

**SYLLABI AND SCHEME OF
EXAMINATIONS
FOR
MULTIDISCIPLINARY COURSES
FOR UNDER GRADUATE
PROGRAMS
MULTIDISCIPLINARY
PROGRAMS in Music Vocal**

(Based on Curriculum and Credit Framework for UG Programs under NEP)



**WITH EFFECT FROM
THE
SESSION 2024-25**

**MAHARSHI DAYANAND UNIVERSITY
ROHTAK (HARYANA)**

**SYLLABI AND SCHEME OF EXAMINATIONS FOR MULTIDISCIPLINARY COURSES FOR
UNDER GRADUATE SINGLE MAJOR/MULTIDISCIPLINARY PROGRAMS/ SINGLE MAJOR
PROGRAM AFTER 2nd SEMESTER OF MULTIDISCIPLINARY PROGRAM**

Name of the Department	Nomenclature of Multidisciplinary Course (MDC) @ 3 credits	Course Code	Credits Distribution			Total Credits	Workload			Total Workload	Marks			Total Marks	
			L	T	P			L	T		P				
Music Vocal	1. Basic Components of Hindustani Music Vocal 2. .Practical Rag & Taal	24MUSVX01MD01	2	0	1	3	1	0	1	1				75	
	1. Applied Theory of Hindustani Music Vocal 2. Rag & Tal Demonstration	24MUSVX02MD01	2	0	1	3	1	0	1	1				75	
	1. Essentials of Music Vocal Theory 2. Practical Viva-Voce	25MUSVX03MD01	2	0	1	3	1	0	1	1				75	

L: Lecture; T: Tutorial; P: Practical Technical Components of Hindustani Music Vocal

Note:A student has to opt for three Multidisciplinary Courses in first three semesters from the pool of the courses offered in the disciplines other than those of Major disciplines and Minor disciplines and the one not studied at 10+2 or equivalent level.

Syllabi for Multidisciplinary Course in Music Vocal

Semester -I

Name of Program	Not to be filled	Program Code	Not be filled
Name of the Course	1. Basic Components of Hindustani Music Vocal 2. Practical Rag & Taal	Course Code	24MUSVX01MD01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	20+20+20+10+05=75	Time of Examinations	

Note:

The Evaluation will be based on formative assessment as given below:-

	Marks distribution
Written test (2 X 10)	20
Lab work (practical file) / Field work (report)/ Portfolio	20
Assignment/Case study / Mini project (2 X 10)	20
Seminar / Presentation	10
Attendance	05
Total	75

Course Learning Outcomes (CLO):

- CLO 1: They efficiently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- CLO 2: They skilfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills. Students achieved deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- CLO 3: They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm. The student will now acknowledge the different aspects of Harmonium and will know its playing techniques. The students will be equipped with the knowledge of Shuddha, Vikritswaras and Saptak. The students will attain the ability of playing Alankaars on Harmonium. They will skillfully play national song/anthem on harmonium.

Unit 1:

- Notation of the compositions in the Ragas prescribed as follows:-
 - Yaman
 - Alhaiya Bilawal
- Write Five Alanakars.
- General study of following terms:-
Sangeet, Nad, Dhvani, Shruti, Swar, Saptak, Alankar, Thaata, Raag,

Unit 2:

1. Study of Aroh-Avroh, Pakad, Vadi, Samvadi, Anuvadi, Vivadi
2. Establishment of Shudha and Vikrit swaras on 22 Shruties according to Bharat & Matang

Unit 3:

1. Define Film Sangeet and Classical Music.
2. Description of Talas: - Teental & Keharva and its Ekgun, Dugun,

Unit 4:

1. Contribution of the following Musicians:
 - i. Tansen
 - ii. Pt. Vishnu Narayan Bhatkhnade
2. Detailed description of the following Ragas:
 - i. Yaman
 - ii. Alhaiya Bilawal

Course: MDC-1

Practical: Practical Rag & Taal

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Khayal with Alaps, Tanas in any one of the following Ragas :- i. Yaman ii. Alhaiya Bilawal
<u>Unit-II</u>	2. Ability to sing and play film geet /Lokgeet/ Gazal with Harmonium
<u>Unit-III</u>	3. Ability to demonstrate following Talas on Tabla Vadya and by hand in Thah & Dugun. i. Teental ii. Keharva
<u>Unit-IV</u>	4. Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References:

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra
8. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
10. Tantri Naad Part-I – Pt. Lal Mani Mishra

- 11 ..Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
12. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
13. Haryana Avam Panjab ka Lok Sangeet--- Dr Mukesh

Syllabi and S.O.E. for Multidisciplinary Course(s) for UG Programs w.e.f. 2024-25 session

Syllabi for Multidisciplinary Course in Music Vocal

Semester -II

Name of Program	Not to be filled	Program Code	Not be filled
Name of the Course	1. Applied Theory of Hindustani Music Vocal 2. Rag & Tal Demonstration	Course Code	24MUSVX02MD01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	20+20+20+10+05=75	Time of Examinations	

Note:

The Evaluation will be based on formative assessment as given below:-

	Marks distribution
Written test (2 X 10)	20
Lab work (practical file) / Field work (report)/ Portfolio	20
Assignment/Case study / Mini project (2 X 10)	20
Seminar / Presentation	10
Attendance	05
Total	75

Course Learning Outcomes (CLO):

- CLO 1: They efficiently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.
- CLO 2: They skilfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills. Students achieved deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.
- CLO 3: They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm. This course focuses on the practical fundamentals of performing a Raag on stage with Vilambit and Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like, Bhajan, Geet and Ghazal. Students will understand the concept of Laya and Layakari with the Raga and its composition. Students will also learn the basic Vocal exercises like Alankar-Paltas, which are the foundational compositions to learn for beginner student.

Unit 1:

- Notation of the compositions in the Ragas prescribed as follows:-
 - Bhupali
 - Kafi
- General study of following terms:-
Alap, Tan, Meend, Khatka, Gamak, Varna

Unit 2:

- Description of Tabla and harmonium
- Description of, Khayal, Thumri, Bhajan, Gazal

Unit 3:

1. Classical music and Folk Music
2. Notation of One Film Geet/ Bhajan/ Gazal in prescribed Ragas.

Unit 4:

1. Study of Lakhsan of ragas.
2. Description of Talas: - Ektal & Dadra and its Ekgun & Dugun,
3. Contribution of the following Musicians:
 - i. Pt. V.N. Bhatkhande
 - ii. Ustad Amir Khan
4. Detailed description of the following Ragas:
 - i. Bhupali
 - ii. Kafi

Course: MDC-2

Practical: Rag & Tal Demonstration

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Khayal with Alaps, Tanas in any one of the following Ragas :- i. Bhupali ii. Kafi
<u>Unit-II</u>	2. Ability to sing and play any Bhajan/Gazal. 3. Ability to sing Alankar.
<u>Unit-III</u>	3. Ability to demonstrate following Talas by hand in Thah & Dugun. i. Ektal ii. Dadra
<u>Unit-IV</u>	4. Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References:

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra
8. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
10. Tantri Naad Part-I – Pt. Lal Mani Mishra
- 11 ..Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
12. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
13. Haryana Avam Panjab ka Lok Sangeet--- Dr Mukesh

14. Also Books Recommended by teachers

Syllabi for Multidisciplinary Course in Music (Vocal)

Semester - III

Subject Code - 25MUSVX03MD01

Name of Program	Not to be filled	Program Code	Not be filled
Name of the Course	3. Essentials of Music Vocal Theory 4. Practical Viva-Voce	Course Code	25MUSVX03MD01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	20+20+20+10+05=75	Time of Examinations	

Note:**The Evaluation will be based on formative assessment as given below:-**

	Marks distribution
Written test (2 X 10)	20
Lab work (practical file) / Field work (report)/ Portfolio	20
Assignment/Case study / Mini project (2 X 10)	20
Seminar / Presentation	10
Attendance	05
Total	75

Course Learning Outcomes (CLO):

CLO 1: They efficiently displayed their mastery over Swarmalika in one of the prescribed Ragas, which became the fulcrum to learning the intrinsic nature of the Raga.

CLO 2: They skilfully exhibited Drut Khayals in the two specified Ragas. This became a preamble to acquiring performance skills. Students achieved deciphering of the twelve musical notes by the ear, giving them a resilient hold on the Swaras.

CLO 3: They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm. The student will now acknowledge the different aspects of Harmonium and will know its playing techniques. The students will be equipped with the knowledge of Shuddha, Vikritswaras and Saptak. The students will attain the ability of playing Alankaars on Harmonium. They will skilfully play national song/anthem on harmonium.

Unit 1:

Notation of the Drut Khayal compositions in Ragas prescribed as follows:

1. Malkauns
2. Bihag
3. Detail study of following :

Film Music, Folk Music and Light music
2. Short notes of the following terms • Major Tone • Minor Tone • Semi Tone • Melody • Harmony
Unit II 1. Describe Tanpura and its parts, make a beautiful picture of Tanpura. 2. Origin and development of Swaras. 3. Role of Technology in Development of Music.
Unit III 1. Notation of one filmi song / Bhajan / Ghazal based on raag prescribed in your syllabus 2. Relation between Music and Aesthetics.
Unit IV 1. Description of Talas: Rupak and Jhaptal with its Ekgun and Dugun. 2. Detailed description of the following Ragas: 1. Malkauns 2. Bihag 3. Relation between Music and yoga 4. Contribution of the following musicians: • Bade Gulam Khan • Amir Khan
Practical: Raga & Tal Demonstration
Content
1) One drut Khyal with Alaps & Tanas in any of the following Ragas: 1. Malkauns 2. Bihag
2) Ability to demonstrate following Talas by hand in Thah & Dugun: 1. Jhaptal 2. Rupak
3) Ability to sing the notation of filmi Geet/Bhajan/Gazal on harmonium
4) Practical file with details of Ragas, notations of compositions & Talas with Dugun, Tigan & Chaugun with description.

References:

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra

8. Sangeet Bodh – Sharad Chandra Pranjpayee

6. Hamare Sangeet Ratna- Laxmi Narayan Garg

10. Tantri Naad Part-I – Pt. Lal Mani Mishra

11 ..Kramik Pustak Mallika, Part-III –V. N. Bhatkhande

12. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

13. Haryana Avam Panjab ka Lok Sangeet--- Dr Mukesh