



Faculty of Humanities and Social Sciences

**Scheme of Examination and Syllabus for
Under Graduate Programme**

**Under Multiple Entry and Exit, Internship and
CBCS-LOCF as per NEP-2020
w.e.f. session 2024-25 (in phased manner)**

Subject: Music (Vocal)



**Guru Jambheshwar University of Science & Technology
Hisar-125001, Haryana**

(A+ NAAC Accredited State Govt. University)



Guru Jambheshwar University of Science and Technology
Hisar-125001, Haryana
(‘A+’ NAAC Accredited State Govt. University)



Scheme of Examination & Syllabus for affiliated Degree Colleges for UG Programme
According to National Education Policy-2020

Subject: Music (Vocal)

| SEMESTER-I | | | | | | | | |
|---|-------------|--|---------|---------------|----------------|----------------|-------------|------------------------|
| Type of Course | Course Code | Nomenclature of Paper/Course | Credits | Contact Hours | Internal Marks | External Marks | Total Marks | Duration of Exam (Hrs) |
| Discipline Specific Course | C24MUS101T | Fundamentals of Hindustani Music (Vocal) | 2 | 2 | 15 | 35 | 50 | 2 |
| | C24MUS101P | Fundamentals of Hindustani Music (Vocal) Lab | 2 | 4 | 15 | 35 | 50 | 3 |
| Minor Course/Vocational Course | C24MIC117T | Basic Concepts of Hindustani Music (Vocal) | 2 | 2 | 15 | 35 | 50 | 2 |
| Minor Course/Vocational Course[#] | C24MIN117T | Basic Concepts of Hindustani Music (Vocal) | 4 | 4 | 30 | 70 | 100 | 3 |
| Multidisciplinary Course | C24MDC121T | Terminology of Hindustani Music (Vocal) | 2 | 2 | 15 | 35 | 50 | 2 |
| | C24MDC121P | Terminology of Hindustani Music (Vocal) Lab | 1 | 2 | 10 | 15 | 25 | 2 |
| Skill Enhancement Course | C24SEC116T | Basic Course for Harmonium and Tabla-1 | 2 | 2 | 15 | 35 | 50 | 2 |
| | C24SEC116P | Basic Course for Harmonium and Tabla-1 Lab | 1 | 2 | 10 | 15 | 25 | 2 |
| SEMESTER-II | | | | | | | | |
| Type of Course | Course Code | Nomenclature of Paper/Course | Credits | Contact Hours | Internal Marks | External Marks | Total Marks | Duration of Exam(Hrs) |
| Discipline Specific Course | C24MUS201T | Basic Terminology of Hindustani Music (Vocal) | 2 | 2 | 15 | 35 | 50 | 2 |
| | C24MUS201P | Basic Terminology of Hindustani Music (Vocal) Lab | 2 | 4 | 15 | 35 | 50 | 3 |
| Minor Course/Vocational Course | C24MIC217T | Conceptual Approach to Hindustani Music (Vocal) | 2 | 2 | 15 | 35 | 50 | 2 |
| Minor Course/Vocational Course[#] | C24MIN217T | Conceptual Approach to Hindustani Music (Vocal) | 4 | 4 | 30 | 70 | 100 | 3 |
| Multidisciplinary Course | C24MDC221T | Fundamental Approach to Hindustani Music (Vocal) | 2 | 2 | 15 | 35 | 50 | 2.5 |
| | C24MDC221P | Fundamental Approach to Hindustani Music (Vocal) Lab | 1 | 2 | 10 | 15 | 25 | 2 |
| Skill Enhancement Course | C24SEC216T | Basic Course for Harmonium and Tabla-2 | 2 | 2 | 15 | 35 | 50 | 2 |
| | C24SEC216P | Basic Course for Harmonium and Tabla-2 Lab | 1 | 2 | 10 | 15 | 25 | 2 |

[#] for Scheme C only

Program Outcomes:

- PO1** Inculcates discipline learnt through the knowledge of rhythm and Taals. It also Cultivate the skill to perform various taals in different Layakaries. Along with basic concept of Taals.
- PO2** Promotes holistic growth of the learner through various aspects of performance.
- PO3** To know the changing trends of Indian classical music this curriculum will not only provide a bridge of performance ability to the students but also provide employment.

Music (Vocal)
Fundamentals of Hindustani Music (Vocal) (Semester I)
Discipline Specific Course (DSC)

Course Code: C24MUS101T
30 Hrs (2 Hrs/Week)
Credit: 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.*

Unit - I

- Historical study and detailed description of the Ragas prescribed in the syllabus.
- Ability to write the notation of Drut Khyal in Raga Deshkar and Bhupali
- Define the Classical Music.
- History of Indian Music from Vedic period to 12th Century.
- Ability to write Ekgun and Dugun of Teentaal and Kehrawa taal along with their description.
- Define Laya and Taal and explain their importance in music.
- Detail study of Khayal Gayan Shaili

Unit - II

- Short notes on the followings: Sangeet, Dhvani, Aandolan, Naad, Shruti, Swar, Saptak, Thaata, Raag, Vaadi, Samvaadi, Vivadi, Anuvadi, Varjit Swar, Taal, Taan Alap.
- Detailed study of Bhatkhande Notation System.
- Define classical and semi classical music and describe and brief description their shallies.
- Detailed study of Harmonium
- Contribution towards Music by Pt. V.N. Bhatkhande and Pt. V.D. Paluskar

Fundamentals of Hindustani Music (Vocal) Lab

Course Code: C24MUS101P
60 Hrs (4 Hrs/Week)
Credit: 2
Exam Time: 3 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

- Ability to sing and play any ten basic Alankaras in Shudh Swaras and Vikrit Swaras in Kehrwaa and Dadra Taal on Harmonium.
- Ability to perform Dhruv Khayal in the following ragas: Bhupali and Deshkar with alap and taal.
- Ability to demonstrate on hand Ekgun and Dugun of Kehrawa and Teentaal.
- One Tarana in any Raga.
- One sargamgeet in any raga.

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Kramik Pustak Mallika-Part II V.N. Bhatkhande
3. Sangeet Bodh-Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna-Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish Chand Shrivastav
6. Bhartiya sangit sarita - Rama Saraf
7. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
8. Paschatya savrlip padti and bhartiya sangit - Swatantra Sharma
9. Parmparagat Hindustani sidantik sangit Bhagwant Kaur
10. Sangit Mani - Maharani Sharma Part 1 & 2

Course Outcome:

At the end of the course the students would be able to:

- CO1 Student will gain in depth understanding of Ragas and Taals in practical.
- CO2 Gain understanding of history of Indian Classical music.
- CO3 Develop skill in writing notation of Raga and Taala.
- CO4 Gain understanding of the basic concept of music.
- CO5 May help learns to perform classical and semi classical music on Harmonium.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | S | S | M |
| CO2 | M | W | S |
| CO3 | S | M | W |
| CO4 | S | S | M |
| CO5 | M | M | S |

S= Strong

M=Medium

W=Weak

Music (Vocal)
Basic Concepts of Hindustani Music (Vocal) (Semester I)
Minor Course (MIC)

Course Code: C24MIC117T

30 Hrs (2 Hrs/Week)

Credit: 2

Exam Time: 2 Hrs

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.*

Unit - I

- Detailed study of Raag Yaman.
- Notation of Drut Khayal of Raag Yaman.
- Brief knowledge of Taanpurai its Parts and tuning of Taanpura.
- Classification of Indian Musical Instruments.
- Basic knowledge of Bhatkhande Notation System.
- Give description of Teental and Rupak Taal along with their Ekgun and Dugun.

Unit - II

- Explain Laya and Taal in detail and also explain their importance in music.
- Define/Explain Dhwani, Aandolan, Naad, Shruti, Swar, Saptak, Raag, Thaata, Aaroh, Avroh, Pakad, Aalap, Taan.
- Basic knowledge of Harmonium.
- Time Theory of Indian Music.
- Role of Media in promoting music.
- Contribution towards music by Ustad Amir Khan.

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika-Part II V.N. Bhatkhande
4. Sangeet Bodh-Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna-Laxmi Narayan Garg
6. Raag Parichay Part (1-2)-Harish Chand Shrivastav
7. Bhartiya Sangit vigyanik Vislashan - **Swatantra** Sharma
8. Paschatya savrlip padti and bhartiya sangit - **Swatantra** Sharma
9. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur
10. Also Books Recommended by the teachers

Course Outcome:

At the end of the course the students would be able to:

- CO1 Student will develop understanding of Tanpura and Harmonium.
- CO2 Imparts foundational understanding of Indian classical music.
- CO3 Develops ability to notate various ragas and Taals.
- CO4 Student will gain understanding of how media impacts for promotion of Indian classical music.
- CO5 Student will learn significance of bhatkhande notation system.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | S | M | S |
| CO2 | W | S | M |
| CO3 | S | M | S |
| CO4 | M | S | W |
| CO5 | W | S | M |

S= Strong

M=Medium

W=Weak

Music (Vocal)
Basic Concepts of Hindustani Music (Vocal) (Semester I)
Minor Course (MIC)

Course Code: C24MIN117T
60 Hrs (4 Hrs/Week)
Credit : 4
Exam Time: 3 Hrs

External Marks : 70
Internal Marks : 30
Total Marks: 100

Note: The maximum time duration for attempting the paper will be of 3 hours. The examiner is required to set nine questions in all. The first question will be compulsory consisting of seven short questions covering the entire syllabus consisting of 2 marks each. In addition to that eight more questions will be set, two questions from each unit. The students shall be required to attempt five questions in all selecting one question from each unit in addition to compulsory Question No. 1. All questions shall carry equal marks.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.*

Unit - I

- Detailed study of Raag Yaman.
- Notation of Drut Khayal of Raag Yaman.
- Brief knowledge of Taanpurai its Parts and tuning of Taanpura.
- Classification of Indian Musical Instruments.
- Basic knowledge of Bhatkhande Notation System.
- Give description of Teental and RupakTaal along with their Ekgun and Dugun.

Unit - II

- Explain Laya and Taal in detail and also explain their importance in music.
- Define/Explain Dhvani, Aandolan, Naad, Shruti, Swar, Saptak, Raag, Thaata, Aaroh, Avroh, Pakad, Aalap, Taan.
- Basic knowledge of Harmonium.
- Time Theory of Indian Music.
- Role of Media in promoting music.
- Contribution towards music by Ustad Amir Khan.

Unit – III

- Importance of music in life
- Music and Psychology.
- Role of Music in national integration

Unit – IV

- Detailed description of classical music gayan shillies, khayal, tarana, dhrupad dhamar
- Importance of gharana system of music.

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika-Part II V.N. Bhatkhande
4. Sangeet Bodh–Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna-Laxmi Narayan Garg
6. Raag Parichay Part(1-2)-Harish Chand Shrivastav
7. Bhartiya Sangit vigyanik Vislashan – Swatantra Sharma
8. Paschatya savrlip padti and Bhartiya sangit – Swatantra Sharma
9. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur

Course Outcome:

At the end of the course the students would be able to:

- CO1 Student will develop understanding of Tanpura and Harmonium.
- CO2 Imparts foundational understanding of Indian classical music.
- CO3 Develops ability to notate various ragas and Taals.
- CO4 Student will gain understanding of how media impacts for promotion of Indian classical music.
- CO5 Student will learn significance of bhatkhande notation system.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | S | M | S |
| CO2 | W | S | M |
| CO3 | S | M | S |
| CO4 | M | S | W |
| CO5 | W | S | M |

S= Strong M=Medium W=Weak

Music (Vocal)
Terminology of Hindustani Music (Vocal) Music (Vocal)
Multi-Disciplinary Course (MDC)

Course Code: C24MDC121T

30 Hrs. (2 Hrs./Week)

Credit : 2

Exam Time: 2 Hrs.

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music.*

Unit – I

- Describe Raag Yaman.
- Notation of Drut Khayal of Raag yaman.
- Description and Notation of Teental along with its Ekgun and Dugun.
- Describe Bhatkhande Notation system.
- Differentiate between, Shruti and Swar, Raag and Thaata, Vaadi – Svaandi Swara.
- Contribution towards music by Queen of Melody, Ms. Lata Mangeshkar.

Unit - II

- Define/Explain - Dhwani, Naad, AahatNaad, AnahatNaad, Shruti, Swar, Shudh Swar, Vikrit Swar, Chal Swar, Achal Swar, Aaroh, Avroh, Pakad.
- Explain Laya – Vilmbit Laya, Madhya Laya, Drut Laya.
- Define Thaata, Names of ten Thaats, Swaras of ten Thaats.
- Define Raag, principles of Raag and its Jaatis.
- Define Major Tone, Minor Tone, Semi Tone.

Terminology of Hindustani Music (Vocal) Lab

Course Code: C24MDC121P

30 Hrs. (2 Hrs./Week)

Credit : 1

Exam Time: 2 Hrs.

External Marks : 15

Internal Marks : 10

Total Marks: 25

- Five Alankars in Shuddha swaras on Harmonium.
- Learn to Play National Anthem on Harmonium.
- Demonstrate on hand, Teental with Ekgun and Dugun.
- Learn to play any bajan/folk songs/geet/patotics song on Harmonium.
- Durt khayal in rag yaman with alap and taan.

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Kramik Pustak Mallika-Part II V.N. Bhatkhande
3. Sangeet Bodh–Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna-Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish Chand Shrivastav
6. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
7. Paschatya savrlip padti and bhartiya sangit - Swatantra Sharma
8. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur
9. Sangit Mani - Maharani Sharma Part 1 & 2.

Course Outcome:

At the end of the course the students would be able to:

- CO1 Develop basic understanding of fundamentals of music.
- CO2 Enhances knowledge of Indian classical and semi classical music through practical application.
- CO3 Students will be able to differentiate between similar musical terms.
- CO4 Students will be able to acknowledge contribution to music by well know artist in the field.
- CO5 Student will learn significance of Bhatkhande notation system.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | S | M | S |
| CO2 | W | S | M |
| CO3 | S | M | S |
| CO4 | S | M | S |
| CO5 | W | S | M |

S= Strong

M=Medium

W=Weak

Music (Vocal)
Basic Course for Harmonium and Tabla-1 (Semester I)
Skill Enhancement Course (SEC)

Course Code: C24SEC116T

30 Hrs. (2 Hrs./Week)

Credit : 2

Exam Time: 2 Hrs.

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms*

Unit - I

- Define Naad, Swar, Shudh Swar, Vikrit Swar, Saptak - Mandra, Madhya, Taar. Aroh, avroh, taali, khali, avartan
- Elementary knowledge of Harmonium.
- Describe rag yaman
- Write notation of durtkhyal of rag yaman

Unit – II

- Write ek gun and Dugun of Teental, Keharwa and rupak Taal with their description

Basic Course for Harmonium and Tabla-1 Lab

Course Code: C24SEC116P

30 Hrs. (2 Hrs./Week)

Credit : 1

Exam Time: 2 Hrs.

External Marks : 15

Internal Marks : 10

Total Marks: 25

- Playing of twenty Alankars on Harmonium in sudh and vikarit swars
- Ability to play bajan on Harmonium.
- Ability to play one patriotic song on harmonium
- Demonstrating Ekgun and Dugun of Teental, KeharwaTaal and RupakTaal on hand.
- One durtkhyal in rag yaman with alap and taal

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Kramik Pustak Mallika-Part II V.N. Bhatkhande
3. Sangeet Bodh–SharadChandra Pranjpayee
4. Hamare Sangeet Ratna-Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish Chand Shrivastav
6. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
7. Paschatya savrlip padti and bhartiya sangit - Swatantra Sharma
8. Parmparagat Hindustani sidantik sangit - Bhagwanti Kaur
9. Sangit Mani - Maharani Sharma Part 1 & 2

Course Outcome:

At the end of the course the students would be able to:

- CO1 Learn about the fundamental aspects of Indian classical music.
- CO2 Student will be able to get acquainted of raggs and taals
- CO3 Student will be able understand the different between classical and light music.
- CO4 Per notes in depth understating of various rhythm and Taals.
- CO5 Students will be able to perform composition on harmonium which will help them in carrier.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | W | W | S |
| CO2 | W | M | M |
| CO3 | M | S | S |
| CO4 | S | M | W |
| CO5 | M | S | M |

S= Strong M=Medium W=Weak

Music (Vocal)
Basic Terminology of Hindustani Music (Vocal)(Semester II)
Discipline Specific Course (DSC)

Course Code: C24MUS201T

30 Hrs (2 Hrs/Week)

Credit: 2

Exam Time: 2 Hrs

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *Identify genres and styles of various musical traditions and historical periods both in notation and aurally. Analyze and evaluate music in relation to its historical, cultural, and social circumstances. Write effectively about music using precise analytical vocabulary.*

Unit - I

Historical study and detailed description of the Ragas prescribed in the syllabus.

Ability to write the notation of any one Vilambit Khyal in any Ragas prescribed in syllabus.

Ability to write the notation of DurtKhyal of Ragas Bhairav and Kalingra:

Bhairav (2) Kalingra

Ability to write the Ekgun and dugun with Layakaries in the

Following Talas:

(1) Ek Taal(2) Chautaal

Development of Music from 13 Century to Modern period

Unit – II

Classification of Indian musical instruments

Gayakonke Gun-Dosh.

Short notes on the following:

Naad, Varan, Aavartan, Alankaar, Gram, Murcchna, Kan, Khatka, Murki, Gamak, Laya.

Concept of Time Theory in Indian Classical Music.

Detail knowledge of Taanpura and its part along with tuning of Taanpura.

Contribution towards Music by the following Musicians:

(1) Pt. Bhimsen Joshi(2)Pt. Jasraj

Basic Terminology of Hindustani Music (Vocal) Lab

Course Code: C24MUS201P

60 Hrs. (4 Hrs./Week)

Credit : 2

Exam Time: 3 Hrs.

External Marks : 35

Internal Marks : 15

Total Marks: 50

- One vilambit khyal with three alap and two tans
- Two durt khyals in ragas kalingra and bhav with alap and taan.
- One lakshan geep in any ragas
- One dhrupad in any ragas with dugun layakari.
- Ability to Demonstrate the following taal as On hand with ekgun and dugun layakaries
- (1)EkTaal(2)Chautaal

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Kramik Pustak Mallika-Part II V.N.Bhatkhande
3. Sangeet Bodh–Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna-Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish Chand Shrivastav
6. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
7. Paschatya savrlip padti and bhartiya sangit - Swatantra Sharma
8. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur
9. Sangit Mani - Maharani Sharma Part 1 & 2

Course Outcome:

At the end of the course the students would be able to:

- CO1 Gain understanding of the basic concepts of Indian classical music.
- CO2 Will develop through knowledge of various instruments.
- CO3 Students will gain in depth understanding of many gayan shallies of Indian classical music.
- CO4 Recognized contribution of music maestro in shaping Hindustani Music.
- CO5 Cultivates the skill to perform various Taals in different layakarries.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | S | W | S |
| CO2 | W | M | M |
| CO3 | S | S | S |
| CO4 | M | M | S |
| CO5 | S | S | M |

S= Strong M=Medium W=Weak

Music (Vocal)
Conceptual Approach to Hindustani Music (Vocal) (Semester II)
Minor Course (MIC)

Course Code: C24MIC217T

30 Hrs (2 Hrs/Week)

Credit: 2

Exam Time: 2 Hrs

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.*

Unit - I

- Notation of dhurt khyal in Raga bhairav and Mankauns
- Description of Raga of prescribed in the syllabus
- Description of Ek taal and kahrav alogng with ek gun and dugun.
- DefinethefollowingTerms:
- Raga, That, Jati, Aaroh, Avroh, Swar, varn, alankar, vadi , svadi , sum , taali, khali

Unit - II

- A brief history of the Indian music Mughal period to Modern Period.
- Classificationof Ragas.
- Margi sangeet and deshi sangeet
- Write in Details About the Khyal Gyan Shaili.
- Detailed study of the Natyashastra Grantha.
- Relationship between Folk and Classical Music.
- Contribution of personalities: (a) Pt. Bismillah khan(b)KishoriAmonkar

Books Suggested:

1. Bhatkh and Sangeet Shastra- V.N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika-Part II V. N. Bhatkhande
4. Sangeet Bodh–Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna-Laxmi Narayan Garg
6. Raag Parichay Part (1-2)-Harish Chand Shrivastav, Gita Dhankar
7. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
8. Paschatya savrlip padti and bhartiya sangit - Swatantra Sharma
9. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur
10. Sangit Mani - Maharani Sharma Part 1 & 2

Course Outcome:

At the end of the course the students would be able to:

- CO1 Demonstrate important terms of music
- CO2 Provide detailed understanding of ragas and Taal
- CO3 Student will learn about the difference between classical, filmy and folk music.
- CO4 Gain understating of the essential terms in Indian classical music.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | M | S | S |
| CO2 | S | M | W |
| CO3 | W | M | S |
| CO4 | M | W | M |
| CO5 | S | M | S |

S= Strong M=Medium W=Weak

Music (Vocal)
Conceptual Approach to Hindustani Music (Vocal) (Semester II)
Minor Course (MIC)

Course Code: C24MIN217T

60 Hrs (4 Hrs/Week)

Credit : 4

Exam Time: 3 Hrs

External Marks : 70

Internal Marks : 30

Total Marks: 100

Note: The maximum time duration for attempting the paper will be of 3 hours. The examiner is required to set nine questions in all. The first question will be compulsory consisting of seven short questions covering the entire syllabus consisting of 2 marks each. In addition to that eight more questions will be set, two questions from each unit. The students shall be required to attempt five questions in all selecting one question from each unit in addition to compulsory Question No. 1. All questions shall carry equal marks.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms.*

Unit - I

- Notation of dhurt khyal in Raga bhairav and Mankauns
- Description of Raga of prescribed in the syllabus
- Description of Ek taal and kahrav alogng with ek gun and dugun.
- Define the following Terms:
Raga, That, Jati, Aaroh, Avroh, Swar, varn, alankar, vadi, svadi, sum, taali, khali

Unit - II

- A brief history of the Indian music Mughal period to Modern Period.
- Classification of Ragas.
- Margi sangeet and deshi sangeet
- Write in Details About the Khyal Gyan Shaili.
- Detailed study of the Natyashastra Grantha.
- Relationship between Folk and Classical Music.
- Contribution of about the following personalities
(a)Pt. Bismillah khan (b)Kishori Amonkar

Unit - III

- Definition of laya and its types
- Definition of Taal and its ten PARANS.
- Definition of sathai, Antra, Alap and Taan, Nibhadh and Anibhadhgaan.

Unit - IV

- Definition of shudh, Chayalag Rag and Sankiran Raga
- Definition of Lakshangeet, Tarana and sargangeet
- Definition of gram and murchna

Books Suggested:

1. Bhatkh and Sangeet Shastra- V.N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika-Part IIV. N. Bhatkhande
4. Sangeet Bodh-Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna-Laxmi Narayan Garg
6. Raag Parichay Part(1-2)-Harish Chand Shrivastav, Gita Dhankar
7. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
8. Paschatya savrlip padti and Bhartiya sangit - Swatantra Sharma
9. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur
10. Sangit Mani - Maharani Sharma Part 1

Course Outcome:

At the end of the course, the students would be able to:

- CO1 Demonstrate important terms of music
- CO2 Provide detailed understanding of ragas and Taal
- CO3 Student will learn about the difference between classical, filmy and folk music.
- CO4 Gain understating of the essential terms in Indian classical music.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | M | S | S |
| CO2 | S | M | W |
| CO3 | W | M | S |
| CO4 | M | W | M |
| CO5 | S | M | S |

S= Strong

M=Medium

W=Weak

Music (Vocal)
Fundamental Approach to Hindustani Music (Vocal) (Semester II)
Multi-Disciplinary Course (MDC)

Course Code: C24MDC221T
30 Hrs. (2 Hrs./Week)
Credit : 2
Exam Time: 2 Hrs.

External Marks : 35
Internal Marks : 15
Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *Raga is the fundamental element of Indian music which is made of a scale, a mode, Shruti, Swara, gamaka, grace, notes and other embellishments of music. Throughout the ages, the education of this Raga system was imparted through indigenous way called Guru-Shishya-parampara or Gharana system.*

Unit – I

- Full Description of rag Bhupali
- Write notation of durt khyal of rag bhupali
- Ability to write notation of Ektaal and Rupak with ekgun and dugunalogn with their description.
- Shot notes on the followings Shallies Khyal gayanshalli, Durupad, dammar, taraana , bajangeet, ghazel , trivet, tarana, chaturang
- Ability to write notation and description of Taala Ektaal, Rupak Taal with ekgun and dugun,

Unit - II

- Define Nad its types and characteristics
- Saptak and its types
- Define various musical terms vadi, samvadi, anuvadi, vivadi, sam, taali, khali, varn, alankar, samparkartik Ragas

Fundamental Approach to Hindustani Music (Vocal) Lab

Course Code: C24MDC221P
30 Hrs. (2 Hrs./Week)
Credit : 1
Exam Time: 2 Hrs.

External Marks : 15
Internal Marks : 10
Total Marks: 25

- Five basic Alankarsin sudh and Vikrit swaras on Harmonium.
- Learn to play National anthanm on harmonium
- Perform one bajan/folk song on Harmonium
- One durt khyal in rag bhupali with alap and tans

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Kramik Pustak Mallika-Part II V.N. Bhatkhande
3. Sangeet Bodh–Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna-Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish Chand Shrivastav
6. Bhartiya Sangit vigyanik Vislashan - Swatantra Sharma
7. Paschatya savrlip padti and bhartiya sangit - Swatantra Sharma
8. Parmparagat Hindustani sidantik sangit - Bhagwant Kaur
9. Sangit Mani - Maharani Sharma Part 1 & 2

Course Outcome:

At the end of the course the students would be able to:

- CO1 Student will develop basic understating of fundamentals terms & concept in Hindustani classical music
- CO2 Will gain understanding of different gayan shalli such as classical, semi classical and light music.
- CO3 Will acquire practical skills through playing harmonium.
- CO4 Will gain detailed knowledge of different Ragas and Taals

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|-----------------|------------|------------|------------|
| CO1 | S | M | S |
| CO2 | W | S | M |
| CO3 | W | M | W |
| CO4 | M | W | S |

S= Strong

M=Medium

W=Weak

Music (Vocal)
Basic Course for Harmonium and Tabla-2 (Semester II)
Skill Enhancement Course (SEC)

Course Code: C24SEC216T

30 Hrs. (2 Hrs./Week)

Credit : 2

Exam Time: 2 Hrs.

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at producing competent musicians and musicologists with technical know-how; who may excel not only in knowledge, but also in the practical presentation of music. It will also focus on proper understanding of the aesthetic significance and social relevance of these performing art forms*

Unit - I

- Description of Rag bhairav
- Write notation of Durt of Rag bhairav
- Elementary knowledge of Harmonium
- Define varn alankar, vadi, samvadi, anuvadi, vivadi, and varjit swar

Unit – II

- Write ekgun and dugun of taal ektaal , dadra, jhaptaal with their description

Basic Course for Harmonium and Tabla-2 Lab

Course Code: C24SEC216P

30 Hrs. (2 Hrs./Week)

Credit : 1

Exam Time: 2 Hrs.

External Marks : 15

Internal Marks : 10

Total Marks: 25

Ability to play and sing durt kyal of rag bhairav with alap and tans on harmonium

15 alankars with sudhand vikaritswarj in different talas

Ability to play and sing on harmonium national anthem, vandematarm, and any one patriotic song

Books Suggested:

1. Bhatkhande Sangeet Shastra-V.N. Bhatkhande
2. Kramik Pustak Mallika-Part II V.N. Bhatkhande
3. Sangeet Bodh–Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna-Laxmi Narayan Garg
5. Raag Parichay Part (1-2)-Harish Chand Shrivastav
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9. Sangit Mani - Maharani Sharma Part 1 & 2

Course Outcome:

At the end of the course the students would be able to:

- CO1 Ability to understand musical notes beats and tempo of the music.
- CO2 Ability to understand practical application of Harmonium.
- CO3 Ability to notate composition and able to describe Ragas and Taals.
- CO4 Ability to define the terminology of Indian Classical Music.

Mapping of CO with PO

| Outcomes | PO1 | PO2 | PO3 |
|----------|-----|-----|-----|
| CO1 | S | W | S |
| CO2 | W | M | M |
| CO3 | S | S | S |
| CO4 | M | M | S |

S= Strong

M=Medium

W=Weak