

**Maharshi Dayanand Saraswati University
Ajmer**



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

in

PROGRAM NAME: 1. U.G. Program MUSIC (INSTRUMENT-Sitar)
w.e.f. Academic session 2023-2024

According to order no. F13/2023/3418, Date. 19.8.23



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 Courses (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 25 Marks.**

Part A, 10 Marks + Part B, 25 Marks = Total 35 Marks

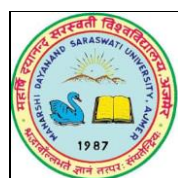
Continuous Evaluation Methods of Assessment (Applicable For all Theory courses)	
1. Seminar / Project/ Assignment/ Class Test/ Value based & skill-based activity/ Smart Presentation on any given topic of the Particular Course.	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of 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. 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

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

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

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



Maharshi Dayanand Saraswati University-Ajmer

Semester Wise Scheme of Papers

Under Graduate Programme in Music (Instrument-Sitar)

- Music is a performing- art, according to its nature and form, its individual training has been given the highest priority. The allocation of periods in the subject Music has not been treated at par with the other subjects like - Science, etc. In music, the weightage of one practical- period is considered at the ratio of one-to-one i. e. 1=1 (100%) for calculating workload and allocation of periods for time- table as well. Thus, the allocation of periods are as follows for workload/Timetable purpose:
Practical: 1 credit is equal to 2 periods of 1hrs. and it will be counted as 1=1 ratio (100%) in practical (4 Credit, 8 Hrs., 8 Period)
Theory: 1 credit is equal to 1 period of 1hrs. and it will be counted as 1=1 ratio (100%) in Theory. (2 Credit, 2 Hrs., 2 Period)
- 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, Level-4.5 **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: 1st	Semester: I	Subject: Music (Instrument-sitar)
Course: CORE	Code: MUI5101P-C	Credit: 4	Hrs per week –4*
Total No. of Teaching Hrs- 60	EoSE-35, CA- 15	Max. Marks-50	Practical
<p>➤ Raga : Bilawal, Yaman, Bhairav, Kafi</p> <p>➤ Tala : Dadra, Rupak, Kahrva, Trital.</p> <p>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, उद्धृजित, आक्षिप्तक, सम्प्रदान, हसित, हुंकार, संधिप्रच्छादन, विधुत, उद्गीत, गात्रवर्ण)</p> <p>1. Ability to demonstrate the Alankar with any 1 Razakhani (Drut) Gat.</p> <p>2. Presentation the alankara with Tabla in Thah and Dugun Laya</p> <p>3. Ability to demonstrate Taals on hand/ Tabla with Theka, Dugun, Chougun.</p> <p>4. Presentation of a Dhun</p> <p><i>** 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.</i></p>			
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 Natyashastra has been given a place in this course. Practicing these Alankara in the 4 Sampurna Thaats, in different taals, will strengthen the practice of the student and prepare the hand on Instrument.			
References:			
<ol style="list-style-type: none"> 1. Omkarnath Thakur: Pranav Bharti 2. Natya Shastr: Babulal Shukl Shastri 3. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV 4. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV 5. Vasant: Sangeet Visharad 6. Harishchandra Shrivastav: Rag Parichay Part I to IV 7. Girish chandra Srivastava: Taal Parichay Part I to III 			

Course Nomenclature:			
INTRODUCTION TO INSTRUMENTAL MUSIC & IT'S TERMINOLOGY			
Programme- Certificate	Year: 1st	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
Unit - I Practical Terminology			

- Elementary knowledge of -Sangeet, Naad, Shruti, Swar, Saptak, Aroh, Avroh, Pakad, Vadi, Samvadi, Anuvadi, vivadi, varjit, Vakra, 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, Tigan and Chougun layakaries: Dadra, Rupak, Kahrva, Trital.

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 Both Notation Systems used in Indian Music and composition writing in it.

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: Kramik Pustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Tejsingh Tak: sangeet or Jigyasa
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Lalmani Mishr: Bhartiya Sangeet Vadya
7. Sharadchandr Paranjpe: Sangeet bodh

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. Marks50	Practical

- **Raga** : Khamaj, Bhupali, Durga, Vrindavni Sarang
 - **Tala** : Teevra, Jhaptal, Ektal, Choutal.
1. Detailed Presentation of any one Raga (Choice Rag)- Vilambit & Drut Gat with Alap, Tan/Toda.
 2. Two Drut Gat in other than point 1 Raga
 3. One Dhun/ Light song/ Bhajan/ Folk Song in other than point 1,2 Rag
 4. Ability to demonstrate Taals on hand/ Tabla with Theka, Dugun, Chougun.
 5. Presentation of the term: Meend, Kan, Khatka, Jamjama, krintan, Jod, Jhala.

*** 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 Raga through a great instrument.
 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?

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. Virendra Nath Mishr: Sitar Prabandh

Course Nomenclature:

FUNDAMENTALS & TECHNIQUE OF INSTRUMENTAL MUSIC-I

Programme: Certificate	Year: 1 st	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

Unit - 1 Understanding of Subject

- 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.

Unit - II Music Systems and Forms

- 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

- Basic knowledge of the following Texts- Natya Shastra & Sangeet Ratnakar.
- Life sketch of: Pt. Vishnu Narayan Bhatkhande, Pt. Vishnu Digambar Paluskar.

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.

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. Tulsiram devangan : Bhartiya sangeet shastra

Syllabus Designed, prepared and modified by

S.N	Name	BoS		
1.	Dr. Anu Mathur (Associate Professor)	Convenor	Head, Department of music (Sitar)	Govt. Girls College-Bhilwara
2.	Dr. Ram Manohar Sharma (Professor)	Member	Head, Department of music (Vocal)	S.P.C. Govt. College-Ajmer
3.	Dr. Dushyant Tripathi (Assistant Professor)	Member	Head, Department of music (Vocal)	S.D. Govt. College-Beawar
4.	Dr. Seema Rathore (Retd. Professor)	External Member	Ex. Head, Dept. of music (Vocal)	Govt. M.G. College-Udaipur
5.	Dr. Madhu Bhatt Tailang (Retd. Professor)	External Member	Ex. Dean & Head, Dept. of music (Vocal)	Rajasthan University-Jaipur



Maharshi Dayanand Saraswati University Ajmer



As per UGC Curriculum and Credit Framework
Syllabus of U.G. Program
MUSIC (Instrument- Sitar)
Sem. III and IV

Department of Music
Faculty of Fine Arts

w.e.f. Academic Session 2024-25



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.

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graduate courses (Pass Course). The question paper of semester Exam for the Discipline centric core Courses (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 5 marks. **Total 25 Marks.**

Part A, 10 Marks + Part B, 25 Marks = Total 35 Marks

Continuous Evaluation Methods of Assessment (Applicable For all Theory courses)	
1. Seminar / Project/ Assignment/ Class Test/ Value based & skill-based activity/ Smart Presentation on any given topic of the Particular Course.	10 Marks
2. Overall performance throughout the semester (includes attendance, behaviour, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of 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. 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

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

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

Note: The students have to pass external Paper and internal continuous assessment separate.

- Music is a performing- art, according to its nature and form, its individual training has been given the highest priority. The allocation of periods in the subject Music has not been treated at par with the other subjects like - Science, etc. In music, the weightage of one practical- period is considered at the ratio of one-to-one i. e. 1=1 (100%) for calculating workload and allocation of periods for time- table as well. Thus, the allocation of periods are as follows for workload/Timetable purpose:
Practical: 1 credit is equal to 2 periods of 1hrs. and it will be counted as 1=1 ratio (100%) in practical (4 Credit, 8 Hrs., 8 Period)
Theory: 1 credit is equal to 1 period of 1hrs. and it will be counted as 1=1 ratio (100%) in Theory. (2 Credit, 2 Hrs., 2 Period)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Cre dit	EoSE/ CA
2 nd	III	CORE DCCC	MUI6301P-C	Practical: Music (Instrument-Sitar)	Practical	4	35+15
		CORE DCCC	MUI6302T-C	Fundamentals of Instrumental Music I	Theory	2	35+15
		Skill Enhance ment - SEC	MUI6303P-S	National & Regional songs of India	Practical	2	35+15
	IV	CORE DCCC	MUI6401P-C	Practical: Music (Instrument—Sitar)	Practical	4	35+15
		CORE DCCC	MUI6402T-C	Fundamentals of Instrumental Music II	Theory	2	35+15
		Skill Enhance ment - SEC	MUI6403P-S	Provincial tunes of India	Practical	2	35+15

Course Nomenclature:**Practical Music (Vocal), Sem. III**

Programme: Diploma	Year: 2 nd	Semester: III	Subject: Music (Instrument-Sitar)
Course: CORE	Code: MUI6301P-C	Credit: 4	Hrs per week -4
Total Teaching Hours- 60	EoSE-35, CA-15	Max. Marks-50	Practical

Raga : Hindol, Malkouns, Asavari, Jounpuri,

Tala : Sooltal, Jhumra, Dhamar, Tilwada.

1. Detailed Presentation of any one Raga (Choice Rag)- Masitkhani & Razakhani Gat with Jod Alap, Tan, Jhala.
2. 2 Drut Gat & 1 Dhun in other than point 1 Raga.
3. 4 Sargam Geet covering all 4 Ragas.
4. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun.
5. Presentation of Dhun/Bhajan/Song composition.

Note: The student will have to submit a project file at the time of practical examination. Contain of project: Introduction of 4 Ragas of syllabus with their 'Bandishes', Taal, Laykari, Pictures of Bharat Ratna Awardee Musicians. This project will develop artistic presentation, writing skill and creativity of student.

Course outcomes: (COs)

CO1 Knowledge of practical performance of Masitkhani & Razakhani Gat in various Ragas.

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

CO3 Student will know about the presentation of Dhun, Bhajan or song composition.

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. Sitar Darpan: Anjali Sharma
8. Sitar bandish sangrah: Ankur Mishra

Course Nomenclature: Fundamentals of Instrumental Music I

Programme: Diploma	Year: 2 nd	Semester: III	Subject: Music (Instrument-Sitar)
Course: CORE	Code: MUI6302T-C	Credit: 2	Hrs per week –2
Total Teaching Hours-30	EoSE-35, CA- 15	Max. Marks-50	Theory

Unit - I

- Tuning and structural study of Sitar.
- Number of Strings & Frets, Thickness of string and tuning styles in the sitar of Ravi Shankar, Vilayat Khan, Nikhil Banerjee, Debou Choudhary.
- Vaadak ke Gun Dosh, Vaggeykar Lakshan, Historical Study of Rag Classification.

Unit – II

- Study of Ragas- Hindol, Malkouns, Asavari, Jounpuri
- Writing of Talas with Dugun, Tigon, Chougun layakaries: Sooltal, Jhumra, Dhamar, Tilwada. Ten Pranas of Taal
- Writing of Composition with Notation.

Unit - III

- Brief description and structure of Sarangi, Violin, Sarod, Dilruba with Diagram/sketch.
- Life sketch of: Allauddin Khan, Ravi Shankar, Nikhil Banerjee
- Basic knowledge of the following Texts- Swar-Mel-Kalanidhi, Chaturdandi-Prakashika, Sangeet-Darpan.

Course outcomes: (COs)

CO1 Knowledge about the structural study and tuning of Sitar.

CO2 Knowledge about the brief description of other instruments i.e Sarangi, Violin, Sarod etc. with diagram/sketch.

CO3 Students will know about the ancient texts related to Indian Music.

CO4 Students will learn about the writing of composition with notation.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhattachande: Bhattachande Sangit Shashtra Part I to IV
3. V. N. Bhattachande: Kramik Pustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Sangeet karyalay Hathras: Swar mel Kalanidhi
7. Sharachandr Paranjpe: Sangeet Bodh
8. Sangeet karyalay Hathras: Sangeet Darpan
9. V.S.Sudeep roy: Janan-e-Sitar
10. Rachna Bhargavanshi: Hindustani Shastriy Sangeet me Tantr Vaadan Shailiyan

Course Nomenclature:**National & Regional songs of India (CCRT)**

Programme: Diploma	Year: 2 nd	Semester: III	Subject: Music
Course: Skill Enhancement-SEC	Code: MUS6303P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	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)

CO1 Knowledge of Patriotic Songs written by freedom fighters.

CO2 Knowledge of Regional Language and Music of India.

CO3 Indian unity in diversity .

CO4 Practicing these will strengthen the vocal practice and prepare the throat.

**** Prepare Minimum 10 National (Patriotic) & 10 Regional songs of India (Various regional Language songs) by CD's available of CCRT.**

CCRT द्वारा राष्ट्रीय गीतों “आजादी के तराने” तथा क्षेत्रीय भाषाओं के गीतों के CD मात्र 150/- रूपए में लिखित पुस्तिका के साथ उपलब्ध है। इनके माध्यम से इन्हें सुनकर आसानी से सीखा जा सकता है |

(YouTube link:

Regional Songs of India <https://www.youtube.com/watch?v=L39C60Ge32g>

CCRT Official Website: <https://ccrtindia.gov.in/>

Communicating emotional unity among youth through music. The main aim is to make the youth aware of the elements of nationality and the cultural diversity of India through various songs like India's freedom movement, folk songs of various regions of India. These songs not only impart cultural philosophy to the students but also serves as a standard teaching material in various schools while teaching as a Music Teacher.

Course Nomenclature:**Practical Music (Instrument-Sitar)**

Programme: Diploma	Year: 2 nd	Semester: IV	Subject: Music (Instrument-Sitar)
Course: CORE	Code: MUI6401P-C	Credit: 4	Hrs per week –4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks-50	Practical

Raga : Durga, Kedar, Chayanut, Miya Malhar, Bahar,

Tala : Deepchandi, Ada-choutal, Punjabi, Jatt.

- 2 Masitkhani & Razakhani Gat with Jod Alap, Tan, Jhala.
- 3 Razakhani Gat with Toda, Jhala in other than point 1 Raga.
- Sargam Geet in all 5 Ragas.
- Presentation of Rag based Dhun in Dadra or Kehrwa taal .
- Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun.

*** Note: The student will have to submit a project file at the time of practical examination and a model of any musical instrument. This project will develop artistic presentation, writing skill and creativity of student.*

Course outcomes: (COs)

CO1 Knowledge of practical performance of Masitkhani & Razakhani Gat in various Ragas.

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 Practicing these will strengthen the ability of students to play sitar as professional artists.

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: Kramik Pustak Malika Part I to IV
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxman.Bhatt Tailang: Sangeet Rasmanjri
7. Acharya Brihaspati: Rag Rahasya Part I to V
9. Sitar Darpan: Anjali Sharma
10. Sitar bandish sangrah: Ankur Mishra

Course Nomenclature:**Fundamentals of Instrumental Music II**

Programme: Diploma	Year: 2 nd	Semester: IV	Subject: Music (Instrument-Sitar)
Course: CORE	Code: MUI6402T- C	Credit: 2	Hrs per week –2
Total Teaching Hrs- 30	EoSE-35, CA- 15	Max. Marks-50	Theory

Unit - I

- Origin of Music, General idea of the Instruments of Vedic Period.
- Classification of Musical Instruments. Folk Instruments of Rajasthan.
- Main musical instruments of Carnatic Music

Unit – II

- Description of Ragas- Durga, Kedar, Chayanut, Miya Malhar, Bahar
- Writing of Talas with Dugun, Tigun, Chougun layakaries: Deepchandi, Ada-choutal, Punjabi, Jatt. Knowledge of Harmonics (Swayambhu Swar)
- Writing of Composition with Notation.

Unit - III

- Technique, presentation and new trends in Orchestra ‘Vrinda-Vaadan’.
Symbolic and aesthetic uses of instruments.
- Life sketch of: Masit Khan, Rahim Sen, Amrit Sen
- Study of Western Notation System.

Course outcomes: (COs)

CO1 Knowledge about the Music in Vedic period.

CO2 Students will understand the classification of Musical Instruments.

CO3 Knowledge about the folk instruments of Rajasthan and instruments of Carnatic Music.

CO4 Students will know about the writing of composition with notation.

CO5 Students will learn through the Treatises and scholarly work done by Musicians

References:

1. V. N. Bhatkhande: KramikPustak Malika Part I to IV
2. Vasant: Sangeet Visharad
3. Lalmani Mishr: Bhartiya Sangeet Vadya
4. Rachna Bhraguvanshi: Hindustani Sangeet me tantr Vaadan Shailiyan
5. Sharacchandr Paranjpe : Sangeet Bodh
6. Harishchandra Shrivastav: Hamare Priy Sangeetagya
7. V.S. Sudeep Roy: Jahaan-e-Sitar
8. Veena Jain: Senia Gharana or Sitar Vaadan Shaili
9. Shyam Rastogi: Bhartiya Vadya Vrind ke tatv rachnakar avem rachnayan
10. Laxminarayan Garg: Sangeet Shabdkosh

Course Nomenclature:
Provincial tunes of India:

Programme: Diploma	Year: 2 nd	Semester: IV	Subject: Music
Course: Skill Enhancement-SEC	Code: MUS6403P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	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)

CO1 Knowledge of Patriotic Songs written by freedom fighters.

CO2 Knowledge of Regional Language and Music of India.

CO3 Indian unity in diversity .

CO4 Practicing these will strengthen the vocal practice and prepare the throat.

**** Trivat, Chaturang, Ragmala, Thumri, Chaiti, Kajri, Saadra, Natya Geet, Gazal, Bhajan, Gurmat Sangeet, Haveli Sangeet, Ravindra Sangeet, Baul, Maand.**

1. Prepare Minimum 10 Compositions in traditional vocal forms of India.

क्षेत्रीय विविधता के साथ शास्त्रीय संगीत के तत्वों को संजोती हुई उक्त संगीत की धाराओं का ज्ञान विद्यार्थियों को प्रायोगिक तौर पर होना इस पत्र का उद्देश्य है | इसके माध्यम से संगीत का विद्यार्थी अपनी संस्कृतिक विविधताओं में शास्त्रीय संगीत के तत्वों का दर्शन भी सहजता से कर सकता है | संचार के वर्तमान दौर में youtube आदि संसाधनों के द्वारा अनगिनत रचनाएँ उपलब्ध हैं जिन्हें सुनकर भी आसानी से प्राथमिक स्तर पर किसी रचना को सीखा जा सकता है|

Communicating emotional unity among youth through music. The main aim is to make the youth aware of the elements of nationality and the cultural diversity of India through various songs of various regions of India. These songs not only impart cultural philosophy to the students but also serves as a standard teaching material in various schools while teaching as a Music Teacher.



Maharshi Dayanand Saraswati University-Ajmer



As per UGC Curriculum and Credit Framework
Syllabus of U.G. Program
MUSIC (Instrument- Sitar)
Sem. V and VI

Department of Music
Faculty of Fine Arts
w.e.f. Academic Session 2024-25



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 Courses (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 5 marks.

Total 25 Marks.

(Part A, 10 Marks + Part B, 25 Marks = Total 35 Marks)

Continuous Evaluation Methods of Assessment (Applicable For all Theory courses)	
1. Seminar / Project/ Assignment/ Class Test/ Value based & skill-based activity/ Smart Presentation on any given topic of the Particular Course.	10 Marks
2. Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities)	5 Marks
	Total - 15

Continuous Evaluation Methods of 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. Report with photograph will be submitted at the time of Practical.</i>	10 Marks
2. Overall performance throughout the semester (includes attendance, behavior, Discipline & participation in different activities)	5 Marks
	Total - 15

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

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

Note: The students have to pass external Paper and internal continuous assessment separate.

- Music is a performing- art, according to its nature and form, its individual training has been given the highest priority. The allocation of periods in the subject Music has not been treated at par with the other subjects like - Science, etc. In music, the weightage of one practical- period is considered at the ratio of one-to-one i. e. 1=1 (100%) for calculating workload and allocation of periods for time- table as well. Thus, the allocation of periods are as follows for workload/Timetable purpose:
Practical: 1 credit is equal to 2 periods of 1hrs. and it will be counted as 1=1 ratio (100%) in practical (4 Credit, 8 Hrs., 8 Period)
Theory: 1 credit is equal to 1 period of 1hrs. and it will be counted as 1=1 ratio (100%) in Theory. (2 Credit, 2 Hrs., 2 Period)

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Cre dit	EoSE/ CA
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Note: Student will Select any one of the following group (1 A,B or 2A,B or 3A,B)

3 rd	V	Elective-DSE (1-A)	MUI7501P-DE	Practical: Music Instrument (Gat Based)	Practical	4	35+15
		Elective-DSE (1-B)	MUI7502T-DE	Historical study of Instrumental Music (Ancient, Medieval, Modern)	Theory	2	35+15
		Elective-DSE (2-A)	MUI7503P-DE	Practical: Music Instrument (Technique Based)	Practical	4	35+15
		Elective-DSE (2-B)	MUI7504T-DE	Study of the Text Sangeet Ratnakar	Theory	2	35+15
		Elective-DSE (3-A)	MUI7505P-DE	Practical: Music Instrument (Style Based)	Practical	4	35+15
		Elective-DSE (3-B)	MUI7506T-DE	Notation Systems & Life Sketches of Instrumentalists	Theory	2	35+15
		Skill Enhance ment - SEC	MUS7507P-S	Spiritual Music of India	Practical	2	35+15

Course Nomenclature: Practical: Music Instrument (Gat Based)			
Programme: Degree	Year: 3 rd	Semester: V	Subject: Music (Instrument- Sitar)
Course: DSE (1-A)	Code: MUI7501P-DE (1-A)	Credit: 4	Hrs per week –4*
Total Teaching Hrs-60	EoSE-35, CA- 15	Max. Marks-50	Practical
<p>Raga : Kamod, Hamir, Darbari, Adana, Puriya Dhanashri Tala : Rudra, Mani, Shikhar, Laxmi</p> <ol style="list-style-type: none"> Detailed Presentation of any 2 Raga – Masitkhani & Razakhani Gat with Jod Alap, Tan; 2 Razakhani Gat (Total 4 ragas). 1 Drut gat in other than Trital. Sargam Geet in all 5 Ragas. Presentation of Dhun/ Bhajan in any raga. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun. <p><i>** Note: The student will have to submit a project file at the time of practical examination.</i> Project Work- writeup on the Contribution of AIR, DD, SNA, CCRT for the development of Music.</p>			
<p>Course outcomes: (COs) CO1 Knowledge of practical performance of Masitkhani & Razakhani Gat in various Ragas. 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</p>			
<p>References:</p> <ol style="list-style-type: none"> Harishchandra Shrivastav: Raga Parichaya Part I to IV Ramashray Jha: Abhinav Geetanjali Part I to V V. N. Bhatkhande: KramikPustak Malika Part I to IV Vasant: Sangeet Visharad Laxminarayan Garg: Rag Visharad (Vol. 1 & 2) Laxman.Bhatt Tailang: Sangeet Rasmanjri Omkarnath Thakur: Pranav Bharti Natya Shastr: Babulal Shukl Shastri Sitar Darpan: Anjali Sharma Sitar bandish sangrah: Ankur Mishra 			

Course Nomenclature: Historical study of Instrumental Music

Programme: Degree	Year: 3 rd	Semester: V	Subject: (Instrument- Sitar)
Course: DSE	Code: MUI7502T-DE (1-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Unit - I Ancient

- Brief History of Music in Ancient Period.
- Detail Study of “Chaturvidh Aatodya vidhan” in Natyashastra.
- Study of Various Veena’s prevalent in Ancient Period.

Unit – II Medieval

- Brief History of Music in Medieval Period.
- Study of ‘Vadyadhyay’ 6th chapter of Sangeet Ratnakar.
- Gharanas of Instrumental Music.

Unit - III Modern

- Brief History of Music in Modern Period.
- Study of the works of Pt. Bhatkhande, Pt. Paluskar, Acharya Brihaspati.
- Development of Music through Institutions, Awards, Music Festivals after independence.

Course outcomes: (COs)

- CO1 Knowledge about the historical relation and understanding with subject and its terminology.
CO2 Knowledge about brief history of Music in ancient, medieval and modern Period.
CO3 Students will know about the Gharanas of Instrumental Music.
CO4 Students will learn through the Treatises and scholarly work done by Musicians.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Rachna Bhargavanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Babulal Shukl : Natyashastra (Vol. 1- 4)
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Sharacchandr Paranjpe: Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya
9. V.S. Sudeep Roy: Jahan-e-Sitar
11. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature: Practical: Music Instrument (Technique Based)			
Programme: Degree	Year: 3 rd	Semester: V	Subject: (Instrument- Sitar)
Course: DSE (2-A)	Code: MUI7503P- DE (2-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical
<p>Raga : Bhairav, Deskar, Darbari, Adana, Puriya Dhanashri Tala : Rudra, Mani, Shikhar, Laxmi</p> <ol style="list-style-type: none"> Detailed Presentation of any 1 Raga – Masitkhani & Razakhani Gat with Jod Alap, Tan; 2 Razakhani Gat (Total 4 ragas). Presentation of 1 Ragmaala composition. Sargam Geet in all 5 Ragas. Practical explanation of the instrumental technique- Kan, Meend, Andolan, Khatka, Murki, Jamjama, Krintan, Soot, Ghasit, Alap, Kattar & Thok Jhala, Types of Taan-Toda & Gamak. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun, Aad. <p><i>** Note: Project Work- The student will have to present a PPT at the time of practical examination. (Comparative study of Hindustani & Karnataka Music or Folk Music of Rajasthan)</i></p>			
<p>Course outcomes: (COs) CO1 Knowledge of practical performance of Masitkhani & Razakhani Gat in various Ragas with practical explanation of the instrumental technique. 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</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 Rachna Bharguvanshi: Hindustani Sangeet me tantr Vaadan Shaili Lalmani Mishr: Bhartiya Sangeet Vadya Babulal Shukl : Natyashastra (Vol. 1- 4) Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2) Sharacchandr Paranjpe: Sangeet Bodh Harishchandra Shrivastav: Hamare Priy Sangeetagya V.S. Sudeep Roy: Jahan-e-Sitar Veena Jain: Senia Gharana or Sitar Vadan Shaili 			

Course Nomenclature: Study of the Text Sangeet Ratnakar			
Programme: Degree	Year: 3 rd	Semester: V	Subject: (Instrument- Sitar)
Course: DSE (2-B)	Code: MUI7504T-DE (2-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory
<p><u>Study of the Text Sangeet Ratnakar</u></p> <p>Unit - I</p> <ul style="list-style-type: none"> ➤ Chapter 1: Swargatadhyaya ➤ Chapter 2: Ragvivekadhyaya <p>Unit – II</p> <ul style="list-style-type: none"> ➤ Chapter 3: Prakeernkadhyaya ➤ Chapter 4: prabandhayaya <p>Unit - III</p> <ul style="list-style-type: none"> ➤ Chapter 5: Taladhyaya ➤ Chapter 6: Vadyadhyaya ➤ Chapter 7: Nrityadhyaya 			
<p>Course outcomes: (COs)</p> <p>CO1 Detailed Knowledge of text “Sangeet Ratnakar”</p> <p>CO2 Students will understand the concept of Shruti, Swara and other terminology given by Sharagdev.</p> <p>CO3 Students will know about the music system during the period of Sangeet Ratnakar.</p>			
<p>References:</p> <ol style="list-style-type: none"> 1. Subhadra Choudhary: Sangeet Ratnakar Vol 1-4 2. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2) 3. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV 4. Vasant: Sangeet Visharad 5. V. N. Bhatkhande: Sangeet Padyatyon ka Tulnatmak Adhyayan 6. Sharacchandr Paranjpe: Sangeet Bodh 			

Course Nomenclature:**Practical: Music Instrument (Style Based)**

Programme: Degree	Year: 3 rd	Semester: V	Subject: (Instrument- Sitar)
Course: DSE (3-A)	Code: MUV7505P-DE (3-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Tilang, Kafi, Khamaj, Darbari, Adana, Puriya Dhanashri

Tala : Rudra, Mani, Shikhar, Laxmi.

1. Presentation of Gat in various styles -Masitkhani, Razakhani, Firozkhani, Amirkhani, Jafarkhani, Sitarkhani, Mishrbani and Gat based on Gayki ang. (Any 5 styles)
2. Presentation of 1 Ragnala composition.
3. Sargam Geet in all 5 Ragas.
4. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun, Aad.

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

Project Work- writeup on the Contribution of AIR, DD, SNA, CCRT for the development of Music.

Course outcomes: (COs)

CO1 Knowledge about the performance of Gat in various styles..

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

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Rachna Bharguvanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Babulal Shukl : Natyashastra (Vol. 1- 4)
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagyra
9. V.S. Sudeep Roy: Jahan-e-Sitar
10. Sitar bandish sangrah: Ankur Mishra
11. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature:**Instrumentalists & Notation Systems**

Programme: Degree	Year: 3 rd	Semester: V	Subject: (Instrument- Sitar)
Course: DSE (3-B)	Code: MUI7506T-DE	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Notation Systems & Life Sketches of Instrumentalists**Unit - I**

- Life sketch and Musical contribution of- Buddhadya Mukherjee, Vilayat Khan, Mushtaq Ali Khan, Debu Choudhary, Balram Pathak, Halim Zafar Khan, Arvind Parikh.

Unit – II

- Life sketch and Musical contribution of- Allauddin Khan, Lalmani Mishr, Annapurna Devi, Sharan Rani, Dr. N. Rajam, Shishir kanadhar Choudhary, Aaban E. Mistry.

Unit - III

- Brief History of Indian Musical Notation System.
- Comparative study of Bhatkhande and Paluskar Notation System.
- Aakar-Matrik Notation System.

Course outcomes: (COs)

CO1 Knowledge about the Life sketch and Musical contribution of famous instrumentalists.
CO2 Knowledge about the brief History of Indian Musical Notation System.
CO3 Knowledge about the Comparative study of Bhatkhande and Paluskar Notation System.
CO4 Knowledge about the Aakar-Matrik Notation System.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. Kavita Chakraborty: Bhartiya sangeet ko Mahan Sangeetagyon ka Yogdan
3. Rachna Bhaguvanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Laxminarayan Garg: Bharat ke Sangeetkar
6. Sharacchandr Paranjpe: Sangeet Bodh
7. Harishchandra Shrivastav: Hamare Priy Sangeetagya
8. V.S. Sudeep Roy: Jahan-e-Sitar
9. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature:
Spiritual Music of India

Programme: Diploma	Year: 3 rd	Semester: V	Subject: Music
Course: Skill Enhancement-SEC	Code: MUS7507P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	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)

CO1 Knowledge of spiritual music of India.

CO2 Practicing these will strengthen the vocal practice and prepare the throat.

Spiritual Music of India

Return to the Vedas-

1. Learning 'Paath' of any Mantra : Sanhita, Pada, Krama, Jata, & Ghan.
2. Saam Gayan (1st mantra of samveda)
3. Medha Suktam or Swasti wachan

Guru Vandan: 5 Drut Khayal compositions of Guru Vandana in any raga

Link for example-

Samved Mantra: https://www.youtube.com/watch?v=bd8d_tmQoW0

<https://www.youtube.com/watch?v=W5WbEDrIVmM>

Chants of India:

https://www.youtube.com/watch?v=RkeB60fYjEc&list=PLCzEe8p_JW4uLt5OI6PjSkLKQB6IDCLz-&index=12

https://www.youtube.com/watch?v=PSoncEd1qW4&list=PLCzEe8p_JW4uLt5OI6PjSkLKQB6IDCLz-&index=3

Medha Suktam: <https://www.youtube.com/watch?v=VWdqZtzNC44>

Gaytri Ghan Paath: <https://www.youtube.com/watch?v=yF4SIRdI3w>

Swastiwachan: <https://www.youtube.com/watch?v=CeYJodwCOKc>

Communicating emotional unity among youth through music. The main aim is to make the youth aware of the elements of nationality and the cultural diversity of India through these spiritual songs of India. These songs not only imparts cultural philosophy to the students but also serves as a standard teaching material in various schools while teaching as a Music Teacher.

Year	Sem.	DSCC/ DSEC/ SEC/ VAC/	Course Code	Course Nomenclature	Theory/ Practical	Cre dit	EoSE/ CA
		Note: Student will Select any one of the following group (1 A,B or 2A,B or 3A,B)					
3rd	VI	Elective- DSE (1-A)	MUI7601P-DE	Practical: Music Instrument (Gat Based)	Practical	4	35+15
		Elective- DSE (1-B)	MUI7602P-DE	Advance technique of String Instruments	Theory	2	35+15
		Elective- DSE (2-A)	MUI7603T-DE	Practical: Music Instrument (Technique Based)	Practical	4	35+15
		Elective- DSE (2-B)	MUI7604T-DE	Study of the Text Natya Shastra	Theory	2	35+15
		Elective- DSE (3-A)	MUI7605P-DE	Practical: Music Instrument (Style Based)	Practical	4	35+15
		Elective- DSE (3-B)	MUI7606T-DE	String Instruments: Style and Structure	Theory	2	35+15
		Skill Enhance ment - SEC	MUS607P-S	Technique & throw of voice in Recording studio	Practical	2	35+15

Course Nomenclature:**Practical: Music Instrument** (Gat Based)

Programme: Degree	Year: 3rd	Semester: VI	Subject: Music (Instrument- Sitar)
Course: DSE (1-A)	Code: MUI7601P-DE (1-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Shuddh Kalyan, Jaijaiwanti, Todi, Marva, Puriya

Tala : Basant, Punjabi, Matt, Laxmi

1. Detailed Presentation of any 2 Raga – Masitkhani & Razakhani Gat with Jod Alap, Tan; 2 Razakhani Gat (Total 4 ragas).
2. 1 Drut gat in other than Trital.
3. Sargam Geet in all 5 Ragas.
4. Presentation of Dhun/ Bhajan in any raga.
5. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun.

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

Project Work- writeup on the Rasa Theory, it's various opinions & relation with Raga and Tala.

Course outcomes: (COs)

CO1 Knowledge of practical performance of Masitkhani & Razakhani Gat in various Ragas.

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

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Rachna Bharguvanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Acharya Brihaspati: Rag Rahasya (Vol. 1- 5)
6. Bhagwat Sharan Sharma: Tal Prakash
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya
9. V.S. Sudeep Roy: Jahan-e-Sitar
10. Sitar bandish sangrah: Ankur Mishra
11. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature: Advance technique of String Instruments

Programme: Degree	Year: 3 rd	Semester: VI	Subject: Music (Instrument- Sitar)
Course: DSE (1-B)	Code:MUI7602T-DE (1-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Unit - I

- Playing Technique of String Instruments: Dhatu- Vistar, Karan, Aabiddh, Vyanjan.
- Brief Introduction of Various Styles: Masitkhani, Razakhani, Firozkhani, Amirkhani, Jafarkhani, Sitarkhani, Mishrbani and Gat based on Gayki ang.
- Brief Study of Chhand Shastra and its relation with Music.

Unit – II

- Elementry Knowledge of Sound.
- Study of Consonance – Dissonance, Musical intervals, Harmony, Melody, Chord.
- Musical Scales: Diatonic, Chromatic, Equally Tempered Scale, Modern Shuddha Scale of Hindustani & Carnatic Music.

Unit - III

- Study of the 12 parts of Jod-Alap: Vilambit, Madhy, Drut, Jhala, Thok, Ladi, Ladguthav, Ladlapet, Paran, Saath, Dhuya, Maatha.
- Special study of the folk Instruments of Rajasthan.
- Elementary Knowledge of main Classical Dances- Kathak, Kathakali, Bharatnatyam, Manipuri, Odissi, Satriya, Kuchipudi and Mohiniattam.

Course outcomes: (COs)

- CO1 Knowledge of various Gat styles with explanation of the instrumental technique.
CO2 Students will understand the elementary Knowledge of Sound.
CO3 Students will know about the 12 parts of Jod-Alap.
CO4 Students will know about the elementary Knowledge of main Classical Dances

References:

1. Vasant: Sangeet Visharad
2. Tejsingh Tak: Sangeet Jigyasa or Samadhan
3. Jamuna prasad Patel: Taal vaady Parichay
4. Lalit Kishore Singh: Dhwni or Sangeet
5. Sharacchandr Paranjpe : Sangeet Bodh
6. Rachna Bhraguvanshi: Hindustani sangeet me tantr vaadan shailiyan
7. Lalmani Mishra: Bhartiya Sangeet Vadya
8. Seema Rathore: Swar Vihar Class 11, 12 RBSE

Course Nomenclature:**Practical: Music Instrument (Technique Based)**

Programme: Degree	Year: 3 rd	Semester: VI	Subject: Music (Instrument- Sitar)
Course: DSE (2-A)	Code: MUI7603P-DE(2-A)	Credit: 4	Hrs per week – 4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Shuddh Kalyan, Jaijaiwanti, Todi, Marva, Puriya

Tala : Basant, Punjabi, Matt, Brahm.

1. Detailed Presentation of any 1 Raga – Masitkhani & Razakhani Gat with Jod Alap, Tan; 2 Razakhani Gat (Total 4 ragas).
2. Presentation of 1 Ragnala composition.
3. Sargam Geet in all 5 Ragas.
4. Practical explanation of 12 parts of Jod-Alap: Vilambit, Madhy, Drut, Jhala, Thok, Ladi, Ladguthav, Ladlapet, Paran, Saath, Dhuya, Maatha.
5. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun, Aad.

*** Note: Project Work- The student will have to present a PPT at the time of practical examination. (Comparative study of Hindustani & Karnataka Music or Folk Music of Rajasthan)*

Course outcomes: (COs)

CO1 Knowledge of practical performance of Masitkhani & Razakhani Gat in various Ragas.

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 practical explanation of 12 parts of Jod-Alap

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Rachna Bharguvanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Acharya Brihaspati: Rag Rahasya (Vol. 1- 5)
6. Bhagwat Sharan Sharma: Tal Prakash
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya
9. V.S. Sudeep Roy: Jahan-e-Sitar
10. Sitar bandish sangrah: Ankur Mishra
11. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature: Study of the Text Natya Shastra

Programme: Degree	Year: 3 rd	Semester: V	Subject: Music (Instrument- Sitar)
Course: DSE (2-B)	Code: MUVI7604T-DE (2-B)	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Musical Study of Natya Shastra**Unit - I**

- Chapter 28
- Chapter 29

Unit – II

- Chapter 30
- Chapter 31

Unit - III

- Chapter 32
- Chapter 33

Course outcomes: (COs)

CO1 Detailed knowledge about Natyashastra text (From Chapter 28 to 33)

CO2 Students will understand the concept of Shruti, Swara and other terminology given by Bharat Muni.

CO3 Students will know about the music system during the ancient period of Natyashastra.

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Babulal Shukla Shastri: Natya Shastra
4. Vasant: Sangeet Visharad
5. Laxminarayan Garg: Rag Visharad (Vol. 1 & 2)
6. Laxminarayan Garg: Sangeet Ratnakar (Vol.1 & 2)
7. Sharacchandr Paranjpe: Sangeet Bodh

Course Nomenclature:**Practical: Music Instrument (Style Based)**

Programme: Degree	Year: 3 rd	Semester: VI	Subject: Music (Instrument- Sitar)
Course: DSE (3-A)	Code: MUV7605P-DE (3-A)	Credit: 4	Hrs per week –4*
Total Teaching Hours- 60	EoSE-35, CA- 15	Max. Marks- 50	Practical

Raga : Shuddh Kalyan, Jaijaiwanti, Todi, Marva, Puriya

Tala : Basant, Punjabi, Matt, Brahm

1. Presentation of Gat in various styles -Masitkhani, Razakhani, Firozkhani, Amirkhani, Jafarkhani, Sitarkhani, Mishrbani and Gat based on Gayki ang. (Any 5 styles)
2. Presentation of 1 Ragnala composition.
3. Sargam Geet in all 5 Ragas.
4. Ability to demonstrate Taals on hand/ Tabla with Theka & Dugun, Tigun, Chougun, Aad.

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

Project Work- writeup on the Contribution of AIR, DD, SNA, CCRT for the development of Music.

Course outcomes: (COs)

CO1 Knowledge about the performance of Gat in various styles..

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

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Rachna Bharguvanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Acharya Brihaspati: Rag Rahasya (Vol. 1- 5)
6. Bhagwat Sharan Sharma: Tal Prakash
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya
9. V.S. Sudeep Roy: Jahan-e-Sitar
10. Sitar bandish sangrah: Ankur Mishra
11. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature: String Instruments: Style and Structure

Programme: Degree	Year: 3 rd	Semester: V	Subject: Music (Instrument- Sitar)
Course: DSE (3-B)	Code: MUI7506T-DE	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	EoSE-35, CA- 15	Max. Marks- 50	Theory

Unit - I

- Study of the technique and speciality of various styles : Masitkhani, Razakhani, Firozkhani, Amirkhani, Jafarkhani, Sitarkhani, Mishrbani and Gat based on Gayki ang.
- Historical Evolution and Development of Sitar. Number of Strings & Frets used in Sitar by Sitarists.

Unit – II

- Types of strokes (Vyapar) on veena (right-handed, left-handed and both handed Vyapar),
- Ten types of veena playing according to Sangeet Ratnakar.

Unit - III

- Comparative study of swar, Raga, Tala of Hindustani and Carnatic Music.
- Structural, technical and comparative study of Sitar-Surbahar, Israj- Dilruba & Mayuri Veena(Taus).

Course outcomes: (COs)

CO1 Students will know about the technique and speciality of various styles of instrumental Music.
CO2 Knowledge about the Historical Evolution and Development of Sitar.
CO3 Students will know about the both music system of India with compositions
CO4 Students will learn about the structural, technical and comparative study of Sitar-Surbahar, Israj- Dilruba & Mayuri Veena(Taus).

References:

1. Harishchandra Shrivastav: Raga Parichaya Part I to IV
2. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV
3. Rachna Bharguvanshi: Hindustani Sangeet me tantr Vaadan Shaili
4. Lalmani Mishr: Bhartiya Sangeet Vadya
5. Acharya Brihaspati: Rag Rahasya (Vol. 1- 5)
6. Bhagwat Sharan Sharma: Tal Prakash
7. Sharacchandr Paranjpe : Sangeet Bodh
8. Harishchandra Shrivastav: Hamare Priy Sangeetagya
9. V.S. Sudeep Roy: Jahan-e-Sitar
10. Sitar bandish sangrah: Ankur Mishra
11. Veena Jain: Senia Gharana or Sitar Vadan Shaili

Course Nomenclature: Technique & throw of voice in Recording			
Programme: Diploma	Year: 3 rd	Semester: VI	Subject: Music
Course: Skill Enhancement-SEC	Code: MUS7607P-S	Credit: 2	Hrs per week – 2
Total Teaching Hours- 30	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) CO1 An understanding of basic principles of acoustics and auditory perception CO2 A practical and theoretical understanding of basic audio recording and production techniques CO3 The ability to use digital audio workstation (DAW) software for the purpose of manipulating audio data CO4 A critical awareness regarding the cultural, social, and historical context of music technology.			
<u>Technique & throw of voice in Recording studio</u>			
<p>In this course, students will be introduced to music recording and audio production from a practical perspective. They will learn about the physical nature and human perception of sound, how it is transformed to and from electrical signals by means of microphones and loudspeakers, and how it can be creatively modelled through mixing consoles, signal processors, and digital audio workstations. They will learn to make informed choices about microphone selection and positioning, and will cover various editing, mixing, and mastering techniques.</p> <ul style="list-style-type: none"> ➤ Practice of Rag Based Film Songs on Track/Karaoke (5 Songs) ➤ Geet/ Gazal/ Bhajan (5 Compositions) <p>Project: In the practical examination, students will submit 2 recorded songs in their own voice/ Instrument in a Pen drive.</p>			