

**SYLLABI AND SCHEME OF
EXAMINATIONS
FOR
SKILL ENHANCEMENT COURSES
FOR UNDER GRADUATE
PROGRAMS MULTIDISCIPLINARY
PROGRAMS OFFERED BY THE
(Department of 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 SKILL ENHANCEMENT COURSES FOR
UNDER GRADUATE SINGLE MAJOR/MULTIDISCIPLINARY PROGRAMS/ SINGLE MAJOR PROGRAM
AFTER 2nd SEMESTER OF MULTIDISCIPLINARY PROGRAM**

Skill Enhancement Course (SEC)	Nomenclature of Course	Course Code	Credits Distribution			Total Credits	Workload			Total Workload	Marks				Total Marks
			L	T	P		L	T	P						
Music Vocal															
SEMESTER 1															
SEC 1 @ 3 credits	1. Basic Theory of Hindustani Music 2. Sargam & Alankars Practical	24MUSV401SE01	2	0	1	3	1	0	1	1				75	
SEMESTER II															
SEC 2 @ 3 credits	1. Skill Development in Hindustani Music Vocal 2. Vocal Practical	24MUSV402SE01	2	0	1	3	1	0	1	1				75	
SEMESTER III															
SEC 3 @ 3 credits	1. Advanced Skill in Hindustani Music Vocal 2. Practical Viva & Solo Performance	25MUSV403SE01	2	0	1	3	1	0	1	1				75	
SEMESTER VI															
SEC 4 @ 2 credits (offered only in case of Single Major Programme)															

Syllabi for Skill Enhancement Course in Music Vocal

Semester -I

Name of Program	Certificate/ BA	Program Code	SEC-1
Name of the Course	1. Basic Theory of Hindustani Music 2. Sargam & Alankars Practical	Course Code	24MUSV401SE01
Hours per Week (T+P)	2+2= 4	Credits (T + P)	2+1=3
	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: 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:

- Notation of the compositions in the Ragas prescribed as follows:-
 - Bhairvi
 - Khamaj
- Detail study of following :
Film Music, Folk Music and Light music

Unit 2:

- Elementary knowledge of Harmonium and Its playing techniques
- Elementary knowledge of Shuddha and vikrit Swaras including saptak of Harmonium.

Unit 3:

- Historical development of Harmonium and types of Harmonium with its structure
- Ability to write notation of National Song/Anthem.
- Importance of Alankar in Hindustani Music and Method of formation of Alankar/Palta.

Unit 4:

- Description of Talas :- Dadra & Kehrawa and its Dugun, Tigun, Chaugun

2. Detailed description of the following Ragas:

- i. Bhairvi ii. Khamaj

Practical: Performance of Sargam & Alankars

<u>Course/Paper</u>	
<u>Unit-I</u>	1. Singing Notation / Drut Khayal and Vilambit Khayal of the Ragas: Bhairvi & Khamaj
<u>Unit-II</u>	1. Taal on hands and Tabla Vadya prescribed in the syllabus 2. Ability to play alankars on Harmonium.
<u>Unit-III</u>	1. Ability to play any national song/anthem on Harmonium.
<u>Unit-IV</u>	1. Recognition of imbibed Ragas and Talas in these above said compositions.

References:

1. Govardhan, Shanti. (1st Edition, Part- I 20005, I 2005, Part I 2004) Sangeet Shastra Darpan. Allahabad, U.P., Rantakar Pathak.
2. Shrivastava, Harish Chandra (1st Edition: 1970) Sangeet Nibandh Sangrah, Allahabad, U.P., Sangeet Sadan Prakashan.
3. Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya,
4. Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.
5. Kasliwal, S. (2001), Classical Musical Instruments, New Delhi,

Syllabi for Skill Enhancement Course in Music Vocal

Semester -II

Name of Program		Program Code	
Name of the Course	1. Skill Development in Hindustani Music Vocal 2. Vocal Practical	Course Code	24MUSV402SE01
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:

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: 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.

Unit 1:

Unit I

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

- Hameer
- Vrindavani Sarang

2. Five Alankars in prescribed Ragas

Unit 2:

- Knowledge of Various Folk Music Instruments of Haryana
- Notation of any Hindi film song on Raga based prescribed in the syllabus.

Unit 3:

- Contribution of Social Media in globalization of Music
- Indian Music Therapy

Unit 4:

1. Detailed description of the following Ragas: Bhimpalasi, Ahir Bhairav.
2. Detailed description of the following Talas: Kehrava & Roopak in Ekgun, Dugun,
3. Contribution of the following to Indian Music:
 - i. Lal Mani Mishra
 - ii. Lata Mangeshkar

Practical: Vocal Practical

<u>Course/Paper</u>	
<u>Unit-I</u>	1. One Drut Khayal with Alaps, Tanas in any one of the following Ragas :- i. Bhimpalasi ii. Ahir Bhairav
<u>Unit-II</u>	1. Five alankars in each Raga mentioned above.
<u>Unit-III</u>	1. Ability to sing and play notation of Geet/Bhajan on Harmonium in any Raga
<u>Unit-IV</u>	4. Ability to demonstrate following Talas by hand in Thah & Dugun i. Keharva ii. Roopak

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 – Prabhulal Garg
5. Sangeet Sarita – Rama Saraf
6. Filmi Sangeet Anka- Hathras
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
8. Sangeet Shastra Darpan , Part II (Punjabi).
9. Sangeet Visharad published by Sangeet Karyalaya, Hathras.
10. Paranjapey, Sridhar Sharat Chandra (2nd Edition: 1985) Bhartiya Sangeet ka It Madhya Pradesh, Hindi Granth Academy.
11. Film websites, You tube etc.
12. Haryana and Pankab ka Lok Sangeet- Ek Tulnatmak Adhyayan- Dr Mukesh

Semester -III

Name of Program		Program Code	
Name of the Course	1. Advanced skill in Hindustani Music Vocal 2. Practical Viva & Solo Performance	Course Code	25MUSV403SE01
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: 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.

Unit 1:

1. Notation of Drut Khayal compositions in the Ragas prescribed as follows:
 - a) Pilu
 - b) Shivranjani

Unit 2:

1. Notation of any Saraswati Vandana
- 2 Detailed description of Sugam Sangeet, Lok Sangeet
- 3 The influence of classical music on Film songs

Unit 3:

- 1) Notation of a film song based on Raag prescribed in the syllabus .
- 2) Short notes of following:-
 - a) Gazal
 - b) Bhajan
 - c) Geet

d) Lok geet

Unit 4:

Description of Talas:

Ektaal and Teentaal with its Ekgun and Dugun

2. Detailed description of the following Ragas:

a) Pilu

b) Shivranjani

3. Contribution of the following musicians towards Indian Music:

a) Madan Mohan

b) Jagjit Singh

Practical: Practical & Viva-voce-I	
Course/Paper	Content
Unit I	Question 1- One Drut Khayal with Alaps and Tanas in any one of the following Ragas:
	a) Pilu b) Shivranjani
Unit II	Question 2- Ability to sing Saraswati Vandana on Harmonium.
Unit IV	Question 4- Ability to demonstrate the following Talas by hand in Thah and Dagon
	a) Teentaal b) Ektaal

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
9. 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.