



Guru Jambheshwar University of Science and Technology
Hisar-125001, Haryana
(‘A+’ NAAC Accredited State Govt. University)



Subject : Music (Vocal)
Scheme of Examination for affiliated Degree College
According to National Education Policy-2020

SEMESTER-III								
Type of Course	Course Code	Nomenclature of Paper/Course	Credits	Contact Hours	Internal Marks	External Marks	Total Marks	Duration of Exam (Hrs)
Discipline Specific Course	C24MUS301T	Devotional Music	2	2	15	35	50	2
	C24MUS301P	Devotional Music Lab	2	4	15	35	50	3
Minor Course/ Vocational Course	C24MIC317T	General Introduction of Music forms	2	2	15	35	50	2
	C24MIC317P	General Introduction of Music forms Lab	2	4	15	35	50	4
Multidisciplinary Course	C24MDC321T	Film Music	2	2	15	35	50	2.5
	C24MDC321P	Film Music Lab	1	2	10	15	25	2
Skill Enhancement Course	C24SEC316T	Accompanying skills on Harmonium and Tabla	2	2	15	35	50	2
	C24SEC316P	Accompanying skills on Harmonium and Tabla lab	1	2	10	15	25	2
SEMESTER-IV								
Type of Course	Course Code	Nomenclature of Paper/Course	Credits	Contact Hours	Internal Marks	External Marks	Total Marks	Duration of Exam (Hrs)
Discipline Specific Course	C24MUS401T	Historical study of Musical Terms	2	2	15	35	50	2
	C24MUS401P	Historical study of Musical Terms Lab	2	4	15	35	50	3
Minor Course/ Vocational Course	C24VOC417T	Conceptual Approach to Hindustani Music Vocal	2	2	15	35	50	2
	C24VOC417P	Conceptual Approach to Hindustani Music Vocal Lab	2	4	15	35	50	4
Value Added Course	C24VAC417T	Understanding Bharat Through Music	2	2	15	35	50	2

MUSIC (VOCAL)

Program Outcomes:

- PO1 Inculcates discipline learnt through the knowledge of Ragas and Talas. It also Cultivate the skill to perform Bandishes in various Ragas & Talas and other singing forms as well.
- PO2 Promotes holistic growth of the learner through various aspects of performance.
- PO3 To know the changing trends of Indian classical music this curriculum will not only provide a bridge of performance ability to the students but also provide employment.

Music (Vocal)
Devotional Music
Discipline Specific Course (DSC) (Semester-III)

Course Code: C24MUS301T
30 Hrs (2 Hrs/Week)
Credit : 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit in addition to compulsory Question No. 1. All questions shall carry equal marks i.e. 10 marks.

Objectives: *Engaging with "Devotional Music" whether through listening, performing, chanting or studying - offers a range of benefits that span emotional well-being, spiritual growth and musical proficiency. The course offers holistic benefits, nurturing the mind, spirit and musical abilities while also fostering community connections & cultural appreciation.*

Note : The Lyrics of Vilambit Khayal and Drut Khayal should be based on Devotional lyrics only.

Unit I

- Historical study and detailed description of the following **Ragas**:
 - Yaman
 - Kedar
 - Asavari
- Notation of one **Vilambit Khayal** in any of the prescribed Ragas.
- Notation of **Drut Khayal** in the prescribed Ragas.
- Description and Notation of the following **Talas**:
 - Dadra
 - Rupak
- Description of “**Guru Ashtakam**” **Stotram** by Adi Guru Shankaracharya with contextual significance.
- Short notes on:
 - Anhad Nad
 - Benefits of Shankh Nad

Unit II

- Role of **Devotional Music and Literature** of Saints, Patriots, and Poets in **Social Upliftment**.
- Life sketch and contributions of the following saints to Devotional Music:
 - Saint Surdas
 - Saint Meera Bai
 - Saint Namdev
- Impact of Indian Classic Music on Spirituality

Devotional Music Lab

Discipline Specific Course (DSC) (Semester-III)

Course Code: C24MUS301P
60 Hrs (4 Hrs/Week)
Credit : 2
Exam Time: 3 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Notes:

- **Playing Tanpura is compulsory.**
- Lyrics of Vilambit Khayal and Drut Khayal must be based on **Devotional themes**.

Practical Components:

- Singing and playing **Ten Alankars** in any one from three raagas: Yaman, Kedar, and Asavari.

- Ability to sing **Vilambit Khayal** with **Alaps and Tanas** in any of the prescribed Ragas.
- Ability to sing **Drut Khayal** with **Alaps and Tanas**.
- Ability to sing **Guru Ashtakam Stotram** by Adi Guru Shankaracharya

OR

- Singing traditional compositions of the following Gurus/Saints:
Goswami Tulsidas
Guru Granth Sahib
Saint Kabir Das
Saint Sahjo Bai
Saint Brahmanand

OR

- Singing one **Devotional Composition**: Prayer / Bhajan / Shabad Kirtan (Gurmat Sangeet) / Kafi.
- Singing a **Tarana** in the prescribed Ragas.
- Singing one **Drut Khayal in Tala other than Teental**.
- Recognizing **Ragas and Talas**.
- Demonstrating **Dadra** and **Rupak Talas** in different **Layakaries** through hand gestures.
- **Tuning of Tanpura**.

Optional Topic:

Educational visits or tours to:

- Musical events/concerts
- Historical or educational sites related to music
- Religious places in **Northern India** with musical or heritage relevance

Suggested Readings:

1. *Shrimad Bhagwat Gita*
2. *Guru Granth Sahib*
3. *Sangeet Sumukh Part - 2* – Dr. Sharmila Tailor
4. *Some Immortals of Hindustani Music* – Susheela Mishra
5. *Shankh Sanhita* – Dr. Pt. Sitaram Tripathi, Amit Kashyap
6. *Madhyakaleen Sangitgya Evam Unka Tatkaleen Samaj Par Prabhav* – Namita Banerjee
7. *Madhyayugeen Vaishnav Sampradayan Mein Sangeet* – Dr. Rakesh Bala Saxena
8. *Sangeet Mein Naadroop Va Dhawanipaksh Ke Vibhinn Aayam* – Dr. Nita Sharma
9. *Bhajan Sangraha* – Gita Press, Gorakhpur
10. *Meera Padawali* – Neelotpal
11. *Akhand Gyan Patrika* (Nov. 2003 – Jan. 2005, Dec. 2009 – Nov. 2017) – Divya Jyoti Jagrati Sansthan
12. *Sant Namdev* – Radha Swami Satsang Vyas / L. G. Jog / Pt. Shashi Mohan Bahal & Pavitra Kumar Sharma
13. *The Story of Mira Bai* – Gita Press, Gorakhpur
14. *Meera Charit* – Saubhagya Kunwari Ranawat
15. *Rag Parichay* – Harish Chander Shrivastava
16. *Sangeet Visharad* – Basant
17. *Tal Parichay* – Girish Chander Shrivastava
18. *Sangeet Sudarshini* – Dr. Narender Kaur
19. *Bhartiya Sangeet Ka Itihas (Aadhyatmik Evam Darshnik)* – Dr. Sunita Sharma
20. *Bhajan Sangeet Sudha* – Mahaveer Prasad Mukesh
21. *Devotional Music of India* – Amarendra Khatua, Mandira Ghosh

Course Outcome

At the end of the course the students would be able to :

- CO1 Gain deep knowledge about Devotional Music.
- CO2 Enrich understanding of verses from the Gita.
- CO3 Learn about contributions of Saints, Patriots, and Poets in social upliftment.
- CO4 Understand the concept of **Anhad Nad**.
- CO5 Comprehend the **benefits of Shankh Nad**.
- CO6 Acquire the ability to sing **Guru Ashtakam Stotram**.
- CO7 Gain proficiency in performing **Tarana**.
- CO8 Learn notation of various **Ragas and Talas**.

Music (Vocal)
General Introduction of Music Forms
Minor Course (MIC) (Semester-III)

Course Code: C24MIC317T
30 Hrs (2 Hrs/Week)
Credit: 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims to provide students with a foundational understanding of how music is structured and organized.*

UNIT – I

- Historical study and detailed description of Ragas:
 Bhupali
 Deshkar
 Kirwani
- Notation of Drut Khayal in the above Ragas.
- Description and notation of the following Talas:
 Dadra
 Tivra
- Explanation of "Guru Ashtakam" Stotram by Adi Guru Shankaracharya with special reference to its context.

UNIT – II

- Detailed study of the following singing forms:
 Geet
 Ghazal
 Bhajan
 Shabad Kirtan (Gurmat Sangeet)
- Explanation of "Dasham Avtar" Stotram from Geet Govind by Shri Jaidev with reference to its context.
- Overview of Folk Music (Geet, Vadya, Nritya & Artists) from Haryana
- Contributions to Music by the following scholars:
 Swami Hari Das
 Pt. Bhimsen Joshi
 Mohammed Rafi Sahab

General Introduction of Music Forms Lab
Minor Course (MIC) (Semester-III)

Course Code: C24MIC317P
60 Hrs (4 Hrs/Week)
Credit: 2
Exam Time: 4 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Note: Playing of Tanpura is compulsory.

Lab Activities:

- Performance of one Drut Khayal in each of the following Ragas:
 Bhupali
 Deshkar
 Kirwani
- Practice of ten Alankars on Harmonium in any one the prescribed Ragas.
- Ability to recite Talas with hand gestures in Thah (Ekgun), Dugun, Tigun & Chaugun layakaries:
 Dadra
 Tivra

- Performance of any one form among Geet / Ghazal / Bhajan / Shabad Kirtan / Kafi / Dadra / Folk Song / Filmi Geet.
- Singing of "Dasham Avtar" Stotram from Geet Govind by Shri Jaidev

OR

- Singing of "Guru Ashtakam" Stotram by Adi Guru Shankaracharya.
- Ability to play any song on Harmonium.
- Ability to play Theka of Dadra Taal on Tabla.

Optional Component:

Educational visits/tours to:

- Musical events/concerts
- Historical/Educational sites with heritage value
- Religious places in Northern India

Suggested Readings:

1. Geet Govind – Shri Jaidev
2. Guru Granth Sahib
3. Meera Padawali – Neelotpal
4. Devotional Music of India – Amarendra Khathua, Mandira Ghosh
5. Rag Parichaya – Harish Chander Shrivastava
6. Bhartiya Shastriya Sangeet Mein Ragan Ka Parichay – Kumkum Sahdev
7. Sangeet Visharad – Basant
8. Sangeet Bodh – Sharad Chandra Pranjpayee
9. Sangeet Mimansa – Mardula Puri
10. Some Immortals of Hindustani Music – Susheela Mishra
11. Hamare Sangeet Ratna – Laxmi Narayan Garg
12. Paramparagat Hindustani Saidhantik Sangeet – Bhagwant Kaur
13. Bhatkhande Sangeet Shastra – V.N. Bhatkhande
14. Tal Prachay – Garish Chander Shrivastava
15. Haryana Tatha Punjab Ki Sangeet Parampara – Dr. Rita Dhankhar
16. Harmonium Shiksha – Pt. Krishan Rao Shankar Pandit
17. Rajasthan Ke Lokgeet Aur Unmein Paryukt Lok Vadya – Dr. Anita
18. Punjab Ka Lok Sangeet – Dr. Arvind Sharma
19. Tal Parkash – Bhagwant Sharan Sharma
20. Shastriya Sangeet Ka Vikas – Dr. Amita Sharma
21. Aakashwani Aur Sangeet – Prof. Shuchismita Sharma
22. Kramik Pustak Mallika – V.N. Bhatkhande

Course Outcome:

At the end of the course the students would be able to :

- CO1 Notate Various Ragas & Talas.
- CO2 Enhance knowledge of Great Scholars of Indian Classical Music.
- CO3 Gain deep understanding about Folk Music of Haryana, Punjab & Rajasthan.
- CO4 Enrich knowledge about Singing Forms Theoretically as well as Practically.
- CO5 Sing with Harmonium.
- CO6 Gain deep knowledge of Anhad Nad.
- CO7 Enhances knowledge about the benefits of Shakh Nad.
- CO8 Acquire the knowledge to Sing "Dasham Avtar" Stotram of Geet Govind by Shri Jaidev and "Guru Ashtkam" Stotram by Adi Guru Shankaracharya.
- CO9 Attain knowledge of Indian Ragas as well as South Indian Raga "Kirwani".

Music (Vocal)
Film Music
Multi-Disciplinary Course (MDC) (Semester-III)

Course Code: C24MDC321T
30 Hrs (2Hrs/Week)
Credit : 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks : 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The "Film Music" course covers the fundamentals of composing, understanding & analyzing music for film, television & other visual media. Student will learn how to compose music for different moods scenes and emotions.*

UNIT – I

- Historical study and detailed description of the following:
Raga Kirwani
Raga Shivranjani
Raga Bhairavi
- Notation of any one Drut Khayal in any of the Ragas prescribed in the syllabus.
- Notation and full description of the following Talas:
Dadra
Kaharwa
- Write about the following music composers and their compositions in film music:
Naushad Ali
Madan Mohan
Shankar–Jaikishan

UNIT – II

- Evolution of Film Orchestra from Early Years to the Modern Era.
- Life Sketch and Contribution to Film Music by the following Playback Singers:
Mohammad Rafi
Kishore Kumar
Mukesh
- Interrelation between:
Folk Music and Film Music
Classical Music and Film Music

Film Music Lab
Multi-Disciplinary Course (MDC) (Semester-III)

Course Code: C24MDC321P
30 Hrs (2Hrs/Week)
Credit : 1
Exam Time: 2 Hrs

External Marks : 15
Internal Marks : 10
Total Marks : 25

- Sing and play ten Alankars in any one of the following Ragas:
Kirwani
Shivranjani
Bhairavi
- Aroh, Avroh, and Pakad of the Ragas mentioned in the syllabus.
- Ability to sing one Drut Khayal with Alaps and Taans.
- Demonstration of Talas (Dadra and Kaharwa) with recitation of Bols in:
Thah

- Dugun
- Tigun
- Chaugun Layakaries
- Perform any of the following songs in any Raga from the syllabus:
 - Filmi Song
 - Folk Song
 - Bhajan
 - Shabad
 - Saraswati Vandana
 - Prayer
 - Patriotic Song
 - Qawwali
 - Sufi Kalam
- Play any song on the Harmonium.

Suggested Readings:

1. Film Sangeet (filmi Vivid Geet) Lakshmi Narayan Garg
2. Indian Journal of Social Concerns (An International Refereed Journal) Film Sangeet Visheshank-1, Vol-6, Issue-16, August 2016, Gaziabad.
3. Hindi Chitrat Evam Sangeet ka itihash Dr. Vimal
4. Sangeet Visharad Basant
5. Bhartiya Snageet Mein Ragon ka Parichay Kumkum Sahdev
6. Tal Prachay Girish Chander Shrivastva.
7. Haryana Tatha Punjab ki Sangeet Parampra Dr. Rita Dhankhar
8. Harmonium Shiksha-Pt. Krishan Rao Shankar Pandit
9. Hindustani Sangeet Aur Harmonium Dr. Nisha Sharma
10. Hindustani Shastriya Sangeet ka adhar 'Thata' Athava 'Ragang' Dr. Anjali Ravi
11. Hindi Film Sangeet Sat Chit Anand Dr. Priya Joshi
12. Film Sangeet Nirdeshak Roshan Va Unke Samkaleen Sangeetkar (Hindi) Seema Johri
13. Chitrat Sangeet ke Bahuaayami Sangeetkar Madan Mohan Dr. Susheel Kumar Lohat.
14. Tal Parkash Bhagwant Sharan Sharma

Course Outcome:

At the end of the course the students would be able to :

- CO1 Perform Drut Khayal in detail.
- CO2 Demonstrate Talas in different layakaries with reciting bols on hand.
- CO3 Play Theka of Dadra and Kaharwa Talas on Tabla.
- CO4 Gain understanding about the Relationship between Folk Music and Film Music, Classical Music and Film Music.
- CO5 Gain understanding about the Ragas and Talas used in Film Music.
- CO6 Attain Knowledge of Indian Ragas as well as South Indian Raga "Kirwani".
- CO7 Enrich Knowledge about Hindi Film Music / Bollywood Music.

Music (Vocal)
Accompanying Skills on Harmonium and Tabla
Skill Enhancement Course (SEC) (Semester-III)

Course Code: C24SEC316T
30 Hrs (2 Hrs/Week)
Credit : 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks : 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *Basic understanding of Accompanying Skills on Harmonium & Tabla . Ability to Play compositions on Harmonium with basic elaborative techniques. The course develops a deep understanding of melodic frameworks (ragas), and rhythmic cycles (talas) for effective accompaniment.*

Unit – I

- Historical study and detailed description of the following Ragas:
Yaman
Kirwani
Chanderkauns
- Notation of Drut Khayal in the prescribed Ragas.
- Thekas of the following Talas in different layakaries:
Rupak
Tivra
- Description and notation of Nagma (Lehra) in any Raga and Tala from the syllabus.

Unit – II

- Detailed description of accompaniment and accompanying instruments (Harmonium and Tabla)
- Write about:
Anhad Nad
Benefits of Shankh Nad
Classification of Instruments
- Biographies and contributions of:
Ustad Bhure Khan
Ustad Zakir Hussain

Accompanying Skills on Harmonium and Tabla Lab
Skill Enhancement Course (SEC) (Semester-III)

Course Code: C24SEC316P
30 Hrs (2 Hrs/Week)
Credit : 1
Exam Time: 2 Hrs

External Marks : 15
Internal Marks : 10
Total Marks : 25

- Play ten Alankars on Harmonium.
- Aroh, Avroh, and Pakad of prescribed Ragas on Harmonium.
- Ability to play and sing one Drut Khayal in any one rag
Yaman
Kirwani
Chanderkauns
- Demonstrate any of the following Talas through hand gestures in different layakaries:
Rupak
Tivra
- Play Theka of Rupak Tala on Tabla.
- Perform any Folk Song/Dhun on Harmonium.

Note : Optional Topic:-

Educational visits / Tours at various Musical events / Concerts / Other Historical / Educational sites having Heritage values related with Music and Religious places in Northern India.

Book Suggested :

1. Harish Chander Shrivastava – Rag Parichaya (Part I)
2. Dr. Vinay Mishra – Harmonium Vividhaayam
3. Jayant Bhalodkar – Samvadini (Harmonium)
4. Basant – Sangeet Visharad
5. Sharad Chandra Pranjpayee – Sangeet Bodh
6. Laxmi Narayan Garg – Hamare Sangeet Ratna
7. Dr. Pt. Sitaram Tripathi & Amit Kashyap – Shankh Sanhita
8. Dr. Nita Sharma – Sangeet Mein Naad Roop Va Dhawani Paksh Ke Vibhinn Aayam
9. Bhagwant Kaur – Paramparagat Hindustani Saidhantik Sangeet
10. Girish Chander Shrivastava – Tal Parichaya
11. Pt. Krishan Rao Shankar Pandit – Harmonium Shiksha
12. Bhagwant Sharan Sharma – Tal Parkash
13. Kunkum Sahdev – Bhartiya Shastriya Sangeet Me Ragon Ka Parichaya
14. Prof. Shuchismita Sharma – Aakashwani Aur Sangeet
15. V.N. Bhatkhande – Kramik Pustak Mallika
16. Dr. Swati – Bhartiya Sangeet Mein Sangat Ka Mahatav

Course Outcome:

At the end of the course the students would be able to :

- CO1 Enhance knowledge about the Great Indian Musicians.
- CO2 Gain understanding of Accompaniment and its Instruments.
- CO3 Play Theka of Rupak tal on Tabla.
- CO4 Sing with Harmonium.
- CO5 Gain deep knowledge of "Anhad Nad".
- CO6 Enhance knowledge about the benefits of "Shankh Nad".
- CO7 Gain understanding of the basic concepts of Music.
- CO8 Gain understanding about the Folk Music.
- CO9 Attain knowledge about Indian Ragas as well as South Indian Raga "Kirwani".
- CO10 Perform many Compositions on Harmonium Which will help the Students to Build Their Carrier.

Music (Vocal)
Historical Study of Musical Terms
Discipline Specific Course (DSC) (Semester-IV)

Course Code: C24MUS401T
30 Hrs (4 Hrs/Week)
Credit : 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks : 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit in addition to compulsory Question No. 1. All questions shall carry equal marks i.e. 10 marks.

Objectives: *Music history and musical terminology provides a deep understanding of the evolution of Music and language used to describe it. The course provides familiarity with Musical terms and Historical contexts enriches one's musical literacy, allowing for a deeper connection with the Art form.*

Unit I

- Historical study and detailed description of Ragas:
 - Bhimplasi
 - Patdeep
 - Des
 - Jai Jaiwanti
- One Vilambit Khayal in any of the prescribed Ragas.
- Notation of Drut Khayal in the prescribed Ragas.
- Thekas of the following Talas in Dugun, Tigun, and Chaugun Layakaries:
 - Ada Chautal
 - Tivra
 - Jhaptal
- Knowledge of Ten Basic Thatas.
- General Study of "Sangeet Ratnakar Grantha".

Unit II

- Short notes on: Major Tone, Minor Tone, Semi Tone, Slur, Nibabdh, Anibadh, Alap, Ancient & Modern Alap Styles, Bol Alap, Bol Tan, Vaggeyakar, Purwang, Uttrang.
- Folk Music (Geet, Vadya, Nritya, Artists) of Haryana, Punjab & Rajasthan.
- Role of Music in Career Orientation.
- Life sketch and contributions to music by:
 - Vidushi Prabha Atre
 - Ustad Rashid Khan
 - Mohammad Rafi Sahab

Historical Study of the Musical terms Lab
Discipline Specific Course (DSC) (Semester-IV)

Course Code: C24MUS401P
60 Hrs (4 Hrs/Week)
Credit : 2
Exam Time: 3 Hrs

External Marks : 35
Internal Marks : 15
Total Marks : 50

Note : Playing Tanpura is compulsory.

- Sing and play Ten Alankars in any one Rag: Bhimplasi, Patdeep, Des, Jai Jaiwanti
- One Vilambit Khayal with Alaps and Tanas in any prescribed Raga.
- Sing Drut Khayal with Alaps and Tanas in the prescribed Ragas.
- Sing one Dhrupad or Dhamar in any one of the prescribed Ragas.
- Perform any folk song.
- Play ten Thatas on Harmonium.
- Play Drut Khayal Bandishes on Harmonium.
- Sing one Drut Khyal in a Tala other than Teental.

- Sing a film song based on any of the syllabus Ragas
OR
- Sing and play any song/prayer/folk song on Harmonium.
- Identify Ragas and Talas.
- Demonstrate the following Talas with hand gestures in different Layakaries: Ada Chautal, Tivra and Jhaptal
- Tuning of Tanpura.

Note : Optional Topic:-

Educational visits / Tours at various Musical events / Concerts / Other Historical / Educational sites having Heritage values related with Music and Religious places in Northern India.

Suggested Readings:

1. Bhatkhande Sangeet Shastra – V.N. Bhatkhande
2. Sangeet Visharad – Basant
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Raga Parichay (Parts 1-4) – Harishchander Shrivastava
5. Bhartiya Shastriya Sangeet Mein Ragon Ka Parichay – Kumkum Sahdev
6. Pashchatya Swarlipi Paddhati evam Bhartiya Sangeet – Dr. Savtantra Sharma
7. Hamare Sangeet Ratna – Laxmi Narayan Garg
8. Bhartiya Sangeet Vaigyanik Vishleshan – Dr. Savtantra Sharma
9. Paramparagat Hindustani Saidhantik Sangeet – Bhagwant Kaur
10. Tal Parichay – Girish Chandra Shrivastava
11. Haryana Tatha Punjab Ki Sangeet Parampara – Dr. Rita Dhankhar
12. Punjab Ka Lok Sangeet – Dr. Arvind Sharma
13. Rajasthan Ke Lokgeet Aur Unmein Paryukt Lok Vadya – Dr. Anita
14. Harmonium Shiksha – Pt. Krishan Rao Shankar Pandit
15. Tal Prakash – Bhagwant Sharan Sharma
16. Indian Journal of Social Concerns, Vol-6, August 2016, Ghaziabad (Film Sangeet Visheshank-1).

Course Outcome:

At the end of the course the students would be able to :

- CO1 Develop basic understanding of Historical Study of the Musical Terms.
- CO2 Acquire Practical skills through Playing Harmonium which will be help students to built their carrier.
- CO3 Analyse the Concepts of Hindustani Music as well as Western Music.
- CO4 Perform Dhrupad.
- CO5 Identity Ten Basic Thatas of Uttar Bhartiya Sangeet Padhti.
- CO6 Attain Conceptual Clarity.
- CO7 Acknowledgment of identify the Ragas and Talas.
- CO8 Gain deep understanding about Folk Music of Haryana, Punjab & Rajasthan.

Music (Vocal)
Conceptual Approach to Hindustani Music (Vocal)
Minor/Vocational Course (MIC) (Semester-IV)

Course Code: C24VOC417T
30 Hrs (2 Hrs/Week)
Credit: 2
Exam Time: 2 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *The course aims at Raga elaboration techniques and Tala applications. Through this course students can approach Hindustani Music with a well - rounded perspective, balancing theoretical knowledge with practical application and fostering both appreciation and proficiency in the Art form.*

Unit – I

- Historical study and detailed description of the following Ragas :
(1) Bhairavi (2) Kafi (3) Shivrani.
- Drut Khayal in Ragas prescribed in the syllabus.
- Description and Notation of Talas as following :
(1) Chautal (2) Jhaptaal.
- Define the followings : Major Tone, Minor Tone, Semi Tone, Nibadh, Anibadh,
- Ashray Raga, Janya Raga, Shudh Raga, Chhayalag Raga, Sankiran Raga.

Unit – II

- Detailed study of Sangeet Ratnakar Grantha.
- Write about the following : (1) Anhad Nad (2) Benefits of Shakh Nad .
- Role of Music in Carrier Orientation.
- Life Sketch & Contribution towards Music by the following Scholars :
(1) Ustad Bade Ghulam Ali Khan (2) Pt. D.V. Paluskar (3) Ustad Rashid Khan

Conceptual Approach to Hindustani Music (Vocal) Lab
Minor/Vocational Course (MIC) (Semester-IV)

Course Code: C24VOC417P
60 Hrs (4 Hrs/Week)
Credit: 2
Exam Time: 4 Hrs

External Marks : 35
Internal Marks : 15
Total Marks: 50

Practicals

- One Drut Khayal with Alaps and Tanas in any prescribed Raga
- Ten Alankars on Harmonium based on syllabus Ragas
- Recitation of Chautal and Jhaptaal in Thah, Dugun, Tigun & Chaugun Layakaris
- Ability to play any song on Harmonium
- Ability to recognize Ragas & Talas

Note: Optional Topic: -

**Educational visits / Tours at various Musical events / Concerts / Other
Historical / Educational sites having Heritage values related with Music and
Religious places in Northern India.**

Book Suggested:

1. Hindustani Shastriya Gayan Ki Shiksha Paranali - Dr. Suresh Gopal Shrikhande
2. Rag Parichay (Part- I) - Harish Chander Shrivastva.
3. Bhartiya Shastriya Sangeet Mein Ragon Ka Parichay - Kumkum Sahdev
4. Pashchatya Swarlipi Padhti Evam Bhartiya Sangeet - Dr. Savtantra Sharma
5. Bhatkhande Sangeet - V.N. Bhatkhande.
6. Sangeet Visharad -Basant
7. Shankh Sanhita - Dr. Pt. Sitaram Tripathi, Amit Kashyap
8. Sangeet Mein Naadroop VA Dhawanipaksh Ke Vibhinn Aayam - Dr. Nita Sharma
9. Sangeet Bodh - Sharad Chandra Pranjpayee
10. Hamare Sangeet Ratna - Laxmi Narayan Garg
11. Parmparagat Hindustani Saidhantik Sangeet - Bhagwant Kaur
12. Tal Prachay - Garish Chander Shrivastva
13. Harmonium Shiksha - Pt. Krishan Rao Shankar Pandit
14. Tal Parkash - Bhagwant Sharan Sharma
15. Kramik Pushtak Mallika - V.N. Bhatkhande

Course Outcome:

At the end of the course the students would be able to :

- CO1 Advancement of Musical Concepts.
- CO2 Learn definitions of Indian Classical Music as well as Western Music.
- CO3 Notate various Ragas & Talas.
- CO4 Acknowledgement of recognize the Ragas & Talas.
- CO5 Attain Holistic Growth in the field of Music.
- CO6 Acquire Practical Skills through Playing Harmonium which will help the Students in their Musical Carrier.
- CO7 Gain deep knowledge of "Anhad Nad" & Shankh Nad.
- CO8 Enrich knowledge about "Sangeet Ratnakar" Grantha.

Music (Vocal)
Understanding Bharat Through Music
Value Added Course (VAC) (Semester-IV)

Course Code: C24VAC416T

30 Hrs (2 Hrs/Week)

Credit : 2

Exam Time: 2 Hrs

External Marks : 35

Internal Marks : 15

Total Marks: 50

Note: The maximum time duration for attempting the paper will be of 2 hours. The examiner is required to set five questions in all. The first question will be compulsory consisting of five short questions covering the entire syllabus consisting of 3 marks each. In addition to that four more questions will be set, two questions from each unit. The students shall be required to attempt three questions in all selecting one question from each unit consisting of 10 marks each in addition to compulsory Question No. 1.

Objectives: *"Understanding Bharat through Music" is an intriguing topic that could explore Cultural , Historical and Philosophical essence of "Bharat" through Music. The course highlights Music as a reflection of Bharat's diversity.*

Unit I

- Historical Study and Description of the following Ragas:
 Bhairav
 Vrindavani Sarang
 Kirwani
- Description and Notation of the following Talas:
 Teental
 Rupak
- Definitions of Key Terms:
 Sangeet, Thaata, Raga, Aroha, Avroha, Pakad, Alankar, Raga ki Jati
 Classical Music, Semi-Classical Music, Light Music, Sufi Sangeet, Film Sangeet, Lok Sangeet
 Classification of Indian Instruments

Unit II

- Topics for writing
 Anhad Nad
 Benefits of Shankh Nad
- Description of "Dasham Avtar" Stotram from Geet Govind by Shri Jaidev (Contextual Analysis)
- Life Sketch and Contribution to Music:
 Swami Haridas
 Saint Meera Bai
- Contextual Explanation of the Following Verses from the Bhagavad Gita:
 Chapter 4, Verses 1–3, 7–8
 Chapter 9, Verses 1–2
 Chapter 11, Verses 8, 12, 53
 Chapter 13, Verse 18
 Chapter 18, Verse 73

Note : Optional Topic:-

**Educational visits / Tours at various Musical events / Concerts / Other
Historical / Educational sites having Heritage values related with Music and
Religious places in Northern India.**

Books Suggested :

1. Shrimad Bhagavad Gita
2. Some Immortals of Hindustani Music – Susheela Mishra
3. Shankh Sanhita – Dr. Pt. Sitaram Tripathi, Amit Kashyap
4. Sangeet Mein Naadroop va Dhvani Paksh ke Vibhinn Aayam – Dr. Nita Sharma
5. Bhajan Sangrah – Gita Press, Gorakhpur
6. Meera Padawali – Neelotpai
7. Akhand Gyan Patrika (Nov. 2003 – Jan. 2005) – Divya Jyoti Jagrati Sansthan
8. The Story of Meera Bai – Gita Press, Gorakhpur
9. Meera Charit – Saubhagya Kunwari Ranawat
10. Raag Parichay – Harish Chandra Shrivastava
11. Sangeet Visharad – Basant
12. Tal Parichay – Girish Chandra Shrivastava
13. Paramparagat Hindustani Saidhantik Sangeet – Bhagwat Kaur

Course Outcome :

At the end of the course the students would be able to :

- CO1 Gain deep knowledge about the Surrounding Music.
- CO2 Enrich knowledge about that particular "Gyan" given by Shri Krishan to Arjun through "Gita" Verses.
- CO3 Gain deep knowledge of "Anhad Nad" & "Shankhnad" .
- CO4 Notate Various Talas.
- CO5 Enrich knowledge about North Indian Ragas as well as South Indian Raga Kirwani also.
- CO6 Better insights to understand "Bharat" through this Art Form and significance on Human Psyche.