

**SYLLABI AND SCHEME OF EXAMINATIONS
FOR SKILL ENHANCEMENT COURSES FOR
UNDER GRADUATE
PROGRAMS MULTIDISCIPLINARY
PROGRAMS OFFERED BY THE (Department
of 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 S.O.E. for Skill Enhancement Course(s) for UG Programs w.e.f. 2024-25 session

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

[illegible]

Major Programme)														
SEMESTER VII														
SEC 5 @ 4 credits (if offered as an option)	Harmonium Practical Aptitude	24MUSI201SE01	4	0	0	4	1	0	1	1	75	75		
SEMESTER VII														

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

SEC 6 @ 4 credits (if offered as an option)	Tabla Practical Aptitude	24MUSI202SE01	4	0	0	4	1	0	1	1	75				30+70 =100
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L: Lecture; T: Tutorial; P: Practical

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

Syllabi for Skill Enhancement Course in Music Instrumental

Semester -I

Session: 2024-25

Name of Program	Certificate/ BA	Program Code	SEC-1
Name of the Course	1. Technical & Skill Aspects of Music Instrumental 2. Sargam and Alankar Presentation	Course Code	24MUSI401SE01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	20+20+20+10+05=75		

Note:

The Evaluation will be based on formative assessment

	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: 1. Demonstrate proficient vocal technique, including breath control, pitch accuracy, and ornamentation, in Hindustani music performance.

CLO 2: Identify and analyze different ragas and talas, discussing their characteristic features and structural elements.

Perform improvisational passages (alap, taan) within prescribed ragas and talas, showcasing creativity and musicality.

CLO 3: Present a diverse repertoire of Hindustani vocal compositions with sensitivity to stylistic nuances and expressive qualities.

Collaborate with accompanists and demonstrate effective teamwork in ensemble performances, showing respect for musical traditions and mutual understanding.

Unit 1:

1. Tuning method of String Instruments: Sitar, Guitar and Tanpura
2. Basic technique of Sitar Playing.
3. Maintenance and structure of strings instruments; Tanpura and Sitar

Unit 2:

1. Importance of Sitar Vadya in present time
2. Notation of a Film Song based on any Hindustani Raga.

Unit 3:

1. Write a report containing in 500 words on visit to All India Radio/ Doordarshan, Youth Festivals and TV Channels with reference of Sitar Vadya.
- 2 Description of Talas :- Jhaaptal & Sooltaal and its Ekgun, Dugun, Tigun,

Unit 4:

1. Detailed description of the Ragas:-Bihag, Bhairvi,
2. Contribution of the following to Indian Music:
 - i. Lal Mani Mishra ii. PT. Ravi Shankar

Syllabi for Skill Enhancement Course in Music Instrumental

Semester -II

Name of Program		Program Code	
Name of the Course	1. Skill Development in Hindustani Music Instrumental 2. Instrumental Practical	Course Code	24MUSI402SE01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	20+20+20+10+05=75		

Note: The Evaluation will be based on formative assessment

	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: The students got acquainted with the basics of music. 'Nada' and its various aspects like pitch, timber and intensity. They gained knowledge of Swaras and their place in Ragas. CLO: 2 They imbibed the concept of ascending and descending order of swaras in Ragas and also their main identifying phrases. They were inspired with studying about the life and contribution of famous musicians.

CLO: 3 The students were equipped with the knowledge of Ragas and Talas .

Various Lakshanas were taught by making them learn about Lakshan Geet of the Ragas. Students understood various segments of Tabla by sketching its diagram and labelling. They further enhanced their grip on the Raga by learning its ascending, descending and unique phrases and also learnt rendering of Swarmalika/ Razakhani Gat.

Unit 1:

1. Notation of the compositions in the Ragas prescribed as follows:-
 - i. Bhimpalasi ii. Des
2. Write any Five Alankars.

Unit 2:	
1. Maintenance and Structure of Tabla Vadya 2. Notation of any old Hindi film song.	
Unit 3:	
1. Elementary knowledge and utility of Music recording software 2. Utility of Harmonium Vadya in Classical and Film music	
Unit 4:	
1. Detailed description of the following Ragas: Bhimpalasi, Des 2. Detailed description of the following Talas: Kehrava & Roopak with Ekgun,Dugun, 3. Biography and Contribution of the following Musicians. i) Pt. Nikhil Banerjee ii) Ustad Zakir Hussain	
SEC-2	
Practical: Instrumental Practical	
<u>Course/Paper</u>	
<u>Unit-I</u>	1. Razakhani Gat with Alaps, Toras of the following Ragas :- i. Bhimpalasi ii. Des
<u>Unit-II</u>	1. Five Sargams in each Ragas mentioned above.
<u>Unit-III</u>	1. Ability to play notation of any Film Song/ National Anthem in Any Raga
<u>Unit-IV</u>	4. Ability to demonstrate following Talas by hand in Thah & Dugun i. Keharva ii. Roopak
References:	
1. Hamare Sangeet Ratna – Prabhulal Garg	
2. Sangeet Sarita – Rama Saraf	
3. Filmi Sangeet Anka- Hathras	
4. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II	
5. Sangeet Shastra Darpan , Part II (Punjabi).	
6. Sangeet Visharad published by Sangeet Karyalaya, Hathras.	
7. Paranjapey, Sridhar Sharat Chandra (2 nd Edition: 1985) Bhartiya Sangeet ka Itihas Madhya Pradesh, Hindi Granth Academy.	
8. Film websites, You tube etc.	

Syllabi for Skill Enhancement Course in Music Instrumental

Semester -III

Name of Program		Program Code	
Name of the Course	1. Advanced skill in Hindustani Music 2. Understanding of Raga and Taal	Course Code	24MUSI403SE01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
Maximum Marks	20+20+20+10+05=75		

Note:

The Evaluation will be based on formative assessment

	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: The students got acquainted with the basics of music. 'Nada' and its various aspects like pitch, timber and intensity. They gained knowledge of Swaras and their place in Ragas.

CLO: 2 They imbibed the concept of ascending and descending order of swaras in Ragas and also their main identifying phrases. They were inspired with studying about the life and contribution of famous musicians.

CLO: 3 The students were equipped with the knowledge of Ragas and Talas .

Various Lakshanas were taught by making them learn about Lakshan Geet of the Ragas.

Students understood various segments of Tabla by sketching its diagram and labelling. They further enhanced their grip on the Raga by learning its ascending, descending and unique phrases and also learnt rendering of Swarmalika/ Razakhani Gat.

Unit 1:

1. Notation of the compositions in the Ragas prescribed as follows:-
 - i Raga Jaijaiwanti
 - ii Raga Hamir
2. Write definitions of the following: Jod-Alap, Krintan, Gat, Zamzama

Unit 2:

1. Importance of Instruments in Indian Music
2. Notation of Any Film song based on any Raga

Unit 3:

1. Write a Report containing 500 words on Status of Musical events in Youth Festival with special reference to Classical Music.
2. Detailed description of the following Talas: Chautal & Jhaptal along with their Ekgun, Dugun, Tigun and Chaugun

UNIT 4:

3. Biography and Contribution of Dr. Smt. N. Rajam in the field of Music
4. Concept of Jugalbandi in Instrumental Music

PRACTICAL PERFORMANCE**Course/Paper**

Unit-I

1. Razakhani Gat with Alap and Toras in the following Ragas :- JaiJaiwanti, Hamir
2. Five Sargams in the Ragas mentioned above

Unit-II Ability to play any dhun based on Raga Bhairavi or Raga Peelu on Sitar

Unit-III Ability to play any Film Song / Bhajan on Harmonium

References:

1. Hamare Sangeet Ratna – Prabhulal Garg
2. Sangeet Sarita – Rama Saraf
3. Filmi Sangeet Anka- Hathras
4. Ragvibodha Mishrabani - Ragini Trivedi , Vol. I & II
5. Sangeet Shastra Darpan , Part I, 2 – Shanti Goverdhan
6. Sangeet Visharad published by Sangeet Karyalaya, Hathras.
7. Bhartiya Sangeet ka Itihas - Sridhar Sharat Chandra Paranjapey, (2nd Edition: 1985)
8. Sangeet Roop (part 1, 2, 3) – Dr. Devinder Kaur
9. Sangeet ke Pramukh Shastriya Sidhant – Suhash Rani Chaudhary