



Maharshi Dayanand Saraswati University Ajmer



As per UGC Curriculum and Credit Framework
Three-Year Undergraduate Programme
(Semester Scheme with Multiple Entry and Exit Option for Undergraduate Course)
B.A. Pass Course Semester I and II
Faculty of Fine Arts
Department of Music

Syllabus of: 1. U.G. Program MUSIC (VOCAL) Semester I and II
2. U.G. Program MUSIC (INSTRUMENT-Sitar) Semester I and II

w.e.f. Academic Session 2023-24

(According to University Order Number F13() / 2023 / 3418, Date. 19.08.23)



The syllabus and system of examination is to be amended according to the requirements of the student and the nation, based on the examinations of Public Service Commissions, and as per direction of University Grants Commission, the curriculums have been designed on the basis of Job & skill-oriented method as per NEP-2020. The genres of music (Vocal, Instrument & Dance) and their techniques are independent and separate, where training should also be given independently by specific subject experts only.

Hence, undergraduate and postgraduate admission process, Syllabus, Paper Setting, Practical Examiner, online marks filling option all are required to be maintain separately, The degrees conferred in Music will clearly mention specializations such as: Music (vocal), Music (Instrument-sitar... etc.), Music (Dance- Kathak... etc.).

Scheme of Examination:

Scheme of examination for end of semester examination applicable to all undergraduate courses (Pass course). The question paper of semester Exam for the Discipline centric core Course (DCCC), Discipline specific elective (DSE), Ability Enhancement Course (AEC), Value Added Course (VAC) and Skill Enhancement Course (SEC) will be of 70 marks and it will be divided in two parts i.e. Part A and Part-B.

Part-A will consist of 10 compulsory questions. There will be at least three questions from each unit and answer to each question shall be limited up to 50 words. Each question will carry two marks. Total 10 Marks.

Part-B will consist of 10 questions. At least three questions from each unit be set and student will have to answer five questions, selecting at least one question from each unit. The answer to each question shall be limited to 400 words. Each question carries 10 Marks. Total 35 Marks.

Note: The students have to pass external theory paper and internal continuous assessment separately.

Continuous Evaluation Methods of Internal Assessment

(Applicable For all Theory courses)

1. Seminar / Project Assignment/ Smart Presentation on any given topic of the Particular Course	5 Marks
2. Class Test with Multiple Choice Questions / Short Answer Type.	5 Marks
3. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of Internal Assessment

(Applicable For all Practical courses)

1. Project File/ Assignment/Model on the topic of the Particular Course <i>** A cultural tour of any Institution, Place or interview with a maestro/ Pioneer with a research vision is compulsory in II SEM. Report with photograph will be submitted at the time of Practical.</i>	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15



Maharshi Dayanand Saraswati University-Ajmer

Semester Wise Scheme of Papers

Under Graduate Programme in Music (Vocal)

- *The waitage of Practical class in music is 1=1, hence 1 credit is equal to 1 Hours per Week instead of 2 hrs in Music.

Program: Undergraduate (Certificate) in Music (Vocal)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Credit	EoSE/ CA
1 st	I	CORE DCCC	MUV5101P-C	Elementary presentation of Raga & Alankar	Practical	4	35+15
		CORE DCCC	MUV5102T-C	Practical Terminology of Vocal Music	Theory	2	35+15
	II	CORE DCCC	MUV5201P-C	Presentation of Raga with the technique of Vocal specific	Practical	4	35+15
		CORE DCCC	MUV5202T-C	Principals of Indian Music laid down by Pt. Bhatkhande	Theory	2	35+15

Course Nomenclature:

Elementary Presentation of Raga & Alankar

Programme: Certificate	Year: 1 st	Semester: I	Subject: Music (Vocal)
Course: CORE	Code: MUV5101P-C	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Interaction/ Interview with Musicians, Self-Practice & field work etc.,

Course outcomes: (COs)

CO1 Knowledge of practical performance of musical forms: Khayal, Dhrupad, Sargam-geet, Bhajan etc...

CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..

CO3 Students will know about the unique Raga system of Indian Music

CO4 Alankara is a very important practice in Indian classical music. The knowledge of subtle differences described in ancient music scriptures should be passed on to the new generation. For this purpose, the practice of Alankara described in Natshastra has been given a place in this question paper. Practicing these will strengthen the vocal practice and prepare the throat.

Raga : Yaman, Bhupali, Bhairav, Kafi,

Tala : Dadra, Rupak, Kahrva, Trital.

- Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal with Alap, Tan (Probably with the use of Tanpura)
- Two Drut Khayal in other than point 1 Raga

3. One Tarana/ Trivat in Other then point 1 & 2 Raga. Sargam Geet in all 4 Raga.
4. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun.
5. Presentation of all 33 Alankara mentioned in Natyashastra and present with the stress on 'vibhaga' of given Tals.

(प्रसन्नान्दि, प्रसन्नान्त, प्रसन्नाद्यन्त, प्रसन्नमध्य, सम, बिंदु, निवृत्त, वेणु, कम्पित, कुहरित, रेचित, प्रेङ्खोलित, तारमन्द्रप्रसन्न, मन्द्रतारप्रसन्न, प्रस्तार, प्रसाद, उद्वाहित, उपलोलक, क्रम, निष्कूजित, न्हादमान, रञ्जित, आवर्तक, परिवर्तक, उद्धटित, आक्षिप्तक, सम्प्रदान, हसित, हुंकार, संधिप्रच्छादन, विधुत, उद्गीत, गात्रवर्ण)

*** Note: The student will have to submit a project file at the time of practical examination.*

Contain of project : Brief Introduction of Natyashastra, Definition and importance of Alankara, 33 Alankar of Natyashastra, Introduction of 4 Ragas of syllabus with their 'Bandishes', Taal, Laykari, Pictures of Great Classical Singers, Proceed by National Anthem with its brief history & Notation in a beautiful and artistic manner. This project will develop artistic presentation, writing skill and creativity of student.

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
- 7.Omkarnath Thakur: Pranav Bharti
- 8.Natya Shastr: Babulal Shukl Shastri

Course Nomenclature: **Practical Terminology of Vocal Music**

Programme: Certificate	Year: 1 st	Semester: I	Subject: Music (Vocal)
Course: CORE	Code: MUV5102T-C	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Teaching Pedagogy: Classrooms lecture, tutorials, Group discussion, Seminar, Project based learning, Technology enabled based learning, etc.,

Course outcomes: (COs)

- CO1 Knowledge about the historical relation and understanding with subject and its terminology.
 CO2 Students will understand the concept of Shruti and Swara given by various scholars.
 CO3 Students will know about the both music system of India with compositions
 CO4 Students will learn through the Treatises and scholarly work done by Musicians.

Unit - I Practical Terminology & Study of Raga

- Elementary knowledge of Sangeet, Naad, Shruti, Swar, Saptak, Varna, Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, vivadi, varjit, Vakr, Kan, Meend, Gamak, Taan, Ashray Rag, Rag-Jati, Alpatva, Bahutava, Tal, laya, Matra, Vibhag, Tali, Khali and Sam, Gram, Murchna.
- Description of the Raga- Yaman, Bhupali, Bhairav, Kafi.
- Writing of Talas with Dugun, and Chougun layakaries: Dadra, Rupak, Kahrva, Trital.

Unit - II Historical Understanding of Subject

- Shruti & Swarsthan according to Bharat, Sharangdev and Bhatkhande (Ancient, Medieval & Modern)
- Musical Compositions: Dhrupad, Dhamar, Khayal, Tarana, Thumri, Sargam Geet, Lakshan Geet, Trivat, Chaturang.
- Comparative study of Hindustan & Karnataka Swar and Taal system.

Unit - III Musical Text, Life Sketch & knowledge of Instruments

- Basic knowledge of the following Texts- Natya Shastra & Sangeet Ratnakar.
- Life sketch of: Pt.Vishnu Narayan Bhatkhande, Pt.Vishnu Digambar Paluskar
- Brief description and structure of Tanpura, Tabla with Diagram/sketch.

Suggested Continuous Evaluation Methods: Assignment /Literature Surveys & evaluations/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities of Subject)

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Babulal Shukl : Natya Shastra (Vol.-4)
8. Dushyant Tripathi, Varun Chawla :Bharat ke Mahan Sangeetkar

Course Nomenclature:

Presentation of Raga with the technique of Vocal specific

Programme: Certificate	Year: 1 st	Semester: II	Subject: Music (Vocal)
Course: CORE	Code: MUV5201P-C	Credit: 4	Hrs per week – 4
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field work etc.,

- **Raga** : Khamaj, Vrindavni Sarang, Bihag, Bhimpalasi
 - **Tala** : Teevra, Jhaptal, Ektal, Choutal.
1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Khayal with Alap, Tan (Probably with the use of Tanpura)
 2. Dhrupad/Dhamar with Laykari in anyone of the Raga
 3. Two Drut Khayal in other then point 1 & 2 Raga
 4. 2 Sargam Geet & 2 Lakshan Geet covering all 4 Ragas & Alankara of 1st Sem.
 5. Ability to demonstrate Taals on hand/ Tabla with Theka, Dugun, Chougun.
 6. Presentation of Light Song /Bhajan or Traditional Folk Song of Rajasthan

*** Note: The student will have to submit a project file at the time of practical examination. In which the Ragas of the syllabus, their 'Bandishes', Swarvistar, Taan, Taal, Laykari, with notation Proceed by National Song 'Vande Matram' with its brief history & Notation, Pictures of Bharat Ratna Awardee Musician. are presented in a beautiful and artistic manner. This project will develop artistic presentation, writing skill and creativity.*

Course outcomes: (COs)

- CO1 Knowledge of practical performance of musical forms: Khayal. Dhrupad, Sargam-geet, Bhajan etc...
 CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..
 CO3 Students will know about the unique Raga system of Indian Music
 CO4 Students will learn, how to develop the swara through Alankara?

Suggested Continuous Evaluation Methods: Project Assignment /Practical/ Viva Voce/ Lab Practice / Seminar/ Stage Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities of Subject)

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri

Course Nomenclature:

Principals of Indian Music laid down by Pt Bhatkhande

Programme: Certificate	Year: 1 st	Semester: II	Subject: Music (Vocal)
Course: CORE	Code: MUV5202T-C	Credit: 2	Hrs per week – 2
Total Teaching Hours-30	EoSE-35, CA- 15	Max. Marks-50	Theory

Teaching Pedagogy: Classrooms lecture, tutorials, Group discussion, Seminar, & field work etc.,

Unit - 1 Basic Rules and Knowledge of Thaata

- Basic Principles of Hindustani Music as laid down by Pt. Bhatkhande.
- Definition of Thaata, Knowledge of 32 Thaata System, Ten selected Thaatas of Pt. Bhatkhande (Names with Swaras)
- Study of the Time Theory of Raga- Purvangvadi, Uttrangvadi, Sandhiprakash, Adhwdarshak, Parmel Praveshak, Samay Chakr, etc...

Unit - II Time Theory, Placement of Swara & Notation system

- Shruti Swar Sthan with its frequency according to Pt. Bhatkhande
- Placement of Swara on the wire of veena according to Pt. Bhatkhande
- Comparative study of Notation systems of Pt.V.N. Bhatkhande and Pt.V. D. Paluskar.

Unit - III Study of Rag & Tals

- Description of the Raga- Des, Vrindavni Sarang, Bihag, Bhimpalasi.
- Writing of Talas with Dugun, and Chougun layakaries: Teevra, Jhaptal, Ektal, Choutal.
- Notation writing of Khayal in the prescribed ragas with few alaps and Taans.

Course outcomes: (COs)

CO1 Knowledge of Theoretical Concept of Raga, Tal, & Laykari

CO2 Students will understand the concept of Terminology which is used at practice time of Music

CO3 Students will know about Tanpura & Table, the Basic Instruments & its body Parts.

CO4 Students will learn the Both Notation Systems used in Indian Music and write composition in it.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities of Subject)

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

References:

1. Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. Pt. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Pt. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Deepak Kshirsagar: V.N.Bhatkhande ka Bhartiya sangeet ko Yogdan



Maharshi Dayanand Saraswati University-Ajmer

Semester Wise Scheme of Papers

Under Graduate Programme in Music (Instrument-Sitar)

- *The waitage of Practical class in music is 1=1, hence 1 credit is equal to 1 Hours per Week instead of 2 hrs in Music.
- Students can opt the other melody Instruments instead of Sitar like; Violin, Veena, Flute, Sarod, Sarangi, Guitar with consent to the university and availability of Faculty/ Visiting Faculty in the department/ Institution.

Program: Undergraduate (Certificate) in Music (Instrument- Sitar)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Credit	EoSE/ CA
1 st	I	CORE DCCC	MUI5101P-C	Practice of Alankar in Ashray Raga	Practical	4	35+15
		CORE DCCC	MUI5102T-C	Introduction to Instrumental Music & it's Terminology	Theory	2	35+15
	II	CORE DCCC	MUI5201P-C	Presentation of Raga with specific technique of 'Tantrkari'	Practical	4	35+15
		CORE DCCC	MUI5202T-C	Fundamentals and technique of Instrumental Music	Theory	2	35+15

Course Nomenclature:

PRACTICE OF ALANKAR IN ASHRAY RAG

Programme: Certificate	Year: 1 st	Semester: I	Subject: Music (Instrument-sitar)
Course: CORE-	Code: MUI5101P-C	Credit: 4	Hrs per week – 4*
Total No. of Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field work etc.,

Course outcomes: (COs)

COs: Alankara is a very important practice in Indian classical music. The knowledge of subtle differences described in ancient music scriptures should be passed on to the new generation. For this purpose, the practice of Alankara described in Natshastra has been given a place in this course. Practicing these Alankara in the 4 Sampurn Thaats, in different taals, will strengthen the practice of the student and prepare the hand on Instrument.

- **Raga** : Bilawal, Yaman, Bhairav, Kafi
- **Tala** : Dadra, Rupak, Kahrva, Trital.

1. Detailed Presentation of all 33 Alankara mentioned in Natyashastra and present with the stress on ‘vibhaga’ of given Tals.

(प्रसन्नादि, प्रसन्नान्त, प्रसन्नाद्यन्त, प्रसन्नमध्य, सम, बिंदु, निवृत्त, वेणु, कम्पित, कुहरित, रेचित, प्रेङ्खोलित, तारमन्द्रप्रसन्न, मन्द्रतारप्रसन्न, प्रस्तार, प्रसाद, उद्वाहित, उपलोलक, क्रम, निष्कूजित, न्हादमान, रञ्जित, आवर्तक, परिवर्तक, उद्धटित, आक्षिप्तक, सम्प्रदान, हसित, हुंकार, संधिप्रच्छादन, विधुत, उद्गीत, गात्रवर्ण)

2. Ability to demonstrate the Alankar with any 1 Razakhani (Drut) Gat.

3. Presentation of the alankara with Tabla in Thah and Dugun Laya

4. Ability to demonstrate Taals on hand/ Tabla with Theka, Dugun, Chougun.

5. Presentation of a Dhun/ Lehra.

*** Note: The student will have to submit a project file at the time of practical examination. Contain of project : Brief Introduction of Natyashastra, Definition and importance of Alankara, 33 Alankar of Natyashastra.... etc. in a beautiful and artistic manner. This project will develop artistic presentation, writing skill and creativity of student.*

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

References:

1. Omkarnath Thakur: Pranav Bharti
2. Natya Shastr: Babulal Shukl Shastri
3. Bhatkhande Sangit Shashtra Part I to IV
4. Harishchandr Srivastav: Rag Parichay

Course Nomenclature:

INTRODUCTION TO INSTRUMENTAL MUSIC & IT'S TERMINOLOGY

Programme-Certificate	Year: 1 st	Semester: I	Subject: Music (Instrument-sitar)
Course: CORE	Code: MUI5102T-C	Credit: 2	Hrs per week – 2
Total Teaching Hours-30	EoSE-35, CA- 15	Max. Marks-50	Theory

Teaching Pedagogy: Classrooms lecture, Class Tests, tutorials, Group discussion, Seminar, open book test & field work etc.,

Course outcomes: (COs)

CO1 Knowledge of Theoretical Concept of Raga, Tal, & Laykari

CO2 Students will understand the concept of Terminology which is used at practice time of Music

CO3 Students will know about the Instruments & its body Parts.

CO4 Students will learn the Both Notation Systems used in Indian Music and write composition in it.

Unit - I Practical Terminology

- Elementary knowledge of -Sangeet, Naad, Shruti, Swar, Saptak, Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, vivadi, varjit, Vakar, Ashray Rag, Rag-Jati, Alpatva, Bahutava, Tal, laya Matra, Vibhag, Tali, Khali and Sam.
- Gat- Razakhani, Masitkhani, Kan, Meend, Gamak, jamjama, Jodalap, Krintan, Kattar & Thok Jhala, Mizrab, Kon, Java, Gaj(Bow).

Unit - II Notation Systems & Knowledge of Instrument

- Notation system of Pt.V.N. Bhatkhande and Pt.V. D. Paluskar.
- Notation writing of Masitkhani (Vilambit) and Razakhani (Drut) Gat with Aalap, Taan.
- Brief description and structure of Sitar, Violin, Sarod, Tabla with Diagram.

Unit - III Raga & Tala

- Theoretical description of the Raga- Bilawal, Yaman, Bhairav, Kafi.
- Writing of Talas with Dugun, Tigun and Chougun layakaries: Dadra, Rupak, Kahrva, Trital.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.

Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities of Subject)

Learner support Material: Swayam(<https://swayam.gov.in>), E-library, E-books, online PDF material etc.

References:

1. Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. Pt. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Pt. V. N. Bhatkhande: KramikPustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Lalmani Mishr: Bhartiya Sangeet Vadya

Course Nomenclature:

PRESENTATION OF RAGA WITH SPECIFIC TECHNIQUE OF 'TANTRKARI'

Programme: Certificate	Year: 1st	Semester: II	Subject: Music (Instrument-sitar)
Course: CORE	Code: MUI5201P-C	Credit: 4	Hrs per week – 4

Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical
Teaching Pedagogy: Practical Teaching, Audio Visual Adds, Using of Instruments, Project File, Classrooms lecture, Stage Performance, Music Listening, Self-Practice & field work etc.,			
<p>➤ Raga : Khamaj, Bhupali, Durga, Vrindavni Sarang</p> <p>➤ Tala : Teevra, Jhaptal, Ektal, Choutal.</p> <ol style="list-style-type: none"> Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Gat with Alap,Tan/Toda. Two Drut Gat in other then point 1 Raga One Dhun/ Light song/ Bhajan/ Folk Song in other then point 1,2 Rag Ability to demonstrate Taals on hand/ Tabla with Theka, Dugun, Chougun. Presentation of the term: Meend, Kan, Khatka, Jamjama, krintan, Jod, Jhala. <p><i>** Note: The student will have to submit a project file at the time of practical examination. In which the Ragas of the syllabus, their 'Bandishes', Swarvistar, Taan, Taal, Laykari, with notation Proceed by National Song 'Vande Matram' with its brief history & Notation, Pictures of Bharat Ratna Awardee Musician. are presented in a beautiful and artistic manner. This project will develop artistic presentation, writing skill and creativity.</i></p>			
<p>Course outcomes: (COs)</p> <p>CO1 Knowledge of practical performance of Raga through a great instrument.</p> <p>CO2 Students will understand the concept of Tal, Laya, Layakari, Tali, Khali, Sum etc..</p> <p>CO3 Students will know about the unique Raga system of Indian Music</p> <p>CO4 Students will learn, how to develop the swara through Alankara?</p>			
<p>Suggested Continuous Evaluation Methods: Project Assignment /Practical/ Viva Voce/ Lab Practice / Seminar/ Stage Presentations/ Research orientation of students.</p> <p>Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities of Subject)</p>			
<p>Learner support Material: Swayam(https://swayam.gov.in), E-library, E-books, online PDF material etc.</p>			
<p>References:</p> <ol style="list-style-type: none"> Harishchandra Shrivastav: Raga Parichaya Part I to IV V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV V. N. Bhatkhande: KramikPustak Malika Part I to IV Vasant: Sangeet Visharad Laxminarayan Garg: Rag Visharad (Vol. 1 & 2) Virendra Nath Mishr: Sitar Prabandh 			

Course Nomenclature:			
FUNDAMENTALS & TECHNIQUE OF INSTRUMENTAL MUSIC-I			
Programme: Certificate	Year: 1st	Semester: II	Subject: Music (Instrument-sitar)
Course: CORE	Code: MUI5102T-C	Credit: 2	Hrs per week – 2

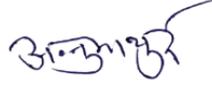
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory
Teaching Pedagogy: Classrooms lecture, tutorials, Group discussion, Seminar, Project based learning, Technology enabled based learning, etc.,			
Course outcomes: (COs) CO1 Knowledge about the historical relation and understanding with subject and its terminology. CO2 Students will understand the concept of Shruti and Swara given by various scholars. CO3 Students will know about the styles(Baaz) of String Instruments played in India CO4 Students will learn through the Treatises and scholarly work done by Musicians.			
Unit - 1 Understanding of Subject			
<ul style="list-style-type: none"> ➤ Definition and detailed explanation of the following terms: Gram, Murchna, Varna, Gamak, Taan, Vaadak ke Gun-Dosh, Types of Gat: Masitkhani, Razakhani, ➤ Types of Baaz (Styles): Senia, Imdadkhani, Maihar, Zafarkhani, Mishrbani 			
Unit - II Music Systems and Forms			
<ul style="list-style-type: none"> ➤ Comparative study of Hindustani and Carnatic Music System. ➤ Shruti & Swarsthan according to Bharat, Sharangdev and Bhatkhande (Ancient, Medieval & Modern) 			
Unit - III Musical Text and Contribution of Musicians			
<ul style="list-style-type: none"> ➤ Basic knowledge of the following Texts- Natya Shastra & Sangeet Ratnakar. ➤ Life sketch of: Pt.Vishnu Narayan Bhatkhande, Pt.Vishnu Digambar Paluskar 			
Suggested Continuous Evaluation Methods: Assignment /Literature Surveys & evaluations/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behaviour, Discipline and Participation in Different Activities of Subject)			
Learner support Material: Swayam(https://swayam.gov.in), E-library, E-books, online PDF material etc.			
References: <ol style="list-style-type: none"> 1. Harishchandra Shrivastav: Raga Parichaya Part I to IV 2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV 3. V. N. Bhatkhande: KramikPustak Malika Part I to IV 4. Vasant: Sangeet Visharad 5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2) 6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2) 7. Babulal Shukl : Natya Shastra (Vol.-4) 8. Dushyant Tripathi, Varun Chawla : Bharat ke Mahan Sangeetkar 			

Syllabus Designed, prepared and modified by

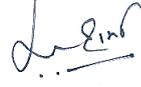
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