

	SEMESTER I					
Category	Course Name	Code	Credit		T	H
CC – 1	Fundamentals of Music	000001	4	3	0	2
CC – 2	History of Music	000002	4	3	0	2
CC – 3	Technicalities of Ragas & Tala in Indian Music	000003	4	3	0	2
DSE –1	Writing and Transcribe Music	000004	4	2	0	2
GE – 1	Generic Elective	**	4	3	1	0
AECC –1	Communicative English	000005	2	2	0	0
SEC –1	Mentored Seminar – I	000011	1	1	0	0
USC –1	Foreign Language – II (German/ Spanish/ Japanese)	000011/000012/00001 3	2	2	0	0
		Total Credit 25				
	SEMESTER II					
CC – 4	Study of Ragas & Tala in Indian Music (Step ii)	000021	4	3	0	2
CC – 5	Laws of Acoustics	000022	4	3	0	2
CC – 6	Rudiments of Western Music	000023	4	3	0	2
DSE – 2	Voice production/Handling of Music Software & Recording tools	000024	4	2	0	2
GE – 2	Generic Elective	**	4	3	1	0
AECC –2	Environmental Science	00000	2	2	0	0
SEC – 2	Mentored Seminar – II	00000	1	1	0	0
USC – 2	Foreign Language – II (German/ Spanish/ Japanese)	000021/000022/00002 3	2	2	0	0
		Total Credit 25				
	SEMESTER III					

CC – 7	Introduction to Contemporary Music	000001	4	4	0	4
CC – 8	Study of the Compositions of Tagore and other composers	000002	5	3	0	2
CC – 9	Audio and Sheet Music Discussion & Review	000003	2	0	0	2
CC – 10	Study on Theater Arts	000004	3	0	0	2
CC – 11	Study on Dance Arts	000005	3	4	0	4
DSE – 3	Film Music Appreciation & Review	000006	3	2	1	0
GE – 3	Generic Elective	**	4	3	1	0
SEC – 3	Mentored Seminar – III	000001	1	1	0	0
		Total Credit 25				
	SEMESTER IV					
CC – 12	Demonstration of Ragas & Tala in Indian Music (Step iii)	000011	4	3	1	0
CC – 13	Mathematics of Music	000012	4	3	1	0
CC – 14	Overview of Media Communication through Media – Dance Drama Music	000013	4	3	1	0
CC – 15	Acoustic and Digital Sound Design & Production	000014	4	0	0	4
DSE – 4	Contemporary Music Production	000015	4	2	0	2
GE – 4	Generic Elective		4	3	1	0
SEC – 4	Mentored Seminar – IV	123341	1	1	0	0
		Total Credit 25				
	SEMESTER V					
CC – 16	Vocal Music Production	000001	4	3	1	0
CC – 17		000002	4	3	1	0
DSE – 5	World Music					

DSE – 6			3	2	0	2
	SEMESTER VI					
CC – 18	Music on Theater Production	000001	4	3	1	0
CC – 19	Music on Dance Production	000002	4	3	1	0
DSE - 7	Dance with Contemporary Music					
DSE 8	Rabindra Nritya					
CC – 20	Project Training	000003				
		Total Credit 25				

Semester-1

CC1- Fundamentals of Music

Course objectives:

This is for all the students (basic and advanced both) who want to initiate and develop their musical skills. Here you will get acquainted with the fundamentals like Vocal Training, Voice Culture, Knowledge of Laya (Tempo), Taal (Time Cycle) and Chhanda (Rhythm), Importance and development of pronunciation, use of instruments etc.

Course outcome:

1. Knowledge of Notes, Pitch, Taal, Laya
2. Vocal culture techniques
3. Learn to sing any song at his/her own particular scale
4. Learn to maintain proper body posture during practice and Performance.

Unit 1 - Taming the 7 major notes

- 7 notes and saptaks
- Understanding Pitch
- Deciding the Perfect individual Pitch
- Alankars & Paalta Training
- Singing Disorganized Notes
- Assignment

Unit 2 - Mastering the Major and Minor notes

- Major, Minor Notes and Scales
- Alankars in different scales
- Singing Disorganized Notes
- Assignment

Unit 3-Vocal Culture Techniques

- Vowels
- Loud-Soft
- Meend
- Gamak
- Assignment

Unit 4 - Scales and Rhythm Come Together

- Sargam I
- Sargam II
- Sargam III
- Alankar with Chhanda
- Assignment

Unit 5 - Breathing Exercises & Body Posture

- Five Effective Breathing Exercises
- Producing voice through Om rendition
- Introduction to Hindustani Music
- Mantra Renditions & Sotro
- Improving body posture & seating position
- Assignment

Books/References:

1. Dr. Swatantra Sharma - Fundamentals of Indian Music
2. S.S. Paranjape - Sangeet Bodh
3. Lalit Kishore Singh - Dhvani Aur Sangeet
4. Govind Rao Rajurkar - Sangeet Shastra Parag
5. Dr. Pannalal Madan - Sangeet Shastra Vigyan
6. V.R. Patvardhan - Rag Vigyan
7. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh

CC-2 – History of Music

Course objectives:-

1. Identify genres and styles of various musical traditions and historical periods.
2. Analyse and evaluate music in relation to its historical, cultural and social Circumstances.
3. Write effectively about using prescribe analytical vocabulary.

Course outcomes:-

Students will be able to distinguish and analyze music according to historical, cultural and stylistic contexts and to address culture and history from diverse perspectives.

Unit – 1 History of Indian Music- *Ancient Period (up to 1100 AD)

- i). Music and Dance in the earliest times and in the age of the Indus Valley Civilization
- ii). Vedic Music and its different aspects.
- iii). Gandharva Sangit and its development;
- iv). Information about music as available in the Epics. Ramayana and music, Mahabharata and music, Buddhist Literature, The Gupta period, Puranas and Sanskrit Dramas;
- v). Study of the following texts with reference to musical aspects; Naradi Siksha of Muni Narada, Natyasastra of Bharata, Dattilam of Dattila & Brihaddesi of Matanga.

Unit- 2 *Medieval Period (1100 A.D. - 1800 A.D.)

- i) Development of different musical forms during the sultanate period;
- ii). Musical developments during the Mughal Period;
- iii). Development of the following musical forms/Styles; - Dhruwad, Khyal, Nathgiti, Charyagiti, Mangalgiti, Panchali, Shrikrishna Kirtana, Sakta Gan and Shyama Sangit, Kali-Kirtana.

iv) Brief study of the following texts:

Sangitratnakar of Sarangadeva, Ragatarangini of Lochana Kavi, Sangit Parijata of Ahobala pandit.

v) Short notes on the importance of the musical treatises of the following:

Haripaladeva, Madhab Vidyaranaya, Ramamatya, Somnath Pundarika Bitthala, Hridayanarayanadeva, Bhavabhatta, Kalinath and Pandit Damodara.

Books/References:

1. Swami Prajnananda - Historical Study of Indian Music
2. Thakur Jaidev Singh: Bharatiya Sangeet ka Itihasa
3. Swami Prajnananda - History of Indian Music
4. V. N. Bhatkhande - Kramik Pustak Malika
5. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa

CC3 - Technicalities of Ragas and Tala in Indian Music

Course objectives:

Here you will understand the basics of ragas their time like which raga has to be sung or played at a particular hour of the day or night, representation of ragas with taal, basic difference of Hindustani and Carnatic music etc

Course outcome:

1. Understand the fundamentals of Indian Classical Music
2. Knowledge about Ragas, Taals and their origin
3. Execution of Ragas
4. Difference between Hindustani classical music & semi-classical

Unit -1 Introduction to Hindustani Music

- Understanding Hindustani Music vs Carnatic Music
- Understanding of Dhrupad, Khyal and Tarana
- Basic understanding of light classical forms include Dhamar, Trivat, Kajri, Thumri, Dadra, Gazal, Bhajan

Unit 2 - Ragas

- Different types of 'Ragas with Samay Chakra
- Kafi, Purvi, Desh, Khamaj
- Aaroh-Avroh-Pakad
- Vadi-Samvadi
- Jaati
- Thaats (10)
- Alaap
- Taan
- Bandish
- Elements in Bandish
- Bandish with Taal, Alaap & Taan
- Assignment

Unit 3 - Understanding Tala or Rhythm structure

- Intro on Taal
- Teentaal
- Dadra
- Kaharwa
- Rupak
- Ektaal
- Jhaptaal
- Rhythm practices with tabla
- Assignment

Unit 4 - Presentation

- Vocal presentation with Harmonium
- Vocal presentation with Tanpura and Tabla

Books/ References:

Raga Sangeet:

1. Understanding Hindustani Classical Vocal Music by Samarth Nagarkar
2. Elements of Hindustani Classical Music by Jauhari Shruti

Semester II

CC4- Studies of Ragas of Tala in Indian Music Step 2

Course Objectives

This is designed for the performance-oriented development for students who have already completed the previous stages. Here you will get Bandish development, Bistar, Taan, Tarana and improvisations.

Course outcome

1. Students learn to present Kheyal
2. Understanding the usage of ragas in different music forms
3. Complete understanding of Ragas
4. Improvisations and modulations in a particular Raag
5. Connection between Thaats and Raag

Unit1 - Ragas in depths

- Raag and their origin
- Connection between Raag and Thaat
- Different types of 'Ragas with Samay Chakra
- Malkauns raag, Madhuvanti raag, Kirwani raag
- Aaroh-Avroh-Pakad
- Vadi-Samvadi
- Jaati
- Thaats (10)
- Alaap
- Taan
- Bandish
- Elements in Bandish
- Bandish with Taal, Alaap & Taan
- Tarana
- Assignment

Unit 2 - Advance knowledge in Tala

- Use of taal for vilambit khayal
- Jhoomra
- Ektaal and Chautal
- Tilwada
- Rhythm practices with Tabla
- Rare Hindustani Talas
- Assignment

Unit 3 - Use of Ragas in Semi-Classical Music:

- Observation of Bhajan, Gazal, Thumri based on various Raags
- Practical demonstration of the genres mentioned above

Unit 4 - Presentation

- Vocal presentation with Harmonium and Tanpura
- Vocal presentation with other instruments

Book/Reference

1. Aain Danielon : The Ragas of Northern Indian Music
2. T.M.Krishna : A southern Music: The Carnatic Story
3. Walter Kaufmann : The Ragas of North India
4. 101 Raga-S for the 21St Century and Beyond by Haresh Bakshi
5. Sangeet Aarohee: An Essential Study of Hindustani Classical Music
by KALPESH JANI

DSE - 2 Handling Music Software and Recording Tools

Course Objectives:

Record a song or instrument in a studio environment

Course Outcome:

1. Understand hardware with software relationship
2. Setting up a basic home studio
3. Record songs and build a portfolio

Unit 1 Basic theory

- Communication between hardware & software (Theory)
- Introduction to various types of microphones & its use

Unit 2 Practical demonstration Part

- Handling of basic recording equipment,
- How to record your voice in a studio environment
- Introduction to basic recording software
- Assignment

Unit 3 Practical demonstration Part 2

- Guide to set up your own home studio
- Acoustic treatment & Space utilization
- Introduction to basic effects & processing
- Assignment

Unit 4 Pro Tips & tricks

- Voice modulation techniques
- use of various plugins in software
- Practice Session
- Assignment