

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

**SYLLABI AND SCHEME OF
EXAMINATIONS
FOR
MINOR 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 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	
IC 1 @ 4 credits	1	1	Introductory Concepts of Hindustani Music Instrumental Basic Knowledge of Sargam &Alankars	24MUSI401MI01	2	0	2	4	1	0	1	1	15	35		50	50+50= 100					
IC 2 @ 4 credits	2	3	Foundations of Hindustani Classical music Instrumental Practical Viva &Performance of Music	24MUSI402MI01									15	35		50						

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MIC 3 @ 4 credits	3	6	1. A Prospective Study of Classical and Film Music Classical and Light Music Performance	25MUSI403MI01	2	0	2	4	1	0	1	1	15	35		50	50+50= 100
MIC 4 (VOC) @ 4 credits	4	4	General Components of Classical & Light Music Solo Performance Test in Instrumental	25MUSI404MV01	2	0	2	4	1	0	1	1	15	35		50	50+50= 100
MIC 5 (VOC) @ 4 credits	5	5	Study of Compositions in Hindustani Music Instrumental-I Critical Study of Rag & Taal-I	26MUSI405MI01	2	0	2	4	1	0	1	1	15	35		50	50+50= 100
MIC 6 (VOC) @ 4 credits	6	6	Study of Compositions in Hindustani Music Instrumental-II Critical Study of Rag & Taal-II	26MUSI406MI01	2	0	2	4	1	0	1	1	15	35		50	50+50= 100
MIC 7 (VOC) @ 4 credits	7	7	Minor in Indian Music Performance Studies	24MUS201MV01	4	0		4	1	0	1	1	30	70			100
MIC 8 (VOC) @ 4 credits	8	8	Indian Music Research and Performance	24MUS202MV01	4	0		4	1	0	1	1	30	70			100

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 selects 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.

Name of Program	Not to be filled	Program Code	Not to be filled
Name of the Course	1. Introductory Concepts of Hindustani Music Instrumental 1. Basic Knowledge of Sargam & Alankars	Course Code	24MUSI401MI01
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2+4
Maximum Marks Th.	35	Time of Examinations	Theory- 3hrs
IA.	15		Prac. 15-20 Min. Per student
Pr.	50		
	Total; 100		

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. Vrindavani Sarang ii. Alhaiya Bilawal
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 Thats

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:

MIC-1 Practical:

<u>Course/Paper</u>	
<u>Unit-I</u>	1. Ability to Play Basic Sargams on Sitar.
<u>Unit-II</u>	2. Ability to play one drut gat in any one of the following Raag. i. Vrindavani Sarang ii. Alhaiya Bilawal
<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. Play national anthem 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 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

Syllabi for Minor Course in Music

Instrumental

Semester -II

Name of Program	Not to be filled	Program Code	Not to be filled
Name of the Course	1. Foundation of Hindustani Classical music Instrumental 2. Practical viva & performance of Sitar	Course Code	25MUSI402MI01
-Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2+4
Maximum Marks Th. IA. Pr.	35 15 50 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 Alankars, Sargam. Ability to sing or play compositions in different Ragas enables 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 The practical learning of alankars and embellishments are part of musical learning for the student's essential in the Indian Music system. Ability to recite the Theka increases the understanding of rhythm. The guided listening sessions and discussions have created a healthy atmosphere for the student's to learn and be a part of it.			
Unit 1: 1. Notation of one Maseetkhani and one Razakhani gat in the following Ragas prescribed as follows:- i. Deshkar ii. Kedar 2. Write Five Sargam in prescribed ragas.			

UNIT-2

i) Definition of the following terms:

1. लय (Laya)
2. मात्रा (Matra)
3. आवर्तन (Avartan)
4. ध्वनि (Dhwani)
5. खाली (Khaali)
6. भरी (Bhari)
7. जाति (Jati)

ii) Write a complete introduction of the Violin as an instrument.

Unit III

i) What is the Role of Sitar in Film music ?

ii) Describe the structure and tuning method of the sitar instrument

Unit 4:

i) Description of Raag and Talas

- Raag: Deshkar, Kedar
- Taalas: Tilwara, Rupak

ii) Contribution towards music by the following:

1. Pt. Nikhil Banerjee
2. Vilayat Khan

iii) What is the contribution of the golden period to the development of music

MIC-1 Practical viva & performance of Sitar

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Gat with Alaps, Toras in any one of the following Ragas :- i. Deshkar ii. kedar
<u>Unit-II</u>	2. Ability to play Five Sargams on prescribed ragas
<u>Unit-III</u>	1. Ability to demonstrate following Talas on Tabla Vadya and on hand in Thah & Dugun. i. Tilwada ii. Rupak
<u>Unit-IV.</u>	Play Any Saraswati Vandana

References:

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

Syllabi for Minor Course in Music Instrumental

Semester -III

Name of Program	Certificate/ BA	Program Code	DSC-A1
Name of the Course	1. Prospective Study of classical & Film Music 2. Classical & Light Music Performance	Course Code (T+P)	25MUSI403MI01
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2=4
Maximum MarksTh. IA. Pr.	35 15 50 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: The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.

CLO 2: They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.

CLO 3: With the study of the specified Ragas and Talas, the students amply assimilated their tuitions and meticulously exemplified their learning. The students gained fundamental knowledge of the Sitar Vadya and its techniques
They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm. The students gained proficiency in learning the five rudimentary Sargams and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.

Unit I

1. Notation of Maseetkhani Gat and Razakhani Gat in Prescribed Raags as under:

- i. Raag Yaman
- ii. Raag Rageshree
- iii. Puriya Dhanashree

2. Ability to write at least five Alankars.

3. Notation of any film song .

Unit II

1. Definition of the following:

- i) Kan
- ii) Alankars
- iii) Soot
- iv) Taan
- v) Andolan
- vi) Pakad

2..Merits & Demerits of Instrument players.

Unit III:

- 1. Description of the Imdadi (ITAVA) Gharana's style of Sitar playing.
- 2. Detailed introduction of Sarangi Vadya

Unit IV:

i)Description of Raags and Taals

- Raags: Yaman, Rageshree , Puriya Dhanashree.
- Taals: Deepchandi&chartaal

ii) Contribution towards music by the following:-

- Ustad Mushtaq Ali Khan
- Ustad Ali Akbar Khan

iii. Classification of indian instruments

Practical:

Classical & Light Music Performance

Course/Paper

Unit-I

- 1. Identifying Shuddha and VikritSwaras when played.
Knowledge of Aroha, Avaroha and Play Five Sargam on sitar in the prescribed Ragas.

Unit-II

- 2. Students are expected to Play any twoRazakhani Gat and One Maseetkhani Gats from the following Ragas: i.
Raag Yaman
ii. Raag Rageshree
iii. Puriya Dhanashree

Unit-III

- 3. Ability to demonstrate Ekgun and Dugun of Taals by Hand/Tabla.
Taals: Deepchandi&chartaal

References:

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

Syllabi for Minor Course in Music Instrumental

Semester -IV

Name of Program	Certificate/ BA	Program Code	DSC-A1
Name of the Course	1 General Components of Classical & Light Music 2.Solo performance test in Instrumental	Course Code (T+P)	25MUSI404MV01
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2=4
Maximum Marks	Th. 35 IA. 15 Pr. 50 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: The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.

CLO 2: They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.

CLO 3: With the study of the specified Ragas and Talas, the students amply assimilated their tuitions and meticulously exemplified their learning. The students gained fundamental knowledge of the Sitar Vadya and its techniques
They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm. The students gained proficiency in learning the five rudimentary Sargams and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.

Unit I

1. Notation of one Maseetkhani and Razakhani Gat in the following Ragas:

1. Bhairav
2. Desh
3. Malkauns

2. Writing five Alankars in each of the Ragas mentioned above.

Unit II

1. Short Notes on the following:

- a) Mukhda
- b) Tihai
- c) Vilambit Laya
- d) Madhya Laya
- e) Avirbhav – Tirobhav
- f) Savambhunaad
- g) Alaptav - Bahutav

Unit III

i. Description of the prescribed Ragas and Taals.

1. Bhairav
2. Desh

3. Malkauns

ii . description of Suttal and Dhamar taal along with Notation in Thah&dugunlayakaries.

iii .Contribution towards music by the following:

- Inayat Khan
- Annapurna Devi

Unit IV

1. Importance of Harmonium in Indian light music
2. Explanation of the ten Prans (elements) of Taal.
3. Description of Tabla Instrument.

Practical:

Solo performance test in Instrumental

<u>Course/Paper</u>	
<u>Unit-I</u>	1. Identifying Shuddha and VikritSwaras when played. Knowledge of Aroha, Avaroha and Play Five Sargam on sitar in the prescribed Ragas.
<u>Unit-II</u>	2. Students are expected to Play any twoRazakhani Gat and One Maseetkhani Gats from the following Ragas: Bhairav, Desh & Malkauns

<u>Unit-III</u>	3. Ability to demonstrate Ekgun and Dugun of Taals by Hand/Tabla. Taals: Sul Taal, Dhamar Taal
<u>Unit-IV</u>	4. Ability to Play Any Bhjan in any raga on Sitar.

References:

1. Paramparagat Hindustani Saidhantic Sangeet, Dr. Bhagwant Kaur,
2. Laya Shastra, Gurunath Shivpuji, Madhya Pradesh Hindi Granth Academy
2. Sangeet Bodh – Sharad Chandra Pranjpai
3. Hamare Sangeet Ratna- Laxmi Narayan Garg
4. Tantri Naad Part-I – Pt. Lal Mani Mishra
5. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
6. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
7. Haryana Avam Panjab ka Lok Sangeet--- Dr Mukesh
8. Also Books Recommended by teachers.

Syllabi for Minor Course in Music Instrumental

Semester -V

Name of Program	Certificate/ BA	Program Code	DSC-A1
Name of the Course	1 Study of Compositions in Hindustani Music Instrumental -1 2.Critical study of Raag and Taal -1	Course Code (T+P)	26MUSI405MI01
Hours per Week (T+P)	2+4= 6	Credits (T + P)	2+2=4
Maximum Marks Th. IA. Pr.	35 15 50 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: The students comprehended and ably illustrated the terminology of the rudimentary principles of musicology.

CLO 2: They acquired instruction on the lives of illustrious musicians, eventually gaining inspiration from their musical journeys.

CLO 3: With the study of the specified Ragas and Talas, the students amply assimilated their tuitions and meticulously exemplified their learning. The students gained fundamental knowledge of the Sitar Vadya and its techniques
They brilliantly recited the Thekas with their Dugun and Tali-Khali in the given Talas, achieving a stable foothold on rhythm. The students gained proficiency in learning the five rudimentary Sargams and adeptly demonstrated them, thereby attaining a firm grasp on the accuracy of Swaras.

Unit I

1. Notation of the Raga& Taal

- i) Bhairavi
- ii) Miya Ki Todi
- iii) Miyan Malhar

Taals – :

Ada Chautal, DhamarTaal in ekgun, dugun&chaugunLayakaries

2. Write five Sargam in each Raag mentioned above.

Unit II

Short Notes following:

1. Thaata
2. Raga
3. Madhaysaptak
4. Mandra Saptak (Lower Octave)
5. Taarsaptak

2. Origins & Development of Notation system along with their Merits & Demerits.
3. Detailed Description of Veenavadya .

Unit III

1. Description of the prescribed Raags and Taals)
 - i.) Bhairavi
 - ii) Miya Ki Todi
 - iii) Miyan Malhar
2. Write about Different style of sitar vadan.
3. Contribution of the following musicians towards Indian Music:
 - A. Pandit Shiv Kumar Sharma
 - B. . Hari Prasad Chaurasia

Unit IV

1. Relation of Music with the Rasa Theory
2. Description of Gram -Paddhati
3. Short description of the Instruments used in the Folk Music Haryana.

Practical:

Critical study of Raag and Taal -1

<u>Course/Paper</u>	
<u>Unit-I</u>	1. Identifying Shuddha and VikritSwaras when played. Knowledge of Aroha, Avaroha and Play Five Sargam on sitar in the prescribed Ragas.

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<u>Unit-II</u>	2. Students are expected to Play any two Razakhani Gat and One Maseetkhani Gats from the following Ragas: Bhairavi, Miya Ki Todi, Miyan Malhar
<u>Unit-III</u>	3. Ability to demonstrate Ekgun and Dugun & Chaugun layakaries of Taals by Hand/Tabla. Taals: Ada choutaal, Dhamar
<u>Unit-IV</u>	4. Ability to Play Any Dhun on Sitar.

References:

1. Paramparagat Hindustani Saidhantic Sangeet, Dr. Bhagwant Kaur,
2. Laya Shastra, Gurunath Shivpuji, Madhya Pradesh Hindi Granth Academy
9. Sangeet Bodh – Sharad Chandra Pranjpayee
10. Hamare Sangeet Ratna- Laxmi Narayan Garg
11. Tantri Naad Part-I – Pt. Lal Mani Mishra
12. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
13. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
14. Haryana Avam Panjab ka Lok Sangeet--- Dr Mukesh
15. Also Books Recommended by teachers.