

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

(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 Instrumental	1.Basic Studies in Hindustani Music Instrumental 2.Basic Knowledge of Rag & Tal	24MUSIX01MD01	2	0	1	3	1	0	1	1					75
	1. Technical Components of Hindustani Music Instrumental 2. Rag and Tal Presentation	24MUSIX02MD01	2	0	1	3	1	0	1	1					75
	1. Applied Theory of Hindustani Music Instrumental 2. Practical Instrumental	25MUSIX03MD01	2	0	1	3	1	0	1	1					75

L: Lecture; T: Tutorial; P: Practical

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 Instrumental

Semester -I

Name of Program	Not to be filled	Program Code	Not be filled
Name of the Course	1. Basic Studies in Hindustani Instrumental Music 2. Basic Knowledge of Rag & Tal	Course Code	24MUSIX01MD01
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 on Sitar Vadya, which became the fulcrum to learning the intrinsic nature of the Raga.
CLO 2: They skilfully exhibited Drut Gat in one 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 techniques of Sitar.

- Notation of the compositions/ Drut Gat in the Ragas prescribed as follows:- i. Yaman
ii. Bhairav
- General study of following :- Swara, Shruti, Saptak, Rag, Taal,

Unit 2:

1. Knowledge of Meend, kan, Gamak, Varna, Shudh Chhayalag and Sankiran Raga, Gat 2. Knowledge of Strings Instruments: Sitar, Tanpura

Unit 3:

1. Importance of Sitar Vadya in Film Sangeet
OR
Structure of Sitar Vadya
2. Notation of a Hindi film song based on Ragas prescribed in syllabus.

Unit 4:

1. Description of Talas :-Ektal & Dadra and its Ekgun & Dugun, 2. Contribution of the following Musicians:
 - i. Pt. Ravi Shankar
 - ii. Pt. Vishnu Digamber Pluskar
3. Detailed description of the following Ragas:
 - i. Yaman ii. Bhairav

Course: MDC-1

Practical: Basic Knowledge of Rag & Tal

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Gat with Alaps, Toras in any one of the following Ragas :- i. Yaman ii. Bhairav
<u>Unit-II</u>	Ability to play any film song on sitar.
<u>Unit-III</u>	3. Ability to demonstrate following Talas by hand in Thah & Dugun. i. Ektal ii. Dadra
<u>Unit-IV</u>	One film Song on Sitar

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 NarayanGarg
10. Tantri Naad Part-I – Pt. Lal ManiMishra
- 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 byteachers.

Syllabi for Multidisciplinary Course in Music

Instrumental

Semester -II

MDC 2ndSem (Music Instrumental)

Name of Program	Not to be filled	Program Code	Not be filled
Name of the Course	1. Technical Components of Hindustani Music Instrumental 2. Raag and Taal Presentation	Course Code	24MUSIX02MD01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	Total; 20+20+20+10+05=75	Time of Examinations	

Note:

Note: The evaluation will 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.

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

Unit 1:
1. Notation of the compositions in the Ragas prescribed as follows:- i. Jaunpuri ii. Khamaj 3. Five Sargam in any Raga of your syllabus
Unit 2:
1. Structural description of Santoor instrument. 2. History and Evolution of the Sitar
Unit 3:
1 Historical development of Music in Vedic Period. 2 Role of Music in International cultural exchange.
Unit 4:
1. Description of Talas :- Jhaaptal & Sooltaal and its Dugun, Tigun, Chaugun 2. Contribution of the following Musicians: i. Ustad Allaudin Khan ii. Acharya K.C.D. Bhraspati 3. Detailed description of the following Ragas: i. Jaunpuri ii. Khamaj

Course: MDC-2

Practical: Rag and Tal Presentation

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Gat with Alaps, Toras in any one of the following Ragas :- i. Jaunpuri ii. Khamaj
<u>Unit-II</u>	1. Ability to play Lokgeet/ Gazal/ Film Song on sitar.
<u>Unit-III</u>	3. Ability to demonstrate following Talas on Tabla Vadya and by hand in Thah & Dugun. i. Jhaptal ii. Kehrwa
<u>Unit-IV</u>	4. Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun.

References:

1. Madhur Sangeet Sawaralipi-(Part I,II,III,IV) Harish Chander Shrivastava
2. Sangeet Parijaat – Pt.Ahobal
3. Swarmel Kala Nidhi – Pt.Ramamatya
4. Hamare Sangeet Ratna – PrabhulalGarg
5. Sangeet Sarita – Rama Saraf
6. Filmi Sangeet Anka- Hathras
7. Bhartiya Sangeet Main Banjo Vadya Ka Mahtava-- Dr Ashok Kumar
8. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I &II
9. Sangeet Shastra Darpan , Part II (Punjabi).
10. Sangeet Visharad published by Sangeet Karyalaya, Hathras. nd
11. Paranjapey, Sridhar Sharat Chandra (2 Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.
12. Film websites, You tube etc.

Syllabi and S.O.E. for Multidisciplinary Course(s) for UG Programs w.e.f. 2024-25 session
MDC 3rd Sem (Music Instrumental)

Name of Program	Not to be filled	Program Code	Not be filled
Name of the Course	1. Applied Theory of Hindustani MUSIC Instrumental 2. Practical Instrumental	Course Code	25MUSIX03MD01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	Total; 20+20+20+10+05=75		

Note: The evaluation will 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 exercises like Alankar-Paltas, which are the foundational compositions to learn for a beginner student.

Unit 1:

1. Detailed description of the following Ragas:
 - i. Bhoopali
 - ii. Kafi
2. Notation of Razakhani Gat in the Ragas prescribed :-
 - i. Bhoopali
 - ii. Kafi

Unit 2:

1. Structural description of Tabla.
2. General study of the following:
 - i. Raag ki Jatiyan,
 - ii. Jhala evom uske prakar

Unit 3:

1. Vadakon ke Gun - Dosh
2. Role of Laya and Tala in Music

Unit 4:

1. Description of Talas :- Teental & Roopak Tal with their Bols in Ekgun, Dugun and Chaugun layakaries.
2. Contribution of the following Musicians:
 - i. pt. Lal Mani Mishra
 - ii. Pt. V.N Bhatkhande

Course: MDC-1

Practical: Fundamental Knowledge of Raga and Tala

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Razakhani Gat with Alap and Toras in any one of the following Ragas:- i. Bhoopali ii. Kafi
<u>Unit-II</u>	2. Ability to play any Film song / devotional song on sitar.
<u>Unit-III</u>	3. Ability to demonstrate following Talas by handand on Yabla Vadya in Thah & Dugun Layakaries. i. Teental ii. Roopak Taal
<u>Unit-IV</u>	4. Practical file with details of Ragas, Notations of Ragas along with their Alap and Tanas & Talas in Dugun and Chaugun Layakaries 5. Project work : Model on any topic of Music.

References:

1. Madhur Sangeet Sawaralipi-(Part I,II,III,IV) Harish Chander Shrivastava
2. Sangeet Parijaat – Pt.Ahobal
3. Sangeet Roop –(Part 1, 2, 3)
4. Swarmel Kala Nidhi – Pt.Ramamatya

5. Hamare Sangeet Ratna – PrabhulalGarg
6. Sangeet Sarita – Rama Saraf
7. Filmi Sangeet Anka- Hathras
8. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I &II
9. Sangeet Shastra Darpan , Part II (Punjabi).
10. Sangeet Visharad published by Sangeet Karyalaya, Hathras.
11. Sangeet ke Pramukh Shastriya Sidhant- Subhash Rani Chaudhary
12. Bhartiya Sangeet ka Itihas Sharat Chandra Shridhar Paranjapey (2 Edition: 1985)

