

**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**MA Music (Vocal and Instrumental)  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17 Of  
2017)**

## **Background**

### **MISSION**

- The mission of this program is to cultivate a deep understanding and appreciation of Indian Classical Music, both Vocal and Instrumental, by combining rigorous theoretical study with practical performance skills.
- We aim to empower students with the knowledge and techniques needed to excel as musicians and scholars, while also fostering a deep connection to India's rich musical heritage.
- Through this program, we strive to inspire students to become cultural ambassadors, contributing to the preservation and promotion of Indian music and culture, and to develop the analytical and creative skills necessary for innovative research and professional success in the field of music.

### **ABOUT THE PROGRAM**

- This course offers a comprehensive exploration of both Vocal and Instrumental Music, with a strong emphasis on Indian Classical traditions. It provides students with an in-depth understanding of the discipline, covering a range of topics including different Ragas, Taals, the basic science of Indian Music, and the notation systems used in both Indian and Western music.
- The curriculum also includes a study of the history of Indian Music, the origins and development of the Gharana tradition, regional music, and the biographies of distinguished artists and scholars. Students will gain practical experience in both vocal and instrumental stage performances, allowing them to apply their knowledge in real-world settings. The course aims to familiarize students with the authentic aspects of historical music facts and to highlight the cultural glory of Indian Music.
- Through this program, students will be encouraged to contribute to nation-building by deepening their awareness of Indian music and culture. The curriculum also fosters a research-oriented mindset, equipping students with the skills needed for both performance and academic pursuits.
- Upon completing the Post-Graduation in Music (Vocal and Instrumental), students will be well-equipped to advance their knowledge as researchers, deepen their understanding of music theories, and make informed decisions based on their expertise. The program combines a strong theoretical foundation with practical applications, with a focus on stage performance and artistic expression.

### Programme Educational Objectives (PEOs)

PEO	Description
PEO-1	Provide students with a foundational understanding of Hindustani Music (Vocal) and Indian Classical music.
PEO-2	Orient students to the discipline of Music Vocal, including various Ragas, Taals, and the science of Indian Music.
PEO-3	Equip students with knowledge about the historical, cultural, and theoretical aspects of Indian Music.

### Programme Outcomes (POs)

PO	Description
PO-1	Gain a comprehensive understanding of Hindustani Music (Vocal) and its fundamental concepts.
PO-2	Develop an appreciation for Indian Classical music and its rich cultural heritage.
PO-3	Acquire knowledge of different Ragas, Taals, and the science of Indian Music, including notation and recording technology.
PO-4	Understand the history of Indian Music, the Gharana tradition, Carnatic Sangeet, and Folk Music of Maharashtra.
PO-5	Learn about the biographies of distinguished artists and scholars of Indian Music.
PO-6	Gain practical experience in musical stage performance and authentic historical knowledge of Indian Music.
PO-7	Contribute to nation-building by fostering an awareness of Indian music and culture.
PO-8	Develop research skills and explore employment opportunities in the field of music.

### Programme Specific Outcomes (PSOs)

PSO	Description
PSO-1	Master the basic concepts and ideas of Hindustani Music (Vocal).
PSO-2	Acquire comprehensive knowledge of Indian Classical music, including Ragas, Taals, and notation systems.
PSO-3	Develop a deep understanding of the history and cultural traditions of Indian Music, including Gharana and Folk Music.
PSO-4	Gain practical skills in stage performance and develop a research-oriented mindset.
PSO-5	Prepare for employment opportunities by bridging performance abilities with academic knowledge.

## **Postgraduate Attributes**

1. **Disciplinary Knowledge:** Develop a deep understanding of the principles, theories, and practices of Indian Classical Music, both Vocal and Instrumental.
2. **Creative, Problem Solving, and Critical Thinking:** Enhance creative abilities, foster critical thinking, and cultivate problem-solving skills within the context of music theory, composition, and performance.
3. **Communication Skills:** Improve verbal and non-verbal communication skills, enabling effective expression and presentation of musical ideas and performances.
4. **Research Skills:** Cultivate strong research capabilities, including the ability to conduct independent studies, analyze musical works, and contribute original insights to the field of musicology.
5. **Moral and Ethical Values:** Instill a strong sense of ethics and integrity in both personal conduct and professional practice, with a focus on the cultural and moral dimensions of music.
6. **Life Skills and Life-long Learning:** Encourage the development of essential life skills, including time management, self-discipline, and adaptability, while fostering a commitment to continuous learning and personal growth.
7. **Global Competence:** Prepare students to engage with diverse cultural perspectives, enabling them to perform and collaborate in a global context, and appreciate the universal nature of music.

## **Qualification descriptors**

Qualification descriptors for the postgraduate program in Music (Vocal and Instrumental) outline the advanced knowledge, skills, and competencies that students are expected to acquire by the completion of their studies. Graduates of this program will possess a deep understanding of Indian Classical Music, both Vocal and Instrumental, with the ability to analyze and interpret complex musical compositions within various cultural and historical contexts. They will demonstrate proficiency in performance, showcasing technical accuracy and expressive artistry on stage.

In addition to their practical skills, graduates will be capable of conducting independent research, contributing new insights to the field of musicology, and exploring innovative approaches to composition and performance. Effective communication and collaboration are also key attributes, enabling them to convey complex musical ideas to diverse audiences and work effectively in interdisciplinary teams.

The program instills a strong sense of ethical responsibility and cultural awareness, encouraging graduates to respect and promote the rich traditions of Indian Classical Music. With a commitment to lifelong learning, graduates will be well-prepared to adapt to the evolving music industry and pursue varied career opportunities in performance, education, research, and cultural advocacy.

## Scheme of Programme

(Scheme PG A1: Postgraduate Programmes (Course work only))

### Semester 1

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Core Course(s)</b>														
CC-A01	Viva-Voce	241/MUS/CC101	4						4			30	70	100
CC-A02	History of Indian Music	241/MUS/CC102	4						4	30	70			100
CC-A03	Practical Paper Stage Performance-1	241/MUS/CC103			8			4	4			30	70	100
<b>Discipline Specific Elective Courses</b>														
DSE-01	Practical Paper (Creative Music) -1	241/MUS/DS101			6			3	3			25	50	75
<b>Multidisciplinary Course(s)</b>														
MDC-01	Introduction to Indian Classical Music (Theory and Practical)	241/MUS/MD101							3	15	35	5	20	75
<b>Ability Enhancement Course(s)</b>														
AEC-01	One from pool								2					50
<b>Value-added Course(s)</b>														
VAC-01	Music: Enhancing Creativity and Cognitive Skills(THEORY PAPER)	241/MUS/VA101							2	15	35			50
<b>Total Credits</b>									<b>22</b>					<b>550</b>

**Semester 2**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Core Course(s)</b>														
CC-A04	Interdisciplinary Approach in Indian Music	241/MUS/CC201	4						4	30	70			100
CC-A05	Viva – Voce	241/MUS/CC202	4						4			30	70	100
CC-A06	Practical Paper (Stage Performance) – 2	241/MUS/CC203			8			4	4			30	70	100
<b>Discipline Specific Elective Courses</b>														
DSE-02	Practical Paper (Creative Music) -2	241/MUS/DS201			6			3	3			25	50	75
<b>Multidisciplinary Course(s)</b>														
MDC-02	Basic Elements of Indian Classical Music (Theory and Practical)	241/MUS/MD201							3	15	35	5	20	75
<b>Ability Enhancement Course(s)</b>														
AEC-02	One from pool								2					50
<b>Skill Enhancement Course(s)</b>														
SEC-01	Harmonium Practical Aptitude Or Tabla Practical Aptitude	241/MUS/SE201  241/MUS/SE202							2			15	35	50
<b>Total Credits</b>									<b>22</b>					<b>550</b>

**Semester 3**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Core Course(s)</b>														
CC-A07	Applied Theory of Music	241/MUS/CC301	4						4	30	70			100
CC-A08	Viva-Voce	241/MUS/CC302	4						4			30	70	100
CC-A09	Practical Paper Stage Performance -3	241/MUS/CC303			8			4	4			30	70	100
<b>Discipline Specific Elective Courses</b>														
DSE-03	Practical Paper(Creative Music) -3	241/MUS/DS301			6			3	3			25	50	75
<b>Multidisciplinary Course(s)</b>														
MDC-03	Principles of Indian Classical Music (Theory and Practical)	241/MUS/MD301							3	15	35	5	20	75
<b>Skill Enhancement Course(s)</b>														
SEC-02	Study of Tabla <b>Or</b> Instrumental Skills in Hindustani Music	241/MUS/SE301  241/MUS/SE302							2			15	35	50
<b>Value-added Course(s)</b>														
VAC-02	The Intersection of Music and Learning (THEORY PAPER)	241/MUS/VA301							2	15	35			50
<b>Seminar</b>														

Seminar									2					50
<b>Internship/Field Activity#</b>														
Internship/Field Activity									4					100
<b>Total Credits</b>									<b>28</b>					<b>700</b>

#Four credits of internship earned by a student during summer internship after 2nd semester will be counted in 3<sup>rd</sup> semester of a student who pursue 2 year PG Programme without taking exit option.

**Semester 4**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Core Course(s)</b>														
CC-A10	Writing of Composition and Taalas	241/MUS/CC401							4	30	70			100
CC-A11	Stage performance practical	241/MUS/CC402							4			30	70	100
CC-A12	Viva-Voce	241/MUS/CC403							4			30	70	100
<b>Discipline Specific Elective Courses</b>														
DSE-04	Practical Paper (Viva-Voce) 4	241/MUS/DS401							3			25	50	75
<b>Multidisciplinary Course(s)</b>														
MDC-04	Fundamental Study of Indian Classical Music (Theory and Practical)	241/MUS/MD401							3	15	35	5	20	75
<b>Ability Enhancement Course(s)</b>														
AEC-03	One from pool								2					50
<b>Community Engagement/Field Work/Survey/Seminar</b>														
<b>Seminar</b>									6					150
<b>Total Credits</b>									<b>22</b>					<b>550</b>



**Syllabus**  
**MA Music**  
**SEMESTER - 1**

Name of Subject: <b>VIVA-VOCE</b>	<b>Maximum Marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC101	

**Course Objective:**

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

**Course Outcomes:**

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

**Unit -1**

Any 4 raags for detailed study and four raags for non-detailed study from the below-mentioned list :-

1. Yaman
2. Shudh Kalyan
3. Miya Malhar
4. Bahar
5. Shudh Sarang
6. Shyam Kalyan
7. Malkauns
8. Chandrakauns

**Reference books:**

- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

**MA Music**  
**SEMESTER - 1**

Name of Subject: <b>History of Indian Music</b>	<b>Maximum Marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC102	

Instructions for External Examiner: This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the Ancient Indian Music
4. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and Taalas.
3. Students will learn about Ancient Indian Music.
4. Students will learn about the musical Forms.

**Unit-1**

<ol style="list-style-type: none"><li>1. Detailed and comparative study of the following category of raagas:<ol style="list-style-type: none"><li>1.1. Yaman</li><li>1.2. Shudh Kalyan</li><li>1.3. Miya Malhar</li><li>1.4. Bahar</li><li>1.5. Shudh Sarang</li><li>1.6. Malkauns</li><li>1.7. Shyam Kalyan</li><li>1.8. Chandrakauns</li></ol></li><li>2. Ability to write any one composition of Drut Khayal/RazaKhaniGat with notation in any of the above-mentioned Ragas.</li></ol>
---

**Unit -2**

<ol style="list-style-type: none"><li>1. Development of Music during the period of:<ol style="list-style-type: none"><li>1.1 Ramayana</li><li>1.2 Mahabharat</li></ol></li><li>2. Ability to write Dugun, Tigun, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>, <math>\frac{5}{5}</math> Layakaris of the following Talas: TeenTaal,</li></ol>
---

### Unit-3

1. Detailed study of the following systems of classification of Ragas:
  - 1.1 Shudh, Chhayalag & Sankirna RagVargikaran
  - 1.2 Dashvidh Raag Vargikaran
  - 1.3 That-RagVargikaran
  - 1.4 Raganga RagVargikaran
  
2. General Study of the following terms from Vedic to Modern period:
  - a. Saama Gaana
  - b. Dhruva Gaana
  - c. Giti
  - d. Jatigaana

### Unit-4

1. Evolution and development of the following:  
Dhrupad  
Dhamaar  
Khayaal/Gat  
Thumri  
MaseetKhani & RazakhnaiGat

### Reference books:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
- Patwardhan, V.R., (1967) Raag Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya

**MA Music**  
**SEMESTER - 1**

Name of Subject: <b>Practical Paper Stage Performance</b>	<b>Maximum Marks (30+70)</b>
Subject Code: 241/MUS/CC103	

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
  2. Students will learn different Raagas and Taalas.
  3. Students will learn about the musical Forms.
- 
1. A student is required to prepare any one Raga with Vilambit Khayaal/MaseetKhani Gat and Madhya Laya Khayaal/RazaKhani Gat mentioned below.
    - a) Yaman: Shuddha Kalyan
    - b) Miyan Malhar: Bahar
    - c) Malkauns: Chandrakauns
    - d) Shyam Kalyan: Shudh Sarang
  2. One Dhrupad/Dhamaar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakarīs (Dugan, Tigun, Chaugun, Chhaigun).
  3. Tarana in any Raga mentioned above.

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, **Part 1 to 7**, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, **Part 1 to 7**, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, **Part 1 to 5**, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harish chandra, Raag Parichay Part **1 to 4**, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 1**

Name of Subject: <b>DSE (Practical Paper) -1</b>	<b>Maximum marks: 75 (25+50)</b>
Subject Code: 241/MUS/DS101	

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
  2. Students will learn different Raagas and Taalas.
  3. Students will learn about the musical Forms.
1. A student is required to perform all the Raga on Harmonium from the list given below:
    - (A) Yaman : Suddh Kalyan
    - (B) Miyan Malhar : Bahar
    - (C) Malkauns : Chandrakauns
    - (D) Shyam Kalyan : Shuddh Sarang
  2. A student are quired to play following Taalas onTabla:
    - (A) TeenTaal
    - (B) Ek Taal(Vilambit)
    - (C) Deepchandi
    - (D) Dadra
  3. A student is required to Sing/Play (on Harmonium/Sitar)Bhajan/Geet/  
Patriotic song.
  4. A student is required to sing and play Thumri/Tappa/Dhun or ability to sing and play composition in Rag Khamaj/Peelu/Bhairvi.

**Reference books**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 2**

Name of Subject: <b>Interdisciplinary Approach in Indian Music</b>	<b>Maximum marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC201	

Instructions for External Examiner: This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

**Course Objectives:-**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different musical Instruments.
4. To know about the different Musical Forms.

**Course Outcomes:-**

On successful completion of this course, the students will be able to:-

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and Taalas.
3. Students will learn about different musical instruments.
4. Students will learn about the musical Forms.

**Unit-I**

<ol style="list-style-type: none"><li>1. Detailed study of the following category of Ragas with reference to its Ragang:<ol style="list-style-type: none"><li>a) Bhairav-AhirBhairav</li><li>b) Mian kiTodi-Gujri Todi</li><li>c) Jog-Jogkauns</li><li>d) Bageshri - Raageshri</li></ol></li><li>2. Ability to write any one composition of Drut Khayal/RazaKhani Gat with notation in all the above mentioned Ragas.</li><li>3. Ability to write Dugun, Tigin, <math>\frac{3}{4}</math>, <math>\frac{4}{5}</math> Layakaris of the following Talas: EkTaal</li></ol>
---

**Unit-2**

<ol style="list-style-type: none"><li>1. Historical development of the following string instruments and their description :<ol style="list-style-type: none"><li>a. Tanpura</li><li>b. Sitar</li><li>c. Sarangi</li><li>d. Violin</li></ol></li><li>2. Importance of Audio-Visual aids in music education in contemporary period.</li><li>3. Voice-Culture in Indian Music</li><li>4. Importance of Laya and Tala in Indian Music</li></ol>
---

### Unit-3

1. Essay on the following topics:
    - 1.1 Voice Culture
    - 1.2 Art and Religion
    - 1.3 Music and Literature
    - 1.4 The place of music among other fine arts
  
  2. History and development of Bhairav and Todi.

### Unit-4

1. Contribution of the following music maestros:
    - 1.1 Vishnu Narayan Bhaskhar
    - 1.2 Vishnu Digambar Paluskar
    - 1.3 Pandit Ravi Shankar
    - 1.4 Ustad Vilayat Khan

### Recommended Books:

1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhaskhar - Bhaskhar Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian

**MA Music**  
**SEMESTER - 2**

Name of Subject: <b>Viva-Voce</b>	<b>Maximum Marks : 100 (30+70)</b>
Subject Code: 241/MUS/CC202	

**Course Objective:**

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

**Course Outcomes:**

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

**UNIT 1**

Any 4 raags for detailed study and four raags for non-detailed study from the below-mentioned list :-

1. Miyan Ki Todi
2. Gujri Todi
3. Bhairav
4. Ahir Bhairav
5. Bageshri
6. Raageshri
7. Jog
8. Jogkauns

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 2**

Name of Subject: <b>Practical Paper (Stage Performance) - 2</b>	<b>Maximum Marks (30+70)</b>
Subject Code: 241/MUS/CC203	

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different musical Instruments.
4. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
  2. Students will learn different Raagas and Taalas.
  3. Students will learn about different musical instruments.
  4. Students will learn about the musical Forms.
1. A student is required to prepare any one Raga with Vilambit Khayal/Maseet Khani Gat and Madhya Laya Khayal/Raza Khani Gat mentioned below.

Bhairav  
Ahir Bhairav  
Miyani Ki Todi  
Gujri Todi  
Jog  
JogKauns  
Bageshri  
Raageshri

2. One Dhrupad/Dhamar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakarīs (Dugan, Tigun, Chaugun, Chaigun).
3. Tarana in any Raga mentioned above.

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 2**

Name of Subject: <b>DSE (Practical Paper) -2</b>	<b>Maximum marks: 75 (25+50)</b>
Subject Code: 241/MUS/DS201	

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

4. Students will get basic knowledge of Indian Music.
  5. Students will learn different Raagas and Taalas.
  6. Students will learn about the musical Forms.
4. A student is required to perform all the Raga on Harmonium from the list given below:
- Bhairav
  - Ahir Bhairav
  - Miyan Ki Todi
  - Gujri Todi
  - Jog
  - JogKauns
  - Bageshri
  - Raageshri
5. A student are quired to play following Taalas onTabla:
- (A) TeenTaal (Vilambit)
  - (B) Ek Taal
  - (C) Dadra
6. A student is required to Sing/Play (on Harmonium/Sitar)Bhajan/Geet/  
Patriotic song.
4. A student is required to sing and play Thumri/Tappa/Dhun or ability to sing and play composition in Rag Khamaj/Peelu/Bhairvi.

**Reference books**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 3**

Name of Subject: <b>Applied Theory of Music</b>	<b>Maximum Theory Marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC301	

Instructions for External Examiner: This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

**Course Objectives:**

1. To know about the basic knowledge of Indian Classical Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the contribution of different musical maestros.
4. To know about the ancient Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to

1. Students will get basic knowledge of Indian Music.
2. Students will learn different Raagas and its fundamentals.
3. Students will learn about different Talas and its Layakaries.
4. Students will learn about the impact of music on social, historical areas.

**Unit- 1**

<ol style="list-style-type: none"><li>1. Detailed study of the following:<ol style="list-style-type: none"><li>I. Bihag- Maru Bihag</li><li>II. Bilashkhani Todi- Bhopal Todi</li><li>III. Darbari Kanhada- Adana</li><li>IV. Megh Malhar – Madhumad Sarang</li></ol></li> <li>2. Comparative Study of the above mentioned Raagas.</li></ol>
--

**Unit- 2**

<ol style="list-style-type: none"><li>1. Development of the musical instruments during the period of :<ol style="list-style-type: none"><li>a) Ramayana</li><li>b) Mahabharata</li><li>c) Vaidic Kaal</li></ol></li><li>2. Detailed study of the following Granthaas :<ol style="list-style-type: none"><li>a) Natyashastra</li><li>b) Brihaddesshi</li><li>c) Sangeet Ratnakar</li></ol></li></ol>
---

### Unit- 3

1. General Study of the following
  - a) Sama Gana
  - b) Dhruva Gana
  - c) Geeti
  - d) Jaati Gana
2. Knowledge of popular folk music styles of different states:
  - 2.1 Bhatiyali
  - 2.2 Lavni
  - 2.3 Pavadaa
  - 2.4 Garba
  - 2.5 Raas
  - 2.6 Chaiti
  - 2.7 Kajari
  - 2.8 Gidda
  - 2.9 Jhumar
  - 2.10 Maand
3. History and development of Kanhada.

### Unit-IV

1. Ability to write any one composition of Drut khyal/Razakhani gat with notation in any of the Ragas mentioned above.
2. Ability to write Dugun, Tigun, 3/4 , 4/5 Layakaries of CHAUTAL.

### Recommended Books:

- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
- Swami Prajnananda - History of Indian Music
- Swami Prajnananda - Historical Study of Indian Music
- Lalit Kishore Singh - Dhvani Aur Sangeet
- Govind Rao Rajurkar - Sangeet Shastra Parag
- Dr. Swatantra Sharma - Fundamentals of Indian Music
- Dr. Pannalal Madan - Sangeet Shastra Vigyan

**MA Music**  
**SEMESTER - 3**

Name of Subject: <b>VIVA-VOCE</b>	<b>Maximum Theory Marks: 75 (25+ 50)</b>
Subject Code: 241/MUS/CC302	<b>Maximum Practical Marks: 25 (5+ 20)</b>

**Course Objective:**

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

**Course Outcomes:**

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

**UNIT 1**

**Any 4 raags for detailed study and four raags for non-detailed study from the below-mentioned list :-**

- I. Bihag- Maru Bihag
- II. Bilashkhani Todi- Bhopal Todi
- III. Darbari Kanhada- Adana
- IV. Megh Malhar – Madhumad Sarang

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 3**

Name of Subject: <b>Practical Paper Stage Performance-3</b>	Maximum Marks: 100 (30+70)
Subject Code: 241/MUS/CC303	

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the techniques of musical performances.
4. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

1. Students will get basic knowledge of Indian Music.
  2. Students will learn different Raagas and Taalas.
  3. Students will learn about different Layakaries and techniques used in Ragas.
  4. Students will be able to perform Indian Classical Music.
- 
1. A student is required to prepare any one Raga with Vilambit Khayal/ Maseet Khani Gat and Drut Laya Khayal/ Raza Khani Gat from Raagas given below
    - a) Bihag- Maru Bihag
    - b) Bilashkhani Todi-Bhopal Todi
    - c) Darbari Kanhada- Adana
    - d) Megh Malhar – Madhmad Sarang
  2. One Dhrupad/Dhamar, One Gat in other than teen taal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Chhaigun).
  3. One Tarana in any raga prescribed in the syllabus.

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, **Part 1 to 7**, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, **Part 1 to 7**, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, **Part 1 to 5**, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part **1 to 4**, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 3**

Name of Subject: <b>Practical Paper (Creative Music)-3</b>	<b>Maximum Marks: 75 (25+ 50)</b>
Subject Code: 241/MUS/DS301	

**Course Objectives:-**

1. To know about the performance techniques and musical styles.
2. To know about the Ragas with notation system.
3. To know about the different methods of musical practices (Riyaz)
4. To know about the different Musical Forms and its types.

**Course Outcomes:-**

On successful completion of this course, the students will be able to:-

1. Students will learn performance techniques and musical styles.
  2. Students will learn different Raagas.
  3. Students will learn about compositions of Songs.
  4. Students will learn about the different musical Forms.
- 
1. A student is required to perform all the Raga on Harmonium from the list given below:
    - a) Bihag- Maru Bihag
    - b) Bilashkhani Todi-Bhopal Todi
    - c) Darbari Kanhada- Adana
  2. A student is required to play three film songs based on any three ragas mentioned above
  3. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/  
Patriotic song and composition/Dhun in any Raga.

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 4**

Name of Subject: <b>Writing of Composition and Taalas</b>	<b>Maximum Marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC401	

Instructions for External Examiner: This question paper shall be divided in two sections. Examiner is requested to set section A as compulsory question containing 14 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

**Course Objectives:**

1. To know about the performance techniques and musical styles.
2. To know about the Ragas and Talas with notation system.
3. To know about the different methods of musical practices (Riyaz)
4. To know about the different Musical Forms and its types.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

1. Students will learn performance techniques and musical styles.
2. Students will learn different Raagas and Taalas.
3. Students will learn about compositions of Songs.
4. Students will learn about the different musical Forms.

**Unit- 1**

<p>1. A student is required to study the detail description of below mentioned Ragaas:-</p> <ol style="list-style-type: none"><li>a) Puriya Dhanashri</li><li>b) Puriya Kalyan</li><li>c) Puriya</li><li>d) Marwa</li><li>e) Madhuwanti</li><li>f) Kalawati</li><li>g) Jaijaiwanti</li><li>h) Jhinjhoti</li></ol> <p>2. Ability to write Taalas with their description mentioned below with laikaries in Dugun, Tigun, Chougun, Chaigun, Athgun:</p> <ol style="list-style-type: none"><li>a) Jhaptaal</li><li>b) Rupak</li><li>c) Dadra</li></ol>
--

## Unit- 2

1. A student is required to write vilambit Laya Khayal/Maseet Khaani Gat compositions with One/Two Aalap and One/Two Taanas in any Ragaas from the prescribed syllabus of his/her own choice
2. A student is required to write the notation of Drut Khayal/Razakhani Gat along with four tans in one or two avartan from the Ragas mentioned in Unit-I.

## Unit- 3

1. Ability to write the notation of Dhrupad/Dhamar in any ragas of student's choice from Unit-I.  
For instrumental: ability to write a gat in other the teentaal from the Unit-I.
2. Ability to write Layakaris (Dugun, Tigu, chaugun, Chaigun) with tihayi.  
For instrumental: Ability to write Layakaris with tihayi in the ragas mentioned in Unit-I.

## Unit- 4

1. Student is required to write comparative study between the ragas mentioned below:
  - a) MARWA - PURIYA
  - b) PURIYA DHANASHRI – PURIYA KALYAN

### Recommended Books:

- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
- Raag Vigyan – V. N. Patwardhan
- Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya

**MA Music**  
**SEMESTER - 4**

Name of Subject: <b>VIVA VOCE</b>	<b>Maximum Marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC402	

**Course Objective:**

This course is meant for providing deep understanding of the prescribed ragas to the students with an integrated assessment process. The students will be guided to understand in depth various aspects of the prescribed ragas and their practical aspects including compositions.

**Course Outcomes:**

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to understand and compare different aspects of the prescribed ragas and demonstrate practically the scales, ragaangs and compositions therein.

**UNIT 1**

**Any 4 raags for detailed study and four raags for non-detailed study from the below-mentioned list :-**

1. Puriya Dhanashri
2. Puriya Kalyan
3. Puriya
4. Marwa
5. Madhuwanti
6. Kalavati
7. Jaijaiwanti
8. Jhinjhoti

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**MA Music**  
**SEMESTER - 4**

Name of Subject: <b>STAGE PERFORMANCE</b>	<b>Maximum Marks: 100 (30+70)</b>
Subject Code: 241/MUS/CC403	

**Course Objectives:**

1. To know about the basic knowledge of Music.
2. To know about the Ragas and Talas with notation system.
3. To know about the different musical Instruments.
4. To know about the different Musical Forms.

**Course Outcomes:**

On successful completion of this course, the students will be able to:

- Students will get basic knowledge of Indian Music.
- Students will learn different Raagas and Taalas.
- Students will learn about different musical instruments.
- Students will learn about the musical Forms.

A student is required to prepare any one Raga with Vilambit Khayal/Maseet Khani Gat and Madhya Laya Khayal/Raza Khani Gat mentioned below.

1. Puriya Dhanashri
2. Puriya Kalyan
3. Puriya
4. Marwa
5. Madhuwanti
6. Kalavati
7. Jajaiwanti
8. Jhinjhoti

One Dhrupad/Dhamar, One Gat in other than teentaal will have to be present by the student at the time of stage performance with layakarīs (Dugan, Tigun, Chaugun, Chaigun).

Tarana in any Raga mentioned above.

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan

**\MA Music  
SEMESTER - 4**

Name of Subject: <b>Practical Paper (Creative Music)-3</b>	<b>Maximum Marks: 75 (25+ 50)</b>
Subject Code: 241/MUS/DS401	

**Course Objectives:-**

1. To know about the performance techniques and musical styles.
2. To know about the Ragas with notation system.
3. To know about the different methods of musical practices (Riyaz)
4. To know about the different Musical Forms and its types.

**Course Outcomes:-**

On successful completion of this course, the students will be able to:-

5. Students will learn performance techniques and musical styles.
  6. Students will learn different Raagas.
  7. Students will learn about compositions of Songs.
  8. Students will learn about the different musical Forms.
4. A student is required to perform all the Raga on Harmonium from the list given below:
1. Puriya Dhanashri
  2. Puriya Kalyan
  3. Puriya
  4. Marwa
  5. Madhuwanti
  6. Kalavati
  7. Jaijaiwanti
  8. Jhinjhoti
5. A student is required to play three film songs based on any three ragas mentioned above
6. A student is required to Sing/Play (on Harmonium/Sitar) Bhajan/Geet/  
Patriotic song and composition/Dhun in any Raga.

**Reference books:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part 1 to 7, Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part 1 to 7, Pune, MH, Dr. Madhusudhan Patwardhan
- Jha, Ramashrya, Abhinav Geetanjali, Part 1 to 5, Allahbad, Sangeet Sadan Prakashan
- Shivastava, Harishchandra, Raag Parichay Part 1 to 4, Allahbad, Sangeet Sadan Prakashan



**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**MDC MUSIC SEMESTER 1  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Multidisciplinary Course(s)</b>														
MDC-01	Introduction to Indian Classical Music (Theory and Practical)	241/MUS/MD101							3	15	35	5	20	75

## SEMESTER 1

Name of the Subject – <b>Introduction to Indian Classical Music Theory and Practical</b>	Maximum theory marks: 50 (15+35)
Subject Code – 241/MUS/MD101	Maximum Practical Marks: 25 (5+20)

### THEORY PAPER

Instructions for External Examiner: This question paper shall be divided in two sections. The examiner is requested to set section A as a compulsory question containing 7 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

### COURSE OBJECTIVES

1. To know about Raags and Alankar.
2. To know about Tanpura and the Basic terminology of Indian Classical Music.
3. To know about taals used in music and the contribution of various musicologists.

### COURSE OUTCOMES

On successful completion of this course, the students will be able to:

1. Gain the knowledge of raags
2. Gain knowledge of the terminology of Indian Classical Music and Tanpura.
3. Gain the knowledge of writing the Musical compositions in the Notation system.

#### Unit 1:

1. Notation of two Drut Khayals in the following Ragas:
  - i) Yaman
  - ii) Bhupali
2. Ability to write at least five Alankars

#### Unit 2:

1. Structural description of Tanpura Vadya
2. Definition of the following:  
Sangeet, Nad, Shruti, Swar, Saptak, Raga & That, Vadi, Samvadi, Anuvadi, Vivadi, Taali, Khali, Alankar.

#### Unit 3:

1. Description of Ragas

- Bhupali, Yaman
2. Description of Talas, Teental, Kehrva
  3. Contribution towards Music by the following:
    - a. Pt. Vishnu Digambar Paluskar
    - b. Pt. V.N. Bhatkhande

## **PRACTICAL PAPER**

### **COURSE OBJECTIVES**

1. To acquire the fluency of throat through the Alankars and the skills of presentation of classical music
2. To gain the ability of singing film music.
3. To gain the ability of presenting taals on hands or Tabla.

### **COURSE OUTCOMES**

On successful completion of this course, the students will be able to:

1. Sing with fluency and know about mentioned raags
2. know and sing film music.
3. know and play the mentioned taals.

#### **UNIT 1**

1. Students have to prepare a chota/Drut khayal in both Raag Yaman and Raag Bhupali.
2. Students have to prepare 5 Alankars.

#### **UNIT 2**

1. Sing any one of the Film Geet/ Lok Geet (Haryanvi).

#### **UNIT 3**

1. Demonstrate teental and keherva taals on hands/tabla.

## **SUGGESTED READINGS**

1. Harish Chander Srivastava : *Raag Parichaya , Part I, II & III*
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra

**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**MDC MUSIC SEMESTER 2  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Multidisciplinary Course(s)</b>														
MDC-02	Basic Elements of Indian Classical Music (Theory and Practical)	241/MUS/MD201							3	15	35	5	20	75

## SEMESTER 2

Name of the Subject – <b>Basic Elements of Indian Classical Music Theory and Practical</b>	<b>Maximum theory marks: 50 (15+35)</b>
Subject Code – 241/MUS/MD201	<b>Maximum Practical Marks: 25 (5+20)</b>

### Theory Paper

Instructions for External Examiner: This question paper shall be divided in two sections. The examiner is requested to set section A as a compulsory question containing 7 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

### Learning Objectives:

- To know about raagas of Indian Music and basic instruments
- To know about taals and their layakarīs.
- to know about musicologists of Indian Music.

### Learning Outcomes:

On successful completion of this course, the students will be able to:

- Gain the knowledge of raagas
- Gain knowledge of the terminology of Indian Classical Music and Harmonium.
- Gain the knowledge of writing the Musical compositions in the Notation system

### Unit 1:

1. Notation of one Drut Khayal in the following Ragas:
  - i. Bhairav
  - ii. Kafi

2. Description of Harmonium Vadya

### Unit 2 :

1. Description of ektaal and dadra taal
2. Layakari of ektaal and dadra taal in Dugun, tigon and chaugun.

### Unit 3:

1. Description of raag Bhairav and Kafi
2. Biography of : i) Omkarnath Thakur, ii) Narayan Rao Vyas

## **Practical Paper**

### **Learning Objectives**

- to acquire the knowledge of raag presentation
- to know about light music
- to know the presentation of Taals

### **Learning Outcomes**

On successful completion of this course, the students will be able to:

- present the mentioned raags with aesthetic sense
- know and sing light music music.
- know and play the mentioned taals.

### **Unit 1:**

1. Students have to prepare Chota/Drut khayal in raag Bhairav and Kafi.
2. Students have to present 5 Alankars based on the above mentioned raags

### **Unit 2:**

1. Sing any of the following: Geet, Ghazal, Bhajan, Folk, Film Music.

### **Unit 3:**

1. Present the following taals on tabla or hands : ektaal and dadra taal.

### **SUGGESTED READINGS:**

- a. Harish Chander Srivastava : Raag Parichaya , Part I, II & III
- b. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
- c. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
- d. Sangeet Visharad- Basant
- e. Kramik Pustak Mallika- Part II V. N. Bhatkhande
- f. Raag Vigyan – V. N. Patwardhan
- g. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra
- h. Sangeet Bodh – Sharad Chandra Pranjpayee



**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**MDC MUSIC SEMESTER 3  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Multidisciplinary Course(s)</b>														
MDC-01	Principles of Indian Classical Music (Theory and Practical)	241/MUS/MD301							3	15	35	5	20	75

### SEMESTER 3

<b>Name of the Subject</b> – Principles of Indian Classical Music (Theory and Practical)	<b>Maximum theory marks: 50 (15+35)</b>
<b>Subject Code</b> - 241/MUS/MD301	<b>Maximum Practical Marks: 25 (5+20)</b>

#### Theory Paper

Instructions for External Examiner: This question paper shall be divided in two sections. The examiner is requested to set section A as a compulsory question containing 7 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

#### Learning Objectives:

- to gain the knowledge of raag and their alankars.
- to gain the applications of Chautal.
- to gain the knowledge of raag classification system.

#### Learning Outcomes

On successful completion of this course, the students will be able to:

- Gain the knowledge of raagas and alankars in them
- Gain knowledge of Chautala and its layakari
- Gain the knowledge of Raag Classification system of Thaata – Raag.

#### Unit 1:

1. Notation of the compositions in the following raagas
  - i. Malkauns
  - ii. Bhairavi
2. 5 Alankars in the above mentioned raagas.

#### Unit 2:

1. Description of chautaal.
2. Layakari of chautaal in Dugun, tigon and chaugun.

#### Unit 3:

1. Description of the following raagas i. Malkauns ii. Bhairavi
2. Description of Thaata Raag Vargikaran.

## **Practical Paper**

### **Learning Objectives:**

- to gain the knowledge of presenting the prescribed raagas
- to enhance the ability to present the prescribed taal.
- to enhance the Musical versatility of the students.

### **Learning Outcomes:**

On successful completion of this course, the students will be able to:

- present the mentioned raags with aesthetic sense
- enhance their versatility in music.
- know and play the mentioned taals.

### **Unit 1:**

1. Sing the chota khayal of any of the mentioned raag: i. Malkauns, ii. Bhairavi
2. sing 5 Alankars based on these two raagas.

### **Unit 2:**

Present Chautaal and its Layakarīs on hand or Tabla.

### **Unit 3:**

Present a light composition of your choice.

### **Suggested Readings:**

1. Harish Chander Srivastava : Raag Parichaya , Part I, II & III
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra
8. Sangeet Bodh – Sharad Chandra Pranjpayee

**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**MDC MUSIC SEMESTER 4  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Multidisciplinary Course(s)</b>														
MDC-01	Fundamental Study of Indian Classical Music (Theory and Practical)	241/MUS/MD401							3	15	35	5	20	75

## Semester 4

Name of the Subject - Fundamental Study of Indian Classical Music (Theory and Practical )	Maximum theory marks: 50 (15+35)
Subject Code – 241/MUS/MD401	Maximum Practical Marks: 25 (5+20)

### Theory Paper

Instructions for External Examiner: This question paper shall be divided in two sections. The examiner is requested to set section A as a compulsory question containing 7 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

### Learning Objectives

- to gain the knowledge of raag and their alankars.
- to gain the knowledge of Jhaptaal
- to gain the knowledge of Time Theory of Raagas.

### Learning Outcomes

On successful completion of this course, the students will be able to:

- know the description of raags and its composition.
- describe and write the layakarīs of jhaptaal.
- know about the time theory of raagas.

### Unit 1:

1. Notation of the compositions in the following raagas
  - i. Ahir Bhairav
  - ii. Khamaj
2. 5 Alankars in the above mentioned raagas.

### Unit 2:

1. Description of Jhaptaal
2. Layakari of Jhaptaal in Dugun, tigon and chaugun.

### Unit 3:

1. Description of the following raagas i. Ahir Bhairav ii. Khamaj
2. Description of Time Theory of Raagas.

## **Practical Paper**

### **Learning Objectives :**

- to gain the ability to perform the prescribed raagas.
- to gain the ability to present Jhaptal.
- to gain versatility in music.

### **Learning Outcomes:**

On successful completion of this course, the students will be able to:

- present the mentioned raags with aesthetic sense
- enhance their versatility in music.
- know and play the mentioned taals.

### **Unit 1:**

1. Sing the chota khayal of any of the mentioned raag: i. Ahir Bhairav, ii. Khamaj
2. sing 5 Alankars based on these two raagas.

### **Unit 2:**

Present Jhaptal and its Layakaris on hand or Tabla.

### **Unit 3:**

Present a light composition of your choice.

### **Suggested Readings:**

1. Harish Chander Srivastava : Raag Parichaya , Part I, II & III
2. Madhur Sawaralipi Sangrah : Harish Chander Shrivastava Part- I,II,III,IV
3. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
4. Sangeet Visharad- Basant
5. Kramik Pustak Mallika- Part II V. N. Bhatkhande
6. Raag Vigyan – V. N. Patwardhan
7. Bhartiya Sangeet Vadya-- Pt. Lal Mani Mishra
8. Sangeet Bodh – Sharad Chandra Pranjpayee

**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**SEC MUSIC SEMESTER 2  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Skill Enhancement Course(s)</b>														
SEC-01	Harmonium Practical Aptitude	241/MUS/SE201							2			15	35	50

**MA Music**  
**SEMESTER - 2**

Name of Subject: <b>Harmonium Practical Aptitude</b>	<b>Maximum Practical Marks : 50 (15+35)</b>
Subject Code: 241/MUS/SE201	

**Course Objectives**

1. To know about the basic knowledge of Music.
2. To know about the Basic knowledge of Harmonium.

**Course Outcomes**

On successful completion of this course, the students will be able to

1. Students will get basic knowledge of Indian Music.
2. Students will learn the basic knowledge of Harmonium.

**Unit – 1**

- |  |
|--|
| <ol style="list-style-type: none"><li>1. Play 5 Alankar in any Taal.</li><li>2. Play Shudha and Vikrit Swara on harmonium.</li><li>3. Play Swaras in all three Saptak.</li></ol> |
|--|

**Unit – 2**

- |  |
|--|
| <ol style="list-style-type: none"><li>1. Play Swaras of ten Thaats of Hindustani Sangeet.</li><li>2. Play Raag Bhupali Composition on Harmonium.</li><li>3. Play any 1 songs based on Ragas.</li></ol> |
|--|

**Suggested Readings: -**

1. Harmonium: Vividh Aayam: Dr. Vinay Kumar Mishra :- Akanksha Publication, New Delhi, 1st Edition: 2015
2. Samvadini – Jayant Bhalodkar :- Kanishka Publication, New Delhi, Ist Edition: 2006
3. Abhinav Geetanjali Part 5<sup>th</sup>: Pandit Ramashreya Jha, Sangeet Sadan Prakashan, Allahabad.



**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**SEC MUSIC SEMESTER 3  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Skill Enhancement Course(s)</b>														
SEC-01	Tabla Practical Aptitude	241/MUS/SE301							2			15	35	50

**MA Music**  
**SEMESTER - 3**

Name of Subject: <b>Tabla Practical Aptitude</b>	<b>Maximum Practical Marks: 50 (15+35)</b>
Subject Code: 241/MUS/SE301	

**Course Objectives:**

1. To know about the basic knowledge of Tabla.
2. To know about the Talas with notation system.

**Course Outcomes:**

On successful completion of this course, the students will be able to

1. Students will get basic knowledge of Tabla.
2. Students will learn different Taalas.

**UNIT- 1**

- |   |
|---|
| <ol style="list-style-type: none"><li>1. Play following Talas of light music on Tabla:- Keharva, Khemta, Rupak, Deepchandi</li><li>2. Play following Talas of Classical music on Tabla:-Teentaal, Tilwada, Drut Ektaal, Vilambit Ektaal, Chautaal</li></ol> |
|---|

**UNIT- 2**

- |   |
|---|
| <ol style="list-style-type: none"><li>1. Play Teentaal and Ektaal on Tabla with Nagma.</li><li>2. Ability to play Vernas on Tabla</li><li>3. Laggi in Keharva taal.</li></ol> |
|---|

**Suggested Readings: -**

1. Taal Parichay Bhaag- 1, Girish Chandra Srivastava, Ruby Publications, Allahabad.
2. Taal Parichay Bhaag- 2, Girish Chandra Srivastava, Ruby Publications, Allahabad.
3. Taal Parichay Bhaag- 3, Girish Chandra Srivastava, Ruby Publications, Allahabad.

**Curriculum and Credit Framework  
As per NEP 2020**

**For**

**VAC MUSIC SEMESTER 1 AND 3  
(To be effective from the Academic Session 2024-25)**



**Department of Studies in Arts and Culture  
Gurugram University, Gurugram  
(A State Govt. University Established Under Haryana Act 17  
Of 2017)**

**SEMSTER 1**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Value-added Course(s)</b>														
VAC-01	Music: Enhancing Creativity and Cognitive Skills(THEORY PAPER)	241/MUS/VA101							2	15	35			50

## SEMESTER 1

NAME OF THE SUBJECT - Music: Enhancing Creativity and Cognitive Skills(THEORY PAPER)	MAXIMUM THEORY MARKS : 50 (15+35)
COURSE CODE – 241/MUS/VA101	

Instructions for External Examiner: This question paper shall be divided into two sections. The examiner is requested to set section A as a compulsory question containing 7 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

### LEARNING OBJECTIVES:

- to gain the knowledge of elements in classical music, propagation of music through media, and the relation of music and literature.
- to gain the knowledge of interrelation of music with other streams.

### LEARNING OUTCOMES :

On successful completion of this course, the students will be able to:

- Apply the elements of classical music in their music and will be able to apply the media platforms for the propagation of their music.
- interrelate the given subjects with music and will enhance their personality through music.

## UNIT 1

1. Elements of Classical Music in Folk Music
2. Music and Advertisement
3. Role of Media in the Promotion of Music
4. Music and Literature

## UNIT 2

1. Music and Yoga
2. Music and Psychology
3. Role of Music in Personality Development.
4. Music Therapy

### SUGGESTED READINGS

- Shastri, Ina and Sharma, Neha - Sangeet Evam Yog ka Vaigyanik Swarup
- Sharma, Manorma – Musical Heritage of India, New Delhi, A.P.H Publications
- Kumar, Ashok – Sangeet Ratnavali, Delhi, Abhishek Publications
- Dr. Mukesh - Haryana aur Punjab ka Lok Sangeet (Tulnatmak Adhyan) Sanjay Prakashan, New Delhi 2019.
- Waliya, Deepika - Various Dimensions of Indian Music, Sanjay Prakashan, New Delhi
- Dr. Kiran Tiwari - Sangeet Evam Manovigyan, Kanishka Publishers, Distributors, New Delhi.

**SEMESTER 3**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Total Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
<b>Value-added Course(s)</b>														
VAC-02	The Intersection of Music and Learning (THEORY PAPER)	241/MUS/V A301							2	15	35			50

### SEMESTER 3

NAME OF THE SUBJECT - The Intersection of Music and Learning (THEORY PAPER)	MAXIMUM THEORY MARKS : 50 (15+35)
COURSE CODE – 241/MUS/VA301	

Instructions for External Examiner: This question paper shall be divided into two sections. The examiner is requested to set section A as a compulsory question containing 7 marks and from the entire syllabus (can be either objective or subjective). Section B will be in choice from two of the questions from each unit. The students will be required to attempt one question from each unit. All questions from each unit will carry equal marks.

#### LEARNING OBJECTIVES

- To know about various vocational aspects and interrelation of the mentioned subjects with music.
- To know about modern trends in music, importance Sanskrit treatises, film music and technology and music.

#### LEARNING OUTCOMES

On successful completion of this course, the students will be able to:

- Explore more options in their career related to music
- Understand the impact of technology and genres of music.

#### UNIT 1

1. Vocational aspects of Music
2. Music and Mathematics
3. Electronic Media and Music
4. Music and Meditation

#### UNIT 2

1. Modern trends in music
2. Importance of Sanskrit Treatises in Music.
3. Diversity of Indian Music genres in Film Music
4. Music and Technology

#### SUGGESTED READINGS:

- Sharma, Jeetram - Adhunik vyvsayaik Hindustani shastriya Gayan Prampara v Lakshan, New Delhi, Sanjay Prakashan.
- Tiwari, Kiran – Sangeet evam Manovigyan, New Delhi, Kanishka Publications 2008
- Kazmi, Wahid - Cine Sangeet ka Itihas. New Delhi, Bharatiya Jnanpith Vani Publications.
- Dr. Vimal – Hindi Chitrapat Evam Sangeet Ka Itihas. New Delhi, Sanjay Publications, 2005.
- Gautam, Anita - Bhartiya Sangeet Me Vegyanik Upkarno ka Prayog, Kanishka Publications New Delhi.

