrate Taals on hand/ Tabla with Theka, Dugun, Chougun.
 6. Presentation of Light Song /Bhajan or Traditional Folk Song of Rajasthan

*** Note: The student will have to submit a project file at the time of practical examination. In which the Ragas of the syllabus, their 'Bandishes', Swarvistar, Taan, Taal, Laykari, with notation Proceed by National Song 'Vande Matram' with its brief history & Notation, Pictures of Bharat Ratna Awardee Musician. are presented in a beautiful and artistic manner. This project will develop artistic presentation, writing skill and creativity.*

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Khayal, Dhrupad, Sargam-geet, Bhajan etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the unique Raga system of Indian Music

CO4 Students will learn, how to develop the swara through Alankara?

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri

Course Nomenclature:

Principals of Indian Music laid down by Pt Bhatkhande

Programme: Certificate	Year: 1 st	Semester: II	Subject: Music (Vocal)
Course: CORE	Code: MUV5202T-C	Credit: 2	Hrs per week –2
Total Teaching Hours-30	EoSE-35, CA- 15	Max. Marks-50	Theory

Unit - 1 Basic Rules and Knowledge of Thaats

- Basic Principles of Hindustani Music as laid down by Pt. Bhatkhande.
- Definition of Thaats, Knowledge of 32 Thaats System, Ten selected Thaats of Pt. Bhatkhande (Names with Swaras)
- Study of the Time Theory of Raga- Purvangvadi, Uttrangvadi, Sandhiprakash, Adhwdarshak, Parmel Praveshak, Samay Chakr, etc...

Unit - II Placement of Swara & Notation system

- Shruti Swar Sthan with its frequency according to Pt. Bhatkhande
- Placement of Swara on the wire of veena according to Pt. Bhatkhande
- Comparative study of Notation systems of Pt.V.N. Bhatkhande and Pt.V. D. Paluskar.

Unit - III Study of Rag & Tals

- Description of the Raga- Khamaj, Vrindavni Sarang, Bihag, Bhimpalasi.
- Writing of Talas with Dugun, and Chougun layakaries: Teevra, Jhaptal, Ektal, Choutal.
- Notation writing of Khayal in the prescribed ragas with few alaps and Taans.

Course outcomes: (COs)

CO1 Knowledge of Theoretical Concept of Raga, Tal, & Laykari

CO2 Students will understand the concept of Terminology which is used at practice time of Music

CO3 Students will know about Tanpura & Table, the Basic Instruments & its body Parts.

CO4 Students will learn the Both Notation Systems used in Indian Music and write composition in it.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to VI
4. V. N. Bhatkhande: Shrimallakshy sangeetam
5. Vasant: Sangeet Visharad
6. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)

Syllabus Designed, prepared and modified by

S.N	Name	BoS		
1.	Dr. Anu Mathur (Associate Professor)	Convenor	Head, Department of music (Sitar)	Govt. Girls College- Bhilwara
2.	Dr. Ram Manohar Sharma (Professor)	Member	Head, Department of music (Vocal)	S.P.C. Govt. College- Ajmer
3.	Dr. Dushyant Tripathi (Assistant Professor)	Member	Head, Department of music (Vocal)	S.D.Govt. College- Beawar
4.	Dr. Seema Rathore (Retd. Professor)	External Member	Ex. Head, Dept. of music (Vocal)	Govt. M.G. College- Udaipur
5.	Dr. Madhu Bhatt Tailang (Retd. Professor)	External Member	Ex. Dean & Head, Dept. of music (Vocal)	Rajasthan University- Jaipur



Maharshi Dayanand Saraswati University Ajmer



**As per UGC Curriculum and Credit Framework
Syllabus of U.G. Program
MUSIC (Vocal)
Sem. III and IV**

**Department of Music
Faculty of Fine Arts**

w.e.f. Academic Session 2024-25



The syllabus and system of examination is to be amended according to the requirements of the student and the nation, based on the examinations of Public Service Commissions, and as per direction of University Grants Commission, the curriculums have been designed on the basis of Job & skill-oriented method as per NEP-2020. The genres of music (Vocal, Instrument & Dance) and their techniques are independent and separate, where training should also be given independently by specific subject experts only.

Hence, undergraduate and postgraduate admission process, Syllabus, Paper Setting, Practical Examiner, online marks filling option all are required to be maintain separately, The degrees conferred in Music will clearly mention specializations such as: Music (vocal), Music (Instrument-sitar... etc.), Music (Dance- Kathak... etc.).

graduate courses (Pass Course). The question paper of semester Exam for the Discipline centric core Courses (DCCC), Discipline specific elective (DSE), Ability Enhancement course (AEC), Value added course (VAC) and skill enhancement course (SEC) will be of 70 marks and it will be divided in two parts i.e. Part A and Part-B.

Part-A will consist of 10 compulsory questions. There will be at least three questions from each unit and answer to each question shall be limited up to 50 words. Each question will carry two marks. **Total 10 Marks.**

Part-B will consist of 10 questions. At least three questions from each unit be set and student will have to answer five questions, selecting at least one question from each unit. The answer to each question shall be limited to 400 words. Each question carries 10 marks. **Total 25 Marks.**

Part A, 10 Marks + Part B, 25 Marks = Total 35 Marks

Continuous Evaluation Methods of Assessment (Applicable For all Theory courses)	
1. Seminar / Project/ Assignment/ Class Test/ Value based & skill-based activity/ Smart Presentation on any given topic of the Particular Course.	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of Assessment
(Applicable For all Practical courses)

1. Project File/ Assignment/Model on the topic of the Particular Course <i>** A cultural tour of any Institution, Place or interview with a maestro/ Pioneer with a research vision. Report with photograph will be submitted at the time of Practical.</i>	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field activity, Class test etc.

Note: The students have to pass external Paper and internal continuous assessment separate

- Music is a performing- art, according to its nature and form, its individual training has been given the highest priority. The allocation of periods in the subject Music has not been treated at par with the other subjects like - Science, etc. In music, the weightage of one practical- period is considered at the ratio of one-to-one i. e. 1=1 (100%) for calculating workload and allocation of periods for time- table as well. Thus, the allocation of periods are as follows for workload/Timetable purpose:

Practical: 1 credit is equal to 2 periods of 1hrs. and it will be counted as 1=1 ratio (100%) in practical (4 Credit, 8 Hrs., 8 Period)

Theory: 1 credit is equal to 1 period of 1hrs. and it will be counted as 1=1 ratio (100%) in Theory. (2 Credit, 2 Hrs., 2 Period)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Cre dit	EoSE/ CA
2 nd	III	CORE DCCC	MUV6301P-C	Practical: Music Vocal	Practical	4	35+15
		CORE DCCC	MUV6302T-C	Fundamentals of Vocal Music I	Theory	2	35+15
		Skill Enhancement - SEC	MUV6303P-S	National & Regional songs of India	Practical	2	35+15
	IV	CORE DCCC	MUV6401P-C	Practical: Music Vocal	Practical	4	35+15
		CORE DCCC	MUV6402T-C	Fundamentals of Vocal Music II	Theory	2	35+15
		Skill Enhancement - SEC	MUV6403P-S	Provincial tunes of India	Practical	2	35+15

Course Nomenclature: Practical Music (Vocal)			
Programme: Diploma	Year: 2 nd	Semester: III	Subject: Music (Vocal)
Course: CORE	Code: MUV6301P-C	Credit: 4	Hrs per week –4
Total Teaching Hrs-60	EoSE-35, CA- 15	Max. Marks-50	Practical
<p style="text-align: center;">Raga : Hindol, Malkouns, Asavari, Jounpuri, Tala : Sooltal, Jhumra, Dhamar, Tilwada,</p> <ol style="list-style-type: none"> 1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal with Alap,Tan (Probably with the use of Tanpura) 2. 2 Drut Khayal & 1 Dhruvpad with laykari in other then point 1 Raga. 3. 2 Lakshan Geet & 2 Sargam Geet covering all 4 Ragas. 4. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun. 5. Presentation of Trivat or Chaturang composition. <p style="text-align: center;"><i>** Note: The student will have to submit a project file at the time of practical examination. Contain of project: Introduction of 4 Ragas of syllabus with their 'Bandishes', Taal, Laykari, Pictures of Bharat Ratna Awardee Musicians. This project will develop artistic presentation, writing skill and creativity of student.</i></p>			
<p>Course outcomes: (COs)</p> <p>CO1 Knowledge of practical performance of musical forms: Khayal. Dhruvpad, Sargam-geet, Lakshan Geet, Trivat, Chaturang etc....</p> <p>CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc.</p> <p>CO3 Students will know about the unique Raga system of Indian Music</p> <p>CO3 Student will know about the presentation of Trivat or Chaturang composition.</p>			
<p>References:</p> <ol style="list-style-type: none"> 1. Harishchandra Shrivastav: Raga Parichaya Part I to IV 2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV 3. V. N. Bhatkhande: KramikPustak Malika Part I to IV 4. Vasant: Sangeet Visharad 5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2) 6. Laxman.Bhatt Tailang: Sangeet Rasmanjri 7. Raamashray Jha: Abhinav Geetanjali 			

Course Nomenclature: Fundamentals of Vocal Music I

Programme: Diploma	Year: 2 nd	Semester: III	Subject: Music (Vocal)
Course: CORE	Code: MUV6302T-C	Credit: 2	Hrs per week –2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks-50	Theory

Unit - I

- Historical Study of Rag Classification.
- Knowledge of Nibaddh Gaan, Anibaddh Gaan.
- Vaggeykar Lakshan, Gayak ke Gun Dosh according to Sangeet- Ratnakar.

Unit – II

- Study of Ragas- Hindol, Malkouns, Asavari, Jounpuri
- Writing of Talas with Dugun, Tigon, Chougun layakaries: Sooltal, Jhumra, Dhamar, Tilwada. Ten Pranas of Taal
- Writing of Composition with Notation.

Unit - III Musical Text, Life Sketch & knowledge of Instruments

- Basic knowledge of the following Texts- Swar-Mel-Kalanidhi, Chaturdandi-Prakashika, Sangeet-Darpan.
- Life sketch of: Omkarnath Thakur, Kumar Gandharva, Bhimsen Joshi,
- Brief description and structure of Sarangi, Violin, Sitar, Harmonium with Diagram/sketch.

Course outcomes: (COs)

CO1 Knowledge about the historical study of Raga classification.

CO2 Students will understand the concept of Nibaddh and Anibaddha Gaan.

CO3 Students will know about the ancient texts related to Indian Music.

CO4 Students will learn brief description and structure of Sarangi, Violin, Sitar, Harmonium.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Sangeet Padhytiyon ka tulnatmak Adhyayan
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Sharacchandr Paranjpe: Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya

Course Nomenclature: National & Regional songs of India (CCRT)			
Programme: Diploma	Year: 2 nd	Semester: III	Subject: Music (Vocal)
Course: Skill Enhancement-SEC	Code: MUV6303P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Practical
Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field work etc.,			
Course outcomes: (COs) CO1 Knowledge of Patriotic Songs written by freedom fighters. CO2 Knowledge of Regional Language and Music of India. CO3 Indian unity in diversity . CO4 Practicing these will strengthen the vocal practice and prepare the throat.			
<p align="center">** Prepare Minimum 10 National (Patriotic) & 10 Regional songs of India (Various regional Language songs) by CD's available of CCRT.</p> <p>CCRT द्वारा राष्ट्रीय गीतों “आजादी के तराने” तथा क्षेत्रीय भाषाओं के गीतों के CD मात्र 150/- रूपए में लिखित पुस्तिका के साथ उपलब्ध है। इनके माध्यम से इन्हें सुनकर आसानी से सीखा जा सकता है </p> <p>(YouTube link: Regional Songs of India https://www.youtube.com/watch?v=L39C6OGe32g), CCRT Official Website: https://ccrtindia.gov.in/</p> <p><i>Communicating emotional unity among youth through music. The main aim is to make the youth aware of the elements of nationality and the cultural diversity of India through various songs like India's freedom movement, folk songs of various regions of India. These songs not only imparts cultural philosophy to the students but also serves as a standard teaching material in various schools while teaching as a Music Teacher.</i></p>			

Course Nomenclature:
Practical Music (Vocal)

Programme: Diploma	Year: 2 nd	Semester: IV	Subject: Music (Vocal)
Course: CORE	Code: MUV6401P-C	Credit: 4	Hrs per week –4
Total Teaching Hours- 60	EoSE-35, CA-15	Max. Marks-50	Practical

Raga : Durga, Kedar, Chayanut, Miya Malhar, Bahar,

Tala : Deepchandi, Ada-choutal, Punjabi, Jatt.

- Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal with Alap, Tan; 2 Drut Khayal other than Choice raga.
- 1 Dhruvpad and 1 Dhamar with laykari in other than point 1 Raga.
- Sargam Geet in all 5 Ragas.
- Presentation of Trivat or Chaturang composition in any raga.
- Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun.

*** Note: The student will have to submit a project file at the time of practical examination and a model of any musical instrument. This project will develop artistic presentation, writing skill and creativity of student.*

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms.

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc.

CO3 Students will know about the unique Raga system of Indian Music

CO4 Practicing these will strengthen the vocal practice and prepare the throat.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Acharya Brihaspati: Rag Rahasya Part I to V

Course Nomenclature: Fundamentals of Vocal Music II

Programme: Diploma	Year: 2 nd	Semester: IV	Subject: Music (Vocal)
Course: CORE	Code: MUV6402T-C	Credit: 2	Hrs per week –2
Total Teaching Hrs-30	EoSE-35, CA- 15	Max. Marks-50	Theory

Unit - I

- Origin of Music, it's various opinions.
- Brief Study of Music in Vedic Period - Saam, Gaatha, Narashanshi, Uddaat, Anuddaat, Swarit, Saam vikar, Stom, Stobh, Yam, Name of Sapt swara- Krusht, Pratham..., Gaatr Veena, Saam vibhag- Prastav, Udgeeth, Pratihara..., Ritwij, Swarlipi, etc.
- Classification of Musical Instruments.

Unit – II

- Description of Ragas- Durga, Kedar, Chayanut, Miya Malhar, Bahar
- Writing of Talas with Dugun, Tigun, Chougun layakaries: Deepchandi, Ada-choutal, Punjabi, Jatt. Knowledge of Harmonics (Swayambhu Swara)
- Writing of Composition with Notation.

Unit - III

- Basic knowledge of the following Texts- Bharat Bhashyam, Sangeet Samay Sar, Sangeet Parijat.
- Life sketch of: Gangu Bai Hangal, Girija Devi, Kishori Amonkar,
- Study of Western Notation System.

Course outcomes: (COs)

CO1 Knowledge about the Music in Vedic period.

CO2 Students will understand the classification of Musical Instruments.

CO3 Students will know about the writing of composition with notation.

CO4 Students will learn through the Treatises and scholarly work done by Musicians.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Sharacchandr Paranjpe: Bhartiya Sangeet ka itihaas
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Lalmani Mishra: Bhartiya Sangeet Vadya
7. Sharacchandr Paranjpe: Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya
9. Tulsiram Devangan: Bhartiya Sangeet Shastra

Course Nomenclature: Provincial tunes of India:			
Programme: Diploma	Year: 2 nd	Semester: IV	Subject: Music (Vocal)
Course: Skill Enhancement-SEC	Code: MUV6403P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Practical
<p>** Trivat, Chaturang, Ragma, Thumri, Chaiti, Kajri, Saadra, Natya Geet, Gazal, Bhajan, Gurmat Sangeet, Haveli Sangeet, Ravindra Sangeet, Baul, Maand.</p> <p>1. Prepare Minimum 10 Compositions in traditional vocal forms of India.</p> <p>क्षेत्रीय विविधता के साथ शास्त्रीय संगीत के तत्वों को संजोती हुई उक्त संगीत की धाराओं का ज्ञान विद्यार्थियों को प्रायोगिक तौर पर होना इस पत्र का उद्देश्य है इसके माध्यम से संगीत का विद्यार्थी अपनी संस्कृतिक विविधताओं में शास्त्रीय संगीत के तत्वों का दर्शन भी सहजता से कर सकता है संचार के वर्तमान दौर में youtube आदि संसाधनों के द्वारा अनगिनत रचनाएँ उपलब्ध हैं जिन्हें सुनकर भी आसानी से प्राथमिक स्तर पर किसी रचना को सीखा जा सकता है </p> <p><i>Communicating emotional unity among youth through music. The main aim is to make the youth aware of the elements of nationality and the cultural diversity of India through various songs of various regions of India. These songs not only impart cultural philosophy to the students but also serves as a standard teaching material in various schools while teaching as a Music Teacher.</i></p>			
<p>Course outcomes: (COs)</p> <p>CO1 Knowledge of Patriotic Songs written by freedom fighters.</p> <p>CO2 Knowledge of Regional Language and Music of India.</p> <p>CO3 Indian unity in diversity.</p> <p>CO4 Practicing these will strengthen the vocal practice and prepare the throat.</p>			



**Maharshi Dayanand Saraswati University
Ajmer**



As per UGC Curriculum and Credit Framework
Syllabus of U.G. Program
MUSIC (Vocal)
Sem. V and VI

**Department of Music
Faculty of Fine Arts**

w.e.f. Academic Session 2024-25



The syllabus and system of examination is to be amended according to the requirements of the student and the nation, based on the examinations of Public Service Commissions, and as per direction of University Grants Commission, the curriculums have been designed on the basis of Job & skill-oriented method as per NEP-2020. The genres of music (Vocal, Instrument & Dance) and their techniques are independent and separate, where training should also be given independently by specific subject experts only.

Hence, undergraduate and postgraduate admission process, Syllabus, Paper Setting, Practical Examiner, online marks filling option all are required to be maintain separately, The degrees conferred in Music will clearly mention specializations such as: Music (vocal), Music (Instrument-sitar... etc.), Music (Dance- Kathak... etc.).

Scheme of Examination

Scheme of examination for end of semester examination applicable to all undergraduate courses (Pass Course). The question paper of semester Exam for the Discipline centric core Courses (DCCC), Discipline specific elective (DSE), Ability Enhancement course (AEC), Value added course (VAC) and skill enhancement course (SEC) will be of 70 marks and it will be divided in two parts i.e. Part A and Part-B.

Part-A will consist of 10 compulsory questions. There will be at least three questions from each unit and answer to each question shall be limited up to 50 words. Each question will carry two marks. **Total 10 Marks.**

Part-B will consist of 10 questions. At least three questions from each unit be set and student will have to answer five questions, selecting at least one question from each unit. The answer to each question shall be limited to 400 words. Each question carries 5 marks. **Total 25 Marks.**

Part A, 10 Marks + Part B, 25 Marks = Total 35 Marks

Continuous Evaluation Methods of Assessment (Applicable For all Theory courses)	
1. Seminar / Project/ Assignment/ Class Test/ Value based & skill-based activity/ Smart Presentation on any given topic of the Particular Course.	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of Assessment (Applicable For all Practical courses)	
1. Project File/ Assignment/Model on the topic of the Particular Course <i>** A cultural tour of any Institution, Place or interview with a maestro/ Pioneer with a research vision. Report with photograph will be submitted at the time of Practical.</i>	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field activity, Class test etc.

Note: The students have to pass external Paper and internal continuous assessment separate.

- Music is a performing- art, according to its nature and form, its individual training has been given the highest priority. The allocation of periods in the subject Music has not been treated at par with the other subjects like - Science, etc. In music, the weightage of one practical- period is considered at the ratio of one-to-one i. e. 1=1 (100%) for calculating workload and allocation of periods for time- table as well. Thus, the allocation of periods are as follows for workload/Timetable purpose:

Practical: 1 credit is equal to 2 periods of 1hrs. and it will be counted as 1=1 ratio (100%) in practical (4 Credit, 8 Hrs., 8 Period)

Theory: 1 credit is equal to 1 period of 1hrs. and it will be counted as 1=1 ratio (100%) in Theory. (2 Credit, 2 Hrs., 2 Period)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Cre dit	EoSE/ CA
Note: Student will Select any one of the following group (1 A,B or 2A,B or 3A,B)							
3rd	V	Elective- DSE (1-A)	MUV7501P- DE	Practical: Music Vocal (Khayal Based)	Practical	4	35+15
		Elective- DSE (1-B)	MUV7502T- DE	Brief History of Indian Music (Ancient, Medieval, Modern)	Theory	2	35+15
		Elective- DSE (2-A)	MUV7503P- DE	Practical: Music Vocal (Dhrupad Based)	Practical	4	35+15
		Elective- DSE (2-B)	MUV7504T- DE	Study of the Text Sangeet Ratnakar	Theory	2	35+15
		Elective- DSE (3-A)	MUV7505P- DE	Practical: (Forms of Vocal music)	Practical	4	35+15
		Elective- DSE (3-B)	MUV7506T- DE	Notation Systems & Life Sketches of Vocalists	Theory	2	35+15
		Skill Enhance ment - SEC	MUV7507P-S	Spiritual Music of India	Practical	2	35+15

Course Nomenclature:**Practical: Music Vocal** (Khayal Based)

Programme: Degree	Year: 3 rd	Semester: V	Subject: Music (Vocal)
Course: DSE (1-A)	Code: MUV7501P-DE (1-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Kamod, Hamir, Darbari, Adana, Puriya Dhanashri

Tala : Rudra, Mani, Shikhar, Laxmi

1. Detailed Presentation of any 2 Raga - Vilambit & Drut Khayal with Alap, Tan; 2 Drut Khayal (Total 4 ragas).
2. 1 Dhruvpad with laykari in other than point 1 Raga.
3. Sargam Geet in all 5 Ragas.
4. Presentation of Chaturang composition in any raga.
5. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun.

*** Note: The student will have to submit a project file at the time of practical examination.*

Project Work- writeup on the Contribution of AIR, DD, SNA, CCRT for the development of Music.

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Khayal, Dhruvpad, Sargam-geet, Chaturang etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the unique Raga system of Indian Music

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Omkarnath Thakur: Pranav Bharti
8. Ramashray Jha: Abhinav Geetanjali Part I to V

Course Nomenclature:**Brief History of Indian Music**

Programme: Degree	Year: 3 rd	Semester: V	Subject: Music (Vocal)
Course: DSE	Code: MUV7502T-DE (1-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Unit - I Ancient

- Brief History of Music in Ancient Period.
- Music in Nardiya Shiksha.
- Study of music in Natyashastra.

Unit – II Medieval

- Brief History of Music in Medieval Period.
- Study of Sangeet Ratnakar.
- Various Gharanas of Vocal Music.

Unit - III Modern

- Brief History of Music in Modern Period.
- Study of the works of Pt. Bhatkhande, Pt. Paluskar, Acharya Brihaspati.
- Development of Music through Institutions, Awards, Music Festivals after independence.

Course outcomes: (COs)

CO1 Knowledge about the brief history of Music in ancient, medieval and modern period.

CO2 Students will understand the development of Music through Institutions, Awards, Music Festivals after independence.

CO3 Students will learn through the Treatises and scholarly work done by Musicians.

References:

1. Sharacchandr Paranjpe: Bhartiya Sangeet ka Itihas
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Thakur Jaidev singh: Nhartiy Sangeet ka Itihas
4. Vasant: Sangeet Visharad
5. Tulsiram Devangan: Bhartiya Sangeet Shastra
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Sharacchandr Paranjpe: Sangeet Bodh
8. Acharya Brihaspati: Sangeet Chintamani
9. V. N. Bhatkhande: Sangeet Padyatiyon Ka Tulnatmak Adhyayan

Course Nomenclature:**Practical: Music Vocal (Dhrupad Based)**

Programme: Degree	Year: 3 rd	Semester: V	Subject: Music (Vocal)
Course: DSE (2-A)	Code: MUV7503P-DE (2-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Bhairav, Deskar, Darbari, Adana, Puriya Dhanashri

Tala : Rudra, Mani, Shikhar, Laxmi

1. Detailed Presentation Jod, Alap, Bandish, Laykari (Dugun, Tigun, Chougun, Aad), Upaj in any 3 Raga.
2. 1 Dhamar with laykari in other then point 1 Raga.
3. Presentation of 1Ragmala composition.
4. Sargam Geet in all 5 Ragas.
5. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun, Aad.

*** Note: Project Work- The student will have to present a PPT at the time of practical examination. (Comparative study of Hindustani & Karnataka Music or Folk Music of Rajasthan)*

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Dhrupad, Dhamar, Sargam-Geet, Ragmala etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the detailed presentation of Dhrupad Gayaki.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
- 7.Omkarnath Thakur: Pranav Bharti
- 8.Ramashray Jha: Abhinav Geetanjali Part I to V

Course Nomenclature:**Study of the Text Sangeet Ratnakar**

Programme: Degree	Year: 3rd	Semester: V	Subject: Music (Vocal)
Course: DSE	Code: MUV7504T-DE (2-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Study of the Text Sangeet Ratnakar**Unit - I**

- Chapter 1: Swargatadhyaya
- Chapter 2: Ragvivekadhyaya

Unit – II

- Chapter 3: Prakeernkadhyaya
- Chapter 4: prabandhayaya

Unit - III

- Chapter 5: Taladhyaya
- Chapter 6: Vadyadhyaya
- Chapter 7: Nrityadhyaya

Course outcomes: (COs)

CO1 Deailed Knowledge of text “Sangeet Ratnakar”

CO2 Students will understand the concept of Shruti, Swara and other terminology given by Sharagdev.

CO3 Students will know about the various chapters of Sangeet Ratnakar.

References:

1. Subhadra Choudhary: Sangeet Ratnakar Vol 1-4
2. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
3. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
4. Vasant: Sangeet Visharad
5. V. N. Bhatkhande: Sangeet Padyatyon ka Tulnatmak Adhyyan
6. Sharacchandr Paranjpe: Sangeet Bodh

Course Nomenclature:**Practical:** (Forms of Vocal music)

Programme: Degree	Year: 3rd	Semester: V	Subject: Music (Vocal)
Course: DSE	Code: MUV7505P-DE (3-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Tilang, Kafi, Khamaj, Darbari, Adana, Puriya Dhanashri

Tala : Rudra, Mani, Shikhar, Laxmi

1. Presentation of 1 Vilambit & Drut Khayal with Alap-Tan,
2. 1 Dhruvpad with laykari 1 Dhamar with Upaj anga.
3. 1 Thumri or Dadra & 1 Tarana in prescribed ragas.
4. Saadra, Trivat, Chaturang in any raga.
5. Presentation of 1 Ragmala.

*** Note: The student will have to submit a project file at the time of practical examination.*

Project Work- writeup on the Contribution of AIR, DD, SNA, CCRT for the development of Music.

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Khayal, Dhruvpad, Dhamar, Trivat, Chaturang, Raagmala etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the unique Raga system of Indian Music

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Omkarnath Thakur: Sangeetanjali Part 1-7
8. Ramashray Jha : Abhinav Geetanjali 1-5

Course Nomenclature:**Notation Systems & Life Sketches of Vocalists**

Programme: Degree	Year: 3rd	Semester: V	Subject: Music (Vocal)
Course: DSE	Code: MUV7506T-DE (3-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Notation Systems & Life Sketches of Vocalists**Unit - I**

- Brief History of Indian Musical Notation System.
- Comparative study of Bhatkhande and Paluskar Notation System.
- Aakar-Matrik Notation System.

Unit – II

- Life sketch and Musical contribution of-
Dagar Brothers, Raja Bhaiya Punchwale, Mallikarjun Mansoor, Jitendra Abhisheki, Jasraj, S.N.Ratanjankar.

Unit - III

- Life sketch and Musical contribution of-
Asgari Bai, Malini Rajurkar, Veena Sahasrbudhe, Begum Akhtar, Shobha Gurtu, Prabha Atre.

Course outcomes: (COs)

CO1 Knowledge about the history of Indian Musical Notation System.

CO2 Students will know about the life sketches and musical contribution of various artists of classical music.

CO3 Students will know about the life sketches and musical contribution of various artists of semi classical music.

References:

1. Tulsiram Devangan: Bhartiya Sangeet Shastra
2. Kavita Chakrobarty: Bhartiya sangeet ko mahan Sangeetayon ki den
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Harish Chandr Srivastavaa: Hamare Priy Sangeetagy
7. Laxmi Narayan Garg: Bharat Ke Sangeetkar

Course Nomenclature: Spiritual Music of India			
Programme: Diploma	Year: 3 rd	Semester: V	Subject: Music (Vocal)
Course: Skill Enhancement-SEC	Code: MUV7507P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Practical
Course outcomes: (COs) CO1 Knowledge of spritual music of India. CO2 Practicing these will strengthen the vocal practice and prepare the throat.			
<u>Spiritual Music of India</u> Return to the Vedas- <ol style="list-style-type: none"> 1. Learning Paath of any Mantra : Sanhita, Pada, Krama, Jata, & Ghan; 2. Saam Gayan (1st mantra of samveda) 3. Medha Suktam or Swasti wachan <u>Guru Vandan:</u> 5 Drut Khayal compositions of Guru Vandana in any raga <u>Link for example-</u> Samved Mantra: https://www.youtube.com/watch?v=bd8d_tmQoW0 https://www.youtube.com/watch?v=W5WbEDrIVmM Chants of India: https://www.youtube.com/watch?v=RkeB60fYjEc&list=PLCzEe8p_JW4uLt5OI6PjSkLKQB6IDCLz-&index=12 https://www.youtube.com/watch?v=PSoncEd1qW4&list=PLCzEe8p_JW4uLt5OI6PjSkLKQB6IDCLz-&index=3 Medha Suktam: https://www.youtube.com/watch?v=VWdqZtzNC44 Gaytri Ghan Paath: https://www.youtube.com/watch?v=_yF4SIRd13w Swastiwachan: https://www.youtube.com/watch?v=CeYJodwCOKc <i>Communicating emotional unity among youth through music. The main aim is to make the youth aware of the elements of nationality and the cultural diversity of India through these spiritual songs of India. These songs not only imparts cultural philosophy to the students but also serves as a standard teaching material in various schools while teaching as a Music Teacher.</i>			

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Cre dit	EoSE/ CA
		Note: Student will Select any one of the following group (1 A,B or 2A,B or 3A,B)					
3rd	VI	Elective- DSE (1-A)	MUV7601P- DE	Practical: Music Vocal (Khayal Based)	Practical	4	35+15
		Elective- DSE (1-B)	MUV7602P- DE	Music and Phonetics	Theory	2	35+15
		Elective- DSE (2-A)	MUV7603T- DE	Practical: Music Vocal (Dhrupad Based)	Practical	4	35+15
		Elective- DSE (2-B)	MUV7604T- DE	Study of the Text Natya Shastra	Theory	2	35+15
		Elective- DSE (3-A)	MUV7605P- DE	Practical: (Forms of Vocal music)	Practical	4	35+15
		Elective- DSE (3-B)	MUV7606T- DE	Study of Hindustani and Carnatic Music System	Theory	2	35+15
		Skill En- hance- ment - SEC	MUV7607P-S	Technique & throw of voice in Re- cording studio	Practical	2	35+15

Course Nomenclature:**Practical: Music Vocal** (Khayal Based)

Programme: Degree	Year: 3rd	Semester: VI	Subject: Music (Vocal)
Course: DSE (1-A)	Code: MUV7601P-DE (1-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Shuddh Kalyan, Jaijaiwanti, Todi, Marva, Puriya

Tala : Basant, Punjabi, Matt, Laxmi

1. Detailed Presentation of any 2 Raga - Vilambit & Drut Khayal with Alap, Tan; 2 Drut Khayal (Total 4 ragas).
2. 1 Dhrupad/ Dhamar with laykari in other then point 1 Raga.
3. Sargam Geet in all 5 Ragas.
4. Presentation of Ragnala composition.
5. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun.

*** Note: The student will have to submit a project file at the time of practical examination.*

Project Work- writeup on the Rasa Theory, it's various opinions & relation with Raga and Tala.

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Khayal. Dhrupad/Dhamar, Sargam-geet, Ragnala etc.

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the unique Raga system of Indian Music

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Omkarnath Thakur: Sangeetanjali Part I to VII
8. Ramashray Jha: Abhinav Geetanjali Part I to V

Course Nomenclature:**Music and Phonetics**

Programme: Degree	Year: 3 rd	Semester: VI	Subject: Music (Vocal)
Course: DSE (1-B)	Code: MUV7602T-DE (1-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Unit - I

- Brief Study of Chhand Shastra & its relation with music.
- Musical Study of Maheshwar Sutra.
- Contribution of Saint Musicians: Meera, Surdas, Tulsidas, Tukaram, Kabir, Nanak.

Unit – II

- Elementary Knowledge of Sound.
- Study of Consonance – Dissonance, Musical intervals, Harmony, Melody, Chord.
- Musical Scales: Diatonic, Chromatic, Equally Tempered Scale, Modern Shuddha Scale of Hindustani & Carnatic Music.

Unit - III

- Study of ‘Prabandh’ in Ancient, Medieval and Modern Period.
- Special study of the folk Music of Rajasthan.
- Elementary Knowledge of main Classical Dances- Kathak, Kathakali, Bharatnatyam, Manipuri, Odissi, Satriya, Kuchipudi and Mohiniattam.

Course outcomes: (COs)

CO1 Knowledge about Chhand Shastra & its relation with music.

CO2 Knowledge about musical study of Maheshwar Sutra.

CO3 Students will know about the contribution of Saint Musician I.e. Meera, Soordas etc.

CO4 Students will know about the elementary theory of sound.

CO5 Knowledge about the folk music of Rajasthan.

References:

1. Vasant: Sangeet Visharad
2. Tejsingh Tak: Sangeet Jigyasa or Samadhan
3. Prabhulal Garg: Sangeet Sagar
4. Lalit Kishore Singh: Dhwni or Sangeet
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Seema Rathore: Swar Vihar Class: 11, 12 RBSE

Course Nomenclature:**Practical: Music Vocal (Dhrupad Based)**

Programme: Degree	Year: 3rd	Semester: VI	Subject: Music (Vocal)
Course: DSE (2-A)	Code: MUV7603P-DE (2-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Shuddh Kalyan, Jaijaiwanti, Todi, Marva, Puriya

Tala : Basant, Punjabi, Matt, Brahm.

1. Detailed Presentation Jod, Alap, Bandish, Laykari (Dugun, Tigun, Chougun, Aad), Upaj in any 3 Raga.
2. 1 Dhamar with laykari in other then point 1 Raga.
3. Presentation of 1 Ragmala composition.
4. Sargam Geet in all 5 Ragas.
5. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun, Aad.

*** Note: Project Work- The student will have to present a PPT at the time of practical examination. (Comparative study of Hindustani & Karnataka Music or Folk Music of Rajasthan)*

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Dhrupad, Dhamar, Sargam-geet, Raagmala etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the detailed presentation of Dhrupad Gayaki.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Omkarnath Thakur: Sangeetanjali Part I to VII
8. Ramashray Jha: Abhinav Geetanjali Part I to V

Course Nomenclature:**Study of the Text Natya Shastra**

Programme: Degree	Year: 3rd	Semester: V	Subject: Music (Vocal)
Course: DSE (2-B)	Code: MUV7604T-DE (2-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Musical Study of Natya Shastra**Unit - I**

- Chapter 28
- Chapter 29

Unit – II

- Chapter 30
- Chapter 31

Unit - III

- Chapter 32
- Chapter 33

Course outcomes: (COs)

CO1 Detailed knowledge about Natyashastra text (From Chapter 28 to 33)

CO2 Students will understand the concept of Shruti, Swara and other terminology given by Bharat Muni.

CO3 Students will know about the music system during the ancient period of Natyashastra.

References:

1. Acharya Brihaspati: Bharat Ka Sangeet Siddhant
2. Acharya Brihaspati: Natyashastra 28th Adhyaya
3. Babulal Shukl Shastri: Natyashastra Vol. 1-4

Course Nomenclature:**Practical:** (Forms of Vocal music)

Programme: Degree	Year: 3 rd	Semester: VI	Subject: Music (Vocal)
Course: DSE (3-A)	Code: MUV7605P-DE (3-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Shuddh Kalyan, Jaijaiwanti, Todi, Marva, Puriya

Tala : Basant, Punjabi, Matt, Brahm

1. Presentation of 1 Vilambit & Drut Khayal with Alap-Tan,
2. 1 Dhruvpad with laykari 1 Dhamar with Upaj anga.
3. 1 Thumri or Dadra & 1 Tarana in prescribed ragas.
4. Saadra, Trivat, Chaturang in any raga.
5. Presentation of 1 Raggmala.

*** Note: The student will have to submit a project file at the time of practical examination.*

Project Work- writeup on the Contribution of AIR, DD, SNA, CCRT for the development of Music.

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Khayal, Dhruvpad, Dhamar, Thumri, Raggmala, Trivat, Chaturang etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the unique Raga system of Indian Music

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Omkarnath Thakur: Sangeetanjali Part I to VII
8. Ramashray Jha: Abhinav Geetanjali Part I to V

Course Nomenclature:**Study of Hindustani and Carnatic Music System**

Programme: Degree	Year: 3rd	Semester: V	Subject: Music (Vocal)
Course: DSE	Code: MUV7506T-DE (3-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Unit - I

Detail Study of musical composition prevalent in Hindustani Music- Dhruvpad, Dhamar, Khayal, Thumri, Tappa, Kajri, Chaiti, Saadra, Dardra, Tarana, Gazal, Bhajan.

Unit – II

- Detail Study of musical composition prevalent in Carnatic Music- Kriti, Padam, Varnam, Jaavli, Tillana, Kirtanam, Swarjati, Jatiswaram, Maniprahal.

Unit - III

- Comparative study of swar, Raga, Tala, Prabandh, Instruments, Voice Technique, Presentation of Hindustani and Carnatic Music in details.

Course outcomes: (COs)

CO1 Knowledge about the musical composition prevalent in Hindustani Music.

CO2 Knowledge about the musical composition prevalent in Carnatic Music.

CO3 Students will know about the comparative study of swar, Raga, Tala, Prabandh, Instruments, Voice Technique, Presentation of Hindustani and Carnatic Music in details

References:

1. Vasant: Sangeet Visharad
2. Tejsingh Tak: Sangeet Jigyasa or Samadhan
3. Subhadra Choudhary: Bhartiya Sangeet Me Nibaddh
4. Lalit Kishore Singh: Dhwni or Sangeet
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Tulsiram Devangan : Bhartiya Sangeet Shastra
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Seema Rathore: Swar Vihar Class: 11, 12 RBSE

Course Nomenclature:**Technique & throw of voice in Recording**

Programme: Diploma	Year: 3 rd	Semester: VI	Subject: Music (Vocal)
Course: Skill Enhancement-SEC	Code: MUV7607P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Practical

Technique & throw of voice in Recording studio

In this course, students will be introduced to music recording and audio production from a practical perspective. They will learn about the physical nature and human perception of sound, how it is transformed to and from electrical signals by means of microphones and loudspeakers, and how it can be creatively modelled through mixing consoles, signal processors, and digital audio workstations. They will learn to make informed choices about microphone selection and positioning, and will cover various editing, mixing, and mastering techniques.

- Practice of Rag Based Film Songs on Track/Karaoke (5 Songs)
- Geet/ Gazal/ Bhajan with instruments (5 Compositions)

Project: In the practical examination, students will submit 2 recorded songs in their own voice in a Pen drive.

Course outcomes: (COs)

- CO1 An understanding of basic principles of acoustics and auditory perception
- CO2 A practical and theoretical understanding of basic audio recording and production techniques
- CO3 The ability to use digital audio workstation (DAW) software for the purpose of manipulating audio data
- CO4 A critical awareness regarding the cultural, social, and historical context of music technology.