

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

Minor Courses (MIC)/ Minor Vocational Course MIC(VOC)	TYPE OF PROGRAM				Credits Distribution			Total Credits	Workload			Total Workload	Marks			
	SINGLE MAJOR PROGRAM	MULTIDISCIPLINARY PROGRAM / SINGLE MAJOR PROGRAM AFTER 2nd SEMESTER OF MULTIDISCIPLINARY PROGRAM	Nomenclature of Course	Course Code	L	T	P		L	T	P		Theory	Practical	Total Marks	
	SEMESTER	SEMESTER											Internal	External	External	
MIC 1 @ 4 credits	1	1	Basic Elements of Hindustani Classical Music Vocal 2. Practical Basic Sargam & Alankars	24MUSV401MI01	2	0	2	4	1	0	1	1	15	35	50	50+50=100
MIC 2 @ 4 credits	2	3	1.Foundation of Hindustani Classical Music Vocal 2.Practical Basic Sargam & Alankars-II	24MUSV402MI01	2	0	2	4	1	0	1	1	15	35	50	50+50=100
MIC 3 @ 4 credits	3	6	1. Analytical Study of Hindustani Classical and Film Music 2. Practical Light Music Performance	25MUSV403MI01	2	0	2	4	1	0	1	1	15	35	50	50+50=100
MIC 4 (VOC) @ 4 credits	4	4	1. General Study of Hindustani Music Vocal 2.Practical Light Music Performance-II	25MUSV404MV01	2	0	2	4	1	0	1	1	15	35	50	50+50=100
MIC 5 (VOC)	5	5	1. Study of Compositions in Hindustani Music Vocal	26MUSV405MV01	2	0	2	4	1	0	1	1	15	35	50	50+50=100

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

@ 4 credits			2. Solo Performance Test In Vocal													
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MIC 6 (VOC) @ 4 credits	6	6	1. Applied Theory of Music Vocal 2. Critical Study of Rag & Taal	26MUSV406MV01	2	0	2	4	1	0	1	1	15	35	50	50+50= 100
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L: Lecture; T: Tutorial; P: Practical

Note:

1. The Syllabi and Scheme of Examinations (SOE) for Minor (Vocational) Courses for UG Semester 7 and Semester 8 will be same as applicable for Vocational Course in Post Graduate semester 1 and semester 2 respectively.
2. Course coding of Minor courses for Single Major Programs will be applicable for Multidisciplinary Programs/ Multidisciplinary Programs after 2nd semester irrespective of their offering in any semester.
3. The student who select any Minor Course (MIC) of any discipline in first semester should study the Minor courses (MIC) in the same discipline in the subsequent semesters. However, while exercising the option for choosing Minor Vocational Course MIC (VOC), the student may opt the discipline either related to the discipline of Minor Course or the discipline of Major Course or any other discipline as per his/her choice.

Syllabi for Minor Course in Music Vocal

Semester -I

Name of Program	Not to be filled	Program Code	Not to be filled
Name of the Course	1.Basic Elements of Hindustani Classical Music Vocal 2. Practical Basic Sargam & Alankars	Course Code	24MUSV401MI01
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2+4
Maximum Marks (T+P)	35+50= 85 IA= 15 Total; 100	Time of Examinations	Theory- 3hrs Prac. 15-20 Min. Per student
Note: Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.			
Course Learning Outcomes (CLO): CLO 1: Know about Music systems of India.. CLO 2: Understands the various Basic terms of Music. Ability to sing or play compositions in different Ragas enable them for performance, at the ground level. CLO 3: Enhance his knowledge about terminology of Talas. Know about the contribution of great personalities of Indian classical Music			
Unit 1: 1. Notation of the compositions in the Ragas prescribed as follows:- i. Bhairav ii. Bihag 2. General study of following terms:- Swara, Taal, Aroh, Avroh, Alankar, Meend, Gamak, Varna,			
Unit 2: 1. Description of Harmonium Vadya. 2. Write about the structure of Tanpura Vadya.			
Unit 3: 1. Describe Shudh, chhayalag and Sankiran Ragas 2. A comparative study of North & South music systems. 3. Study of Lakhsan of Ragas and That's			
Unit 4: 1. Description of Talas :- Teental, Ektal & Dadra and its Ekgun & Dugun, 2. Contribution of the following Musicians: i. Pt. Jasraj			

- ii. Pt. Ajoy Chakraborty
3. Detailed description of the following Ragas:
- i. Bhairav ii. Bihag

MIC-1 Practical: Practical Basic Sargam & Alankars

Paper Code- 24MUSV401MI01

Max Marks 50

Credit - 2

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Khayal with Alaps, Tanas in any one of the following Ragas:- i. Bhairav ii. Bihag
<u>Unit-II</u>	2. Ability to sing and play any Bhajan/Gazal. Ability to sing Alankars.
<u>Unit-III</u>	3. Ability to demonstrate following Talas by hand in Thah & Dugun. i. Teental ii. Ektal iii. 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
14. Also Books Recommended by teachers

Semester -II

Name of Program		Program Code	
Name of the Course	1.Foundation of Hindustani Classical Music Vocal 2.Practical Basic Sargam and Alankars-II	Course Code	24MUSV402M101
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2+4
Maximum Marks (T+P)	35+50= 85 IA= 15 Total; 100	Time of Examinations	Theory- 3hrs Prac. 15-20 Min. Per student

Note:

Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.

Course Learning Outcomes (CLO):

CLO 1: Know about Music systems of India..

CLO 2: Understands the various Basic terms of Music. Ability to sing or play compositions in different Ragas enable them for performance, at the ground level.

CLO 3: Enhance his knowledge about terminology of Talas. Know about the contribution of great personalities of Indian classical Music

Unit 1:

1. Notation of the Drut Khayal in the Ragas prescribed as follows:-
 - i. Yaman
 - ii. Kaafi
2. Ability to write at least Five Alankars

Unit 2:

1. Detailed study of following :-
Classical Music, Semi Classical Music and Light Music
2. Importance of Laya and Tala in music.
3. Knowledge of different style of singing- Dhrupad ,Khayal and its kinds, Tarana and Sargam geet

Unit 3

1. Methods of Alap Gaan
2. Gayako ke Gun aur Dosh
3. Description of Talas:- Kehrva & Rupak and its Ekgun & Dugun.

Unit 4:

1. Description of the following Ragas :- Yaman & Kaafi
2. Contribution of the following Musicians:-
 - i. Pt. V.N. Bhattachande
 - ii. Vishnu Digambar Paluskar
3. Study of Notation system of V.N. Bhattachande

MIC-3 Practical: Basic Sargam & Alankars - II

Code -24MUSV402M101

Max Marks 50

Credit -2

COURSE LEARNING OUTCOME (CLO)

1. The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation
2. They have been taught the customary and traditional Gayaki of Khayal, Geet & Bhajan.
3. Reciting the Thekas of the Talas and playing basic Taalas has enabled them to get acquainted with the rhythmic patterns.

I	One Drut Khayal with Alaps, Tanas in any one of the following Ragas:- i. Yaman ii. Kaafi
II	Ability to sing and play any Bhajan/Gazal in any of the prescribed ragas. Ability to sing Alankars.
III	Ability to demonstrate following Talas by hand in Thah & Dugun. i. Keherva ii. Rupak
IV	Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigan 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
14. Also Books Recommended by teachers

Semester -III

Name of Program		Program Code	
Name of the Course	1.Analytical study of Hindustani Classical and Film Music-I 2.Practical Light Music Performance-I	Course Code	25MUSV403M101
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2+4
Maximum Marks (T+P)	35+50= 85 IA= 15 Total; 100	Time of Examinations	Theory- 3hrs Prac. 15-20 Min. Per student

Note:

Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.

Course Learning Outcomes (CLO):

CLO 1: Know about Music systems of India..

CLO 2: Understands the various Basic terms of Music. Ability to sing or play compositions in different Ragas enable them for performance, at the ground level.

CLO 3: Enhance his knowledge about terminology of Talas. Know about the contribution of great personalities of Indian classical Music

Unit 1:

1. Notation of the Drut Khayal & Vilambit Khayal in the Ragas prescribed as Following:-

i. Madhuvanti ii. Shudh Sarang

2. Time Theory of Ragas

Unit 2:

1. Western Notation System

2. Description of the following Ragas

i. Madhuvanti ii. Shudh Sarang

3. Elements that assist in the Manifestation of Ras in Indian Music

Unit 3

1. Impact of Classical Music in Hindi Film Music

2. Development of Film Music in Pre and Post Independence period

3. Contributions of classical Musicians in Film Music

Unit 4:

1. Description of the Talas :- Jhaptal & Sultal and its dugun, tigan and Chaugun laykaris
2. Contribution of the following in Indian Music:-
 - i. Pandit Bhim Sen Joshi
 - ii. Ustad Bade Gulam Ali Khan
3. Detailed Study of Gharana

MIC-3 Practical: Light Music Performance-I

Code -25MUSV403M101

Max Marks 50

Credit -2

COURSE LEARNING OUTCOME (CLO)

4. The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation
5. They have been taught the customary and traditional Gayaki of Dhrupad & Khyal.
6. Reciting the Thekas of the Talas and playing basic Taalas has enabled them to get acquainted with the rhythmic patterns.

I	One Drut Khayal& Vilambit Khayal with Alaps, Tanas in any one of the following Ragas:- i. Madhuvanti ii. Shudh Sarang
II	Ability to sing and play any Bhajan/Gazal in any of the prescribed ragas. Ability to sing Alankars.
III	Ability to demonstrate following Talas by hand in Thah & Dugun. i. Jhaptal ii. Sultal
I V	Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun Laykaris.

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
14. Sangeet Ratnavali- Ashok Kumar “Yaman”
- 15Also Books Recommended by teachers

Semester -IV

Name of Program		Program Code	
Name of the Course	1.General Study of Hindustani Classical Music Vocal-II 2.Practical Light Music Performance-II	Course Code	25MUSV404MV01
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2+4
Maximum Marks (T+P)	35+50= 85 IA= 15 Total; 100	Time of Examinations	Theory- 3hrs Prac. 15-20 Min. Per student
Note: Examiner will set nine questions and the candidates will be required to attempt five questions in all. Question number one will be compulsory containing short answer type questions from all units. Further, examiner will set two questions from each unit and the candidates will be required to attempt one question from each Unit. All questions will carry equal marks.			
Course Learning Outcomes (CLO): CLO 1: Knowledge about Music systems of India.. CLO 2: Understands the various Basic terms of Music. Ability to sing or play compositions in different Ragas enable them for performance, at the ground level. CLO 3: Enhance his knowledge about terminology of Talas. Know about the contribution of great personalities of Indian classical Music CLO 4: Present a diverse repertoire of Hindustani vocal compositions with sensitivity to expressive qualities.			
Unit 1: 1. Notation of the Drut Khayal in the Ragas prescribed as follows:- i. Bhairvi ii. Bageshwari 2. Define the following :- Harmony, Melody, Major Tone, Minor Tone 3. Role of Music in Carrier Orientation			

Unit 2:

1. Detailed study of the following;-
Thumri, Ghazal, Geet
2. Elements use in Performance in Indian Classical Music
3. Basic Principles of Stage Performance

Unit 3

1. Importance of Music in Human life.
2. Role of Media in the development of Music
3. Devotional music & its types:-
 - i. Bhajan
 - ii. Sufi music
 - iii. Gurumat Sangeet

Unit 4:

1. Description of the following Ragas :-
 - i. Bhairvi
 - ii. Bageshwari
2. Detailed description of Folk Music
3. Description of Talas:-
 - i. Deepchandi
 - ii. Dhamar

MIC-4 Practical: Light Music Performance-II

25MUSV404MV01

Credit 2

Max Marks 50

COURSE LEARNING OUTCOME (CLO)

1. The student is able to give a practical demonstration of the prescribed Ragas and Talas with improvisation
2. They have been taught the customary and traditional Gayaki of Khayal. Thumri, Ghazal, Geet, folk.
3. Reciting the Thekas of the Talas and playing basic Taalas has enabled them to get acquainted with the rhythmic patterns.
- 4: Present a diverse repertoire of Hindustani vocal compositions with sensitivity to expressive qualities.

I	One Drut Khayal with Alaps, Tanas in any one of the following Ragas:- i. Bhairvi ii. Bageshvari
II	Ability to sing and play any Bhajan/Gazal/Folk Song/Geet in any of the prescribed ragas. Ability to sing Alankars.
III	Ability to demonstrate following Talas by hand in Thah & Dugun. i. Deepchandi ii. Dhamar
IV	Practical file with details of Ragas, Notations of compositions & Talas with Dugun, Tigun and Chaugun Laykaris.

References:

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*

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
14. Sangeet Ratnavali- Ashok Kumar “Yaman”
- 15Also Books Recommended by teachers