



**KALINGA
UNIVERSITY**

SCHEME & SYLLABUS FOR

Bachelor of Vocational Studies (B.Voc.) Music: Instrumental



Kalinga University, Naya Raipur, Chhattisgarh

SCHEME FOR BACHELOR OF VOCATIONAL STUDIES (MUSIC: INSTRUMENTAL)

Semester-01								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVMI101	Communication Skills	3	3	0	0	30	70	100
BVMI102	Fundamentals of Information Technology	3	3	0	0	30	70	100
BVMI103	History of Instrumental Music	4	4	0	0	30	70	100
BVMI104P	Introduction to Computers and Digital Audio Lab	2	0	0	4	20	30	50
BVMI105P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	10	0	40	160	390	550

Semester-02								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVMI201	History of Non Percussion Instruments and Ragas	3	3	0	0	30	70	100
BVMI202	Environmental Studies	3	3	0	0	30	70	100
BVMI203	Terminology of Indian Music	4	4	0	0	30	70	100
BVMI204P	Raga and Taal in Indian Music Lab	2	0	0	4	20	30	50
BVMI205P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	10	0	40	160	390	550

Semester-03								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVMI301	Forms of Vocal and Instrumental Music	3	3	0	0	30	70	100
BVMI302	Biographies of Musicians and Musicologists	3	3	0	0	30	70	100
BVMI303	Introduction of Carnatic Music and Western Classical Music	4	4	0	0	30	70	100
BVMI304P	Forms of Vocal and Instrumental Music Lab	2	0	0	4	20	30	50
BVMI305P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	10	0	40	160	390	550

Semester-04								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVMI401	Life Sketch ,Ragas and Taal of Indian Music	4	4	0	0	30	70	100
BVMI402	Ragas, Forms and Terms of Indian Music	4	4	0	0	30	70	100
BVMI403P	Ragas, Forms and Terms of Indian Music Lab	2	0	0	4	20	30	50
BVMI404P	Life Sketch ,Ragas and Taal of Indian Music Lab	2	0	0	4	20	30	50
BVMI405P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	8	0	44	150	350	500

Semester-05								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVMI501	Sound Studio Management	3	3	0	0	30	70	100
BVMI502	Origin and Evolution of Music	3	3	0	0	30	70	100
BVMI503	Introduction to Elements in Musical Composition	3	3	0	0	30	70	100
BVMI504	Classification of Musical Instruments	3	3	0	0	30	70	100
BVMI505P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	12	0	36	170	430	600

Semester-06								
Course Code	Course Title	Credits	L	T	P	Internal Marks	End Semester Exam Marks	Total Marks
BVMI601	Basic Principals of Indian Classical Music	4	4	0	0	30	70	100
BVMI602	Basics of Musical Composition	4	4	0	0	30	70	100
BVMI603P	Basics of Music Lab	2	0	0	4	20	30	50
BVMI604P	Studio Practice Lab	2	0	0	4	20	30	50
BVMI605P	Industrial Training/On Job Training/Workshop	18	0	0	36	50	150	200
Total		30	8	0	44	150	350	500

SEMESTER - 01

BVMI101

COMMUNICATION SKILLS

Course Objective:

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

Course outcomes:

- The purpose of this course is to introduce students to the theory, fundamentals and tools of communication
- To develop vital communication skills which should be integral to personal, social and professional interactions.
- One of the critical links between human beings.
- An important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal.
- In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

Unit - 1

06

Introduction: Theory of communication, types and modes of communication, mediums and channels of communication, barriers to communication, English as a global language, the lingua franca, social influences on English

Unit - 2

06

Language of Communication: Verbal and non-verbal (spoken and written) personal, social and business barriers and strategies intra-personal, inter-personal and group communication, varieties of English, language, accent, dialect, colloquialism, historical influences on English

Unit - 3

06

Speaking Skills: Monologue dialogue group discussion effective communication/ mis-communication interview public speech, regional influences on English, convergence and divergence, linguistic imperialism

Unit - 4

06

Reading and Understanding Close reading, reading analysis of a text - audience and purpose, content and theme, tone and mood, stylistic devices, structure comprehension- analysis and interpretation translation (from Indian language to English and vice-versa) literary/knowledge texts

Unit - 5

06

Writing Skills: Documenting report writing making notes letter writing, writing tabloids, diary entry, open letters, essays, newsletter and magazine articles, skits, short stories, impersonating characters it will enhance language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note taking etc. while, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. it is hoped that after studying this course, students will find a difference in their personal and professional interactions.

References:

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr. Ranjana Kaul, Dr. Brati Biswas

BVMI102

FUNDAMENTALS OF INFORMATION TECHNOLOGY

Course objective:

- This is a basic course for commerce students to familiarize with computer and its applications in the relevant fields and exposes them to other related courses of IT.

Course Outcomes:

- Gain a foundational understanding of key IT concepts, including hardware, software, and networks.
- Develop proficiency in using common computer applications, such as word processing and spreadsheet software.
- Explore the ethical and security considerations in IT, emphasizing responsible digital behavior.
- Acquire problem-solving skills by applying IT knowledge to real world scenarios.
- Prepare for further studies in IT or related fields by establishing a strong IT knowledge base.

Unit - 1

06

Computer characteristics: Speed, storage, accuracy, diligence; digital signals, binary system, ASCII; historic evolution of computers; **Classification of computers:** microcomputer, minicomputer, mainframes, supercomputers; Personal computers: desktop, laptops, palmtop, tablet; hardware & software; von Neumann model.

Unit - 2

06

Hardware: CPU, memory, input devices, output devices. **Memory units:** RAM (SDRAM, DDR RAM, RDRAM etc. feature wise comparison only); ROM-different types: Flash memory; **Auxiliary storage:** Magnetic devices, optical devices; floppy, hard disk, memory stick, CD, DVD, CD/DVD-Writer; **Input devices** - keyboard, mouse, scanner, speech input devices, digital camera, touch screen voice input, joystick, optical readers, bar code reader; **Output devices:** Display device, size and resolution; CRT, LCD, LED; **Printers:** Dot-matrix, inkjet, laser; plotters, sound cards & speaker.

Unit - 3

06

Software: System software, application software; concepts of files and folders, introduction to operating systems, different types of operating systems: single user, multitasking, time-sharing multi-user; booting, POST; **Basic features of two GUI operating systems:** Windows & Linux (Basic desk top management); Programming Languages, Compiler, Interpreter, Databases; **Application software:** Generic features of word processors, spread sheets and presentation software; generic introduction to latex for scientific typesetting; utilities and their use; computer viruses & protection, free software, open source.

Unit - 4

06

Computer Networks and Internet: Connecting computers, requirements for a network: server, workstation, switch, router, network operating systems; internet: brief history, world wide web, websites, URL, browsers, search engines, search tips; internet connections: isp, dial-up, cable modem, well, dsl, leased line wireless and Wi-Fi connectivity ; email, email software features (send receive, filter, attach, forward, copy, blind copy); characteristics of web-based systems, web pages, web programming languages.

Unit - 5

06

Information Technology And Society: Indian IT Act, intellectual property rights, issues. application of information technology in railways, airlines, banking, insurance, inventory control, financial systems, hotel management, education, video games, telephone exchanges, mobile phones, information kiosks, special effects in movies.

Programming Concepts & Techniques: Program concept, characteristics of programme, stages in program development, tips for program designing, programming aids, algorithms, pseudo code, notations, design, flowcharts, symbols, rules, compiler & interpreter. introduction to programming techniques, top-down & bottom-up approach, unstructured, & modular programming, cohesion, coupling, debugging, syntax & logical errors, linking and loading, testing and debugging, documentation.

References:

1. Programming in C, R.S. Salaria, Khanna Publishing House
2. Computer Concepts and Programming in C, R.S. Salaria, Khanna Publishing House
3. Handbook of Computer Fundamentals, N.S. Gill, Khanna Publishing House

BVM103

HISTORY OF INSTRUMENTAL MUSIC

Course Outcomes:

After completing this course, the learner will be able to:

- Elaborate about Indian Classical Music.
- Demonstrate about Terms of Music.
- Demonstrate about the ragas and talas
- Enhance his/her knowledge about
- Contribution of various musicians

Unit - 1

08

- Describe about the Development Music
- Brief History of Indian Music Vedic Period to Medieval Period.
- Meaning, Definitions of Music

Unit - 2

08

- Define the following Terms: Naad, Dhvani, Swar, Shruti, .Saptak
- Define the Taal and its Prana.
- Detailed study of Raga Yaman Along with Dhruv Khyal Notations

Unit - 3

07

- Relationship Between Swar and Shruti.
- Describe in details about the Teen Taal along with Thah and Dugun.
- Write in Details About the Notation System.

Unit - 4

07

- Importance of Laya and its type.
- **Write in details about the following personalities:**
 - a) Pt. Vishnu Narayan Bhaskar
 - b) Pt. Vishnu Digambar Pluskar

BVMI104P

INTRODUCTION TO COMPUTERS AND DIGITAL AUDIO LAB

Practical will be based on operational Knowledge of:

- Basic Window Functions
- MS-Office (Basic MS-Word & MS-Powerpoint)
- Internet and Digital Audio

Unit - 1

- **Introduction to Computers:** Application, Input and Output Devices
- **Storage Technologies:** Optical Disks such as CDROM, DVD and Blue-Ray Disc Removable Media such as Memory Cards, USB Drives, External HDD
- Working with Windows, Difference between Windows and Macintosh
- Working with MS-Office, Introduction to MS-Word and MS-Powerpoint, various operations on a file, Page setup

Unit - 2

- **Internet:** History, Working, Internet Services, The World Wide Web, Web Browsers
- Social Media, Blogs, Video Channels, Mobile Devices (Smartphone, Tablets, etc.)

Unit - 3

- **Digital Audio:** Audio Sampling Rate, Bit Depth, Various File Formats: MP3, WMA, WAVE (PCM), AIFF, M4A, OGG, RA & RM Mono vs Stereo, Role of Sound Card

References:

1. Windows Based Computer Courses by Gurvinder Singh and Rashpal Singh
2. MS-Office by BPB Publications
3. Computer Fundamentals by P.K. Sinha
4. Introduction to Computers by N. Subramanian
5. Introduction to Computers by Peter Norton
6. Introduction to Software Packages by R.K. Taxali
7. How to Do Everything with MP3 and Digital Music by Dave Johnson and Rick Broida

BVMI105P

INDUSTRIAL TRAINING/ON JOB TRAINING/WORKSHOP

SEMESTER - 02

BVM1201

HISTORY OF NON PERCUSSION INSTRUMENTS AND RAGAS

Course Outcomes:

After completing this course, the learner will be able to:

- The students will be able to describe the Various Ragas of North Indian classical music
- The students will be able to describe the various Talas of North Indian classical Music.
- The students will be able to illustrate the historical trends of Indian classical music.
- The students will be able to describe the various theoretical aspects of Indian classical music.
- The students will be able to present given ragas and taalas

Unit - 1

08

- Historical study and detailed description of the Ragas prescribed in the syllabus.
- Ability to write the notation of Any one Maseetkhani Gat in any Ragas prescribed in syllabus.
- Ability to write the notation of Raza Khani Gats in the following Ragas:
 - (a) Vrindavani Sarang
 - (b) Bhairav

Unit - 2

08

- Ability to write the Thekas with dugun Layakaries in the following Talas:
 - (a) Ek Taal
 - (b) Chautaal
- Development of Music from Vedic to Modern period
- Importance of table in Vocal as an Accompany Instruments

Unit - 3

07

- **Short notes on the following:** Naad, Shruti, Varan, Aavartan, Jhala, Soot, Meend, Ghaseet, Jamjama, Kan, Khatka, Murki, Krintan, Gamak, Laya.
- Classification of Indian Musical Instruments.
- Concept of Time Theory in Indian Classical Music.

Unit - 4

07

- Role of Media in the development of Indian Classical Music.
- Sitar Vadaakon ke Gun-Dosh.
- Contribution towards Music by the following Musicians:
 - (a) Pt. Ravi Shankar
 - (b) Ustad Vilayat Khan

References:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

BVM1202

ENVIRONMENTAL STUDIES

Course Outcomes:

- Master core concepts and methods from ecological and physical sciences and their application in environmental problem solving.
- Appreciate the ethical, cross-cultural, and historical context of environmental issues and the links between human and natural systems.
- Apply systems concepts and methodologies to analyze and understand interactions between social and environmental processes.
- Reflect critically about their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.
- Master core concepts and methods from economic, political, and social analysis as they pertain to the design and evaluation of environmental policies and institutions.

Unit - 1

06

Introduction to Environmental Studies:

- Multidisciplinary nature of environmental studies, Scope and importance; concept of sustainability and sustainable development.

Ecosystems:

- What is an ecosystem? Structure and function of the ecosystem;
- **Energy flow in an ecosystem:** food chains, food webs and ecological succession.
- **Case studies of the following ecosystems:** Forest ecosystem, grassland ecosystem, desert ecosystem, aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

Unit - 2

06

Natural Resources:

- **Renewable and Non-renewable Resources:** Land resources and land use change; Land degradation, soil erosion and desertification.
- **Deforestation:** Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations.
- **Water:** Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state).
- **Energy resources:** Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies.

Unit - 3

06

Biodiversity and Conservation:

- **Levels of biological diversity:** genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots, India as a mega-biodiversity nation; Endangered and endemic species of India
- **Threats to biodiversity:** Habitat loss, poaching of wildlife, man--wildlife conflicts, biological invasions.
- **Conservation of biodiversity:** In--situ and Ex--situ conservation of biodiversity.
- **Ecosystem and biodiversity services:** Ecological, economic, social, ethical, aesthetic and Informational value.

Unit - 4

06

Environmental Pollution:

- Types, causes, effects and controls; Air, water, soil and noise pollution, Nuclear hazards and human health risks
- **Solid waste management:** Control measures of urban and industrial waste. Pollution case studies.

Environmental Policies & Practices:

- Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture
- **Environment Laws:** Environment Protection Act; Air (Prevention & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD).
- Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context.

Unit - 5

06

Human Communities and the Environment:

- **Human population growth:** Impacts on environment, human health and welfare. Resettlement and rehabilitation of project affected persons; case studies.
- **Disaster management:** floods, earthquake, cyclones and landslides.
- **Environmental movements:** Chipko, Silent valley, Bishnois of Rajasthan.
- **Environmental ethics:** Role of Indian and other religions and cultures in environmental conservation. Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi).

References:

1. Carson, R. 2002. *Silent Spring*. Houghton Mifflin Harcourt.
2. Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
3. Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
4. Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
5. Groom, Martha J., Gary K. Meffe, and Carl Ronald Carroll. *Principles of Conservation Biology*. Sunderland: Sinauer Associates, 2006.
6. Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36--37.
7. McCully, P. 1996. *Rivers no more: the environmental effects of dams* (pp. 29--64). Zed Books.
8. McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
9. Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
10. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
11. Rao, M.N. & Datta, A.K. 1987. *Waste Water Treatment*. Oxford and IBH Publishing Co. Pvt. Ltd.
12. Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
13. Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
14. Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
15. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
16. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
17. Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*.
18. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
19. Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
20. World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.

BVM1203

TERMINOLOGY OF INDIAN MUSIC

Course Outcomes:

After completing this course, the learner will be able to:

- Know Different types of Music and Sounds
- Understands the various Basic terms of Music
- Enhance his knowledge about terminology of Taal
- Know about the contribution of great personalities of Indian classical music

Unit - 1

08

Music and Sound:

- Music and its types - Classical, Semi Classical, Folk Music and Light music.
- Sound, Vibration, Frequency.
- Naad and its types Aahat Naad, Anhat Naad.

Unit - 2

08

Musical terms:

- Shruti, swar, Shuddha Swar, Vikrit Swar
- Laya and its types Vilambitlaya Madhya layadrutlaya.

Unit - 3

07

Introduction to Taal:

- Theka, Avartan, Taali, Khali, Sam, Vibhag.
- Teen Taal, kaharwa, Dadra
- Ability to write notation and demonstration on hands with Thah and Dugun .

Unit - 4

07

Biographies:

- Contribution of Pt. Vishnu Narayan Bhatkhande in Indian Classical Music
- Contribution of Pt. Vishnu Digamber Paluskar in Indian Classical Music Knowledge of Ten Thats of Pt. Bhatkhande

BVM1204P

RAGA AND TAAL IN INDIAN MUSIC LAB

Course Outcomes:

After completing this course, the learner will be able to:

- Elaborate about Indian Classical Music.
- Demonstrate about Terms of Music.
- Demonstrate about the ragas and talas
- Differentiate between Film and classical music

Practical:

- Ability to demonstrate the Taals on hand prescribed in the syllabus
- Ability to perform the Ragas Along with Two Aalap and Taan's prescribed in the syllabus.
- Demonstrate the terms of music

Unit - 1

- A brief history of the Indian music Mughals period to Modern Period .
- Classification of Ragas
- Complete knowledge of the Ragas and Vilambit and DrutKhyal in each Ragas with Alap and Tans.
 - a) Bhairav
 - b) Bilawal

Unit - 2

- Define the following Terms: Raga, That, Jati, Aaroh, Avroh, Sargam, Aalap
- MargSangit and DesiSangit.
- Importance of Ragas in Folk Music.

Unit - 3

- Description and comparative study of the Raga prescribed.
- Describe in details about the Ek Taal and Kehrawa along with Thah and Dugun.
- Write in Details About the Khyal Gyan Shaili.

Unit - 4

- Detailed study of the Natyashastra Grantha.
- Relationship between Filmi and Classical Music.
- Write in details about the following personalities
 - a) Pt Bhimsen Joshi
 - b) Kishori Amonkar

References:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Sangeet Bodh – Sharad Chandra Pranjpayee
5. Hamare Sangeet Ratna- Laxmi Narayan Garg
6. Raag Parichay Part (1-2) - Harish chand Shrivastav
7. Shastriya Sangeet ka vikas – Dr.Amita Sharma
8. Aakash vaniaur Sangeet - Prof. Shuchismita Sharma
9. Punjab ke Lokgeet – Dr. Ashok Sharma

BVMI205P

INDUSTRIAL TRAINING/ON JOB TRAINING/WORKSHOP

SEMESTER - 03

BVM1301

FORMS OF VOCAL AND INSTRUMENTAL MUSIC

Course Outcomes:

After completing this course, the learner will be able to:

- Know Different types of Music and Sounds.
- Understands the various Basic terms of Music.
- Enhance his knowledge about terminology of Taal.
- Knowledge of traditional teaching and contribution of legendary musicians.

Unit - 1

08

History of music:

- Development of Indian classical music in modern period.
- Music in following treatise- Natya Shastra, Sangit Ratnakar

Unit - 2

08

Musical Terms:

- Classification of Indian Instruments.
- Classification of Ragas.
- Concept of Time theory in Indian Classical Music.
- Jaties of Rags.

Unit - 3

07

Introduction to Taal:

- Knowledge of following Ragas-Yaman, Bhupali.
- Ability to write following Taalas with Thah and dugun Laykaries.

Unit - 4

07

Vocal Music Forms:

- Gharana tradition in Indian Classical Music.
- Gharan of Khyal Gayaki.
- Contribution of Following musician in Indian Classical Music
 - a) Pt. Vishnu Digambar Palushkar,
 - b) Pt. Vishnu Narayan Bhatkhande.

References:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) – Harishchand Shrivastav

BVM1302

BIOGRAPHIES OF MUSICIANS AND MUSICOLOGISTS

Course Objectives:

- To get basic knowledge of the life stories of great musicians & performing artists
- To get inspiration from their life & contribution to the field of Music

Course Outcomes:

After completing this course:

- The student will be able to study the biographies of the legends & will be inspired.
- They will come to know the contributions of great musicians.

Unit - 1

08

- Jaydev, Mansingh Tomar, Sadarang Adarang, Ut. Abdul Karim Khan, Tansen, Pt. Omkar Nath Thakur, Balkrishna Bua Inchalkarnjekar

Unit - 2

08

- Swami Haridas, Ut. Bade ghulam Ali Khan, Pt. Ravi Shankar, Ut. Bismillah Khan, Ut. Allauddin Khan, Ut. Alladiya Khan, Bidushi. Gangubai Hangal

Unit - 3

07

- Pt. Bhimsen Joshi, Vidushi Kishori Amonkar, Pt. Jasraj, Pt. Harmohan Khuntia, Pt. Kumar Gandharva, Pt. Sivkumar Sarma

Unit - 4

07

- Dr. Premalata Sharma, Pt. Vinayak Rao Patvardhan, Ut. Zakir Hussain, Pt. Shivkumar Sharma, Pt. Hariprasad Chaurasiya, Vidushi Girija Devi, Vidushi. Sunanda pattnaik, Pt. Damodar Hota

BVM1303

INTRODUCTION OF CARNATIC MUSIC AND WESTERN CLASSICAL MUSIC

Course Objectives:

- To introduce Carnatic Music & Western classical Music
- To give basic knowledge of notes, Improvisations & Compositions of Carnatic Music
- To give basic introduction of types of Notation systems, Staff Notation system, Key signatures
- To introduce Taala system of Carnatic Music
- To differentiate between Hindustani & Carnatic Music
- Basic knowledge of Harmony & Melody
- To study the biographies of great composers of Carnatic & Western Classical Music

Course Outcomes:

After completing this course, students will be able to

- Understand basic elements of Carnatic & Western Classical Music
- Students will be able to decipher and denote staff notation system with basic knowledge
- Explore the basic elements of Carnatic Music, Style of singing, types of Compositions & Taala system of Carnatic Music
- They will be able to differentiate between Hindustani & Carnatic Music
- Study life stories of the great composers & Musicians of both the styles.

Unit - 1:

08

- Basic introduction of Carnatic Music & basic study of Improvisations in Carnatic Music Performance
- Study of different types of Notation systems (Solfa, Neumes, Cheve, Staff)
- Basic study of compositions of Carnatic Music

Unit - 2:

08

- Introduction of Staff notation system
- Basic knowledge of Taala system in Carnatic Music

Unit - 3:

07

- Basic information of Key signatures, Clefs, Music notes, Rests.
- Difference between Hindustani Music & Carnatic Music
- Study the differences between Harmony & Melody.

Unit - 4:

07

- Biographies of Carnatic & Western Composers/Musicians.
 - a) Tyagaraja
 - b) Muthuswami Dikshitar
 - c) Dr. M.S. Subbulakshmi
 - d) Mozart
 - e) Beethoven

BVMI304P

FORMS OF VOCAL AND INSTRUMENTAL MUSIC LAB

Practical:

- Ability to perform Drut Khyal in following Ragas-Yaman, Bhupali
- One SargamGeet in any Raga.
- One Gazal or Bhajan with instruments.

BVMI305P

INDUSTRIAL TRAINING/ON JOB TRAINING/WORKSHOP

SEMESTER - 04

BVMI401

LIFE SKETCH, RAGAS AND TAAL OF INDIAN MUSIC

Course Outcomes:

After completing this course, the learner will be able to:

- The students will be able to describe the Various Ragas of North Indian classical music
- The students will be able to describe the various Talas of North Indian classical Music.
- The students will be able to illustrate the historical trends of Indian classical music.
- The students will be able to describe the various theoretical aspects of Indian classical music.
- The students will be able to Perform the various ragas and taal.

Unit - 1

08

Ragas:

- Historical study and detailed description of the Ragas prescribed in the syllabus.
- Ability to write the notation of any one Maseetkhani Gat in the prescribed Ragas.
- Ability to write the notation of each Razakhani Gat in the following Ragas:
 - a) Bhairavi
 - b) Kedar
 - c) Asawari

Unit - 2

08

Taal:

- Ability to write the Thekas with dugun and Chaugan Layakarries in the following Talas:
 - (a) Tivra
 - (b) Sooltaal
- Importance of Laya in Classical Music.
- Detailed Study of Types of Instruments.

Unit - 3

07

Musical Terms:

- Definitions of the following: Geet, Bhajan, Shabad, Folk Song, Filmi Geet, kajri, Chaiti, bhatiali.
- Write in detail about Sahayak Naad (Syambhu Swar).
- Merits and Demerits of Notation System.

Unit - 3

Essays and Biographies:

- **Detail study of the following ancient text**
 - a) Natya Shastra
 - b) Sangeet Ratnakar.
- History of music in Medieval Period.
- **Contribution towards Music by the following Musicians:**
 - a) Ustad Amzad Ali Khan
 - b) Ustad Sujat Khan

References:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika- Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

BVMI402

RAGAS, FORMS AND TERMS OF INDIAN MUSIC

Course Outcomes:

After completing this course, the learner will be able to:

- The students will be able to describe the Various agas of North Indian classical music
- The students will be able to describe the various Talas of North Indian classical Music
- The students will be able to define the terminologies of Indian classical music
- The students will be able to explain the rich history of Indian music and contribution renowned musician

Unit - 1

08

Ragas:

- Historical study and detailed description of the Ragas prescribed in the syllabus.
- Ability to write the notation of any one Maseetkhani Gat in the prescribed Ragas.
- Ability to write the notation of each Razakhani Gat in the following Ragas:
 - (a) Shudh Sarang
 - (b) Malkauns
 - (c) Bhimplashi

Unit - 2

08

Taal:

- Ability to write Thekas with dugun and chaugun in the following Talas:
 - (a) Jhaptaal
 - (b) Ada Chautaal.
- Importance of Taal in Gats
- Taal ke Das Pran

Unit - 3

07

Musical Terms:

- **Definition of the followings:** Thumri, Tappa, Avirbhaav - Tirobhaav, Aalap, Gram, Murchna, Vagyakaar, Alpatav-Bahutv, Aakarsh, Apkarsh - Prahaar, Sitar ke ol, Aandolan
- Difference between Margi- Deshi Sangeet.
- Describe in detail about Raag Vargikaran.

Unit - 4

07

Essays and Biographies:

- Role of Music in national Integration.
- Different Gharana's of Sitar Vadan.
- **Contribution towards Music by the followings:**
 - a) Pt. Pannalal Ghosh
 - b) Pt. Buddhaditya Mukherjee

References:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Kramik Pustak Mallika - Part II V. N. Bhatkhande
3. Sangeet Bodh – Sharad Chandra Pranjpayee
4. Hamare Sangeet Ratna- Laxmi Narayan Garg
5. Raag Parichay Part (1-2) - Harishchand Shrivastav
6. Shastriya Sangeet ka vikas – Dr. Amita Sharma

BVMI403P

RAGAS, FORMS AND TERMS OF INDIAN MUSIC

LAB

Practical:

- Ability to sing any ten alankars in Shudh Swaras.
- Ability to Perform Drut Khayal in the following Ragas:
 - (a) Shudh Sarang
 - (b) Malkauns
 - (c) Jaijaiwanti
- Ability to Demonstrate the following taal as in Thah and dugun layakaries:
 - (a) Jhaptaal
 - (b) Ada Chautaal.

BVMI404P

LIFE SKETCH, RAGAS AND TAAL OF INDIAN MUSIC LAB

Practical:

- **Ability to Perform One Vilambit khayal in any one raga and and Drut Khayal in each of the following Ragas:**
 - a) Bhairavi
 - b) Kedar
 - c) Asawari
- **Ability to Demonstrate the following taalas in Thah and dugun layakaries:**
 - a) Tivra
 - b) Sooltaal

BVMI405P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER - V

BVMI501

SOUND STUDIO MANAGEMENT

Unit - 1	10
<ul style="list-style-type: none">• Sound Studio Design and Setup• Fundamentals of Studio Design and Layout• Control Room, Studio (Performance), Booth (Vocal)• Studio Acoustic and Soundproofing• Diffusers and Absorbers• Sound Lock	
Unit - 2	10
<ul style="list-style-type: none">• Role of Audio Mixer, MIDI Controller• Professional Sound Card, Sound Monitors, Amplifier, Headphones• Microphones: types and features• Accessories: Audio cables and connectors• Connecting Electronic Musical Instruments	
Unit - 3	10
<ul style="list-style-type: none">• Set up for Recording or Mixing space for optimal Acoustic balance• Appropriate Recording and Listening levels• Session Management: Media Transfer: Record to digital media• Troubleshoot a Recording System/Setup	

BVMI502

ORIGIN AND EVOLUTION OF MUSIC

Course Objectives:

- To get detailed information of Origin of Music & Its transformation according to the time from Ancient to Modern age
- Detail study the transformation of Indian Music from ancient Ramayana period, Mughal period to 20th century period

Course Outcome:

After completing this course:

- Students will get detailed knowledge of Maptheorigin of Music & its transformation from ancient to modern period

Unit - 1

08

- Origin of Music.
- General historical study of Indian music from the ancient historical period
- Prehistoric period. Vedic period music.

Unit - 2:

08

- General historical study of Indian music from the Ramayana and Mahabharata period
- General historical study of Indian music from Jain and Buddha period

Unit - 3:

07

- **General study of the Indian music from the medieval period:**
 - a) Allaudin Khilji period
 - b) Akber period
 - c) Aurangzeb period

Unit - 4:

07

- **General study of the Indian music from the modern period:**
 - a) Music before Independence and after Independence
 - b) Modern period music of 20th& 21stcentury

BVMI503

INTRODUCTION TO ELEMENTS IN MUSICAL COMPOSITION

Course Objectives:

- To provide students' knowledge about compositions of music related to various types of songs like patriotic songs, folk songs, devotional songs, chores, composition of bandish of khayal etc.
- To give basic understanding on elements of compositions like swara, tala , pada, chanda, laya, lyrics etc.
- To provide training in writing the notation of songs with tala and swara.

Course Outcomes:

- Explore and examine basic elements of musical composition.
- Understand concept of compositions in music.
- To provide training in writing the notations and demonstrate musical composition.

Unit - 1

08

- Basic introduction to elements of musical compositions swara, tala, laya, chanda, bhava, rasa, lyrics, meaning of the lyrics.
- Study on different forms of musical compositions of classical music (vrindagan, patriotic, devotional and folks).
- Compositions of songs for children.

Unit - 2

08

- Compose a song according to the word meaning of the lyrics based appropriate raga.

Unit - 3

07

- To perform two composition based on classical raga or folk music.
- Knowledge about various instruments used in musical composition (drama music, light music, film music, orchestra)

Unit - 4

07

- Guided listening of different compositions of different composers.
- **Outcomes:**
 - a) Explore and examine basic elements of musical composition.
 - b) Understand the concept of compositions in music.
 - c) To provide training in writing the notations and to demonstrate musical composition.

BVMI504

CLASSIFICATION OF MUSICAL INSTRUMENTS

Course Outcomes:

Learners will be able to

- Classify the Musical Instruments.
- Identify the type and sub types of Musical Instruments
- Elaborate structure of Instruments.
- Explain about the source and use of instrument

Unit - 1

08

Classification of Indian & Western Musical Instruments (Vadya):

- Identify the types and sub types of Musical Instrument.
- Classify Indian & Western Musical Instruments
- Describe the playing techniques of the Instruments.
- Describe the construction of the Instrument

Unit - 2

08

Description of Two Instruments from Each Category in Indian Classical Music:

- Identify the Indian Musical Instrument.
- Describe the construction of Musical Instrument.
- Describe the historical background of instrument

Unit - 3

07

Description of Two Instruments from Each Category in Folk Music:

- Classify the folk music Instruments
- Compare between folk and classical instruments in different aspects
- Explain the origin and tradition of Instruments

Unit - 4

07

Description of Two Instruments from Each Category in Western Music:

- Identify the type of Western Musical Instrument.
- Classify Western Musical Instruments.
- Describe the playing techniques of the Instruments
- Compare between Western and Indian Instrument

BVMI505P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER - 06

BVM1601

BASIC PRINCIPALS OF INDIAN CLASSICAL MUSIC

Course Outcomes:

- The students will be able to describe the Ragas and Talas.
- The students will be able to define the terminologies of Indian classical music.
- The students will be able to explain the rich history of Indian music and the contribution of renowned musician.

Unit - 1

10

- Historical study and detailed description of the Ragas prescribed in the syllabus.
- **Ability to write the notation of Drut Khayal in the following Ragas:**
 - a) Yaman
 - b) Bhupali
- **Ability to write Thekas with dugun in the following Talas:**
 - a) Kehrawa
 - b) Teentaal.

Unit - 2

10

- Short notes on the followings: Sangeet, Swar, Alankaar, Saptak, Raag, Thaata, Jaati, Vaadi, Samvaadi, Vivadi Anuvadi VarjitSwar, Taal, Khayal, Taan, Sthai - Antra.
- Describe in detail about V.N Bhatkhande's Notation System.
- Relationship of Folk and Classical Music.

Unit - 3

10

- History of India Music from Vedic period to 12th Century.
- **Contribution towards Music by the followings:**
 - a) V.N. Bhatkhande
 - b) V.D. Palustkar
- **Detailed study of the following Instruments:**
 - a) Taanpura
 - b) Guitar

BVM1602

BASICS OF MUSICAL COMPOSITION

Unit - 1 10

Vocal & Instrumental Musical Composition:

- Training of Voice Culture (Kanth Sadhana)
- Musical Composition according to themes of Lyrics/Moods (Romantic, Sad, Cinematic, Devotional and other various forms)
- Knowledge of four types of Instruments
- Use of Percussion Instruments with various Compositions
- Use of Manual and Electronic Non-Percussion Instruments

Unit - 2 10

Western Composition:

- Training of Voice through Sound Equipment (Microphone)
- Western Musical Composition of variety of Lyrics, Moods and Beats
- Knowledge of Western Percussion Instrument
- Knowledge of Tone Quality of Non-Percussion Instruments

Unit - 3 10

Music Arrangement:

- Basic Knowledge of Western Instrument Tone through Microphone
- Use of Western Instruments in Indian Musical Composition
- Pronunciation of Words and Clarity of Voice in different Languages
- Knowledge of stress of Words and Musical Notes of sound according to Mood
- Introductory Music of Various Compositions and their Interlude
- Backing of Musical Composition and Contour Music

References:

1. Raag Parichay, Part I, II, III, IV - Shri Harishchander Srivastava
2. Sangeet Vishard Sangeet Karayalya, Hathras Sangeet Subodh by Dr. Davinder Kaur
3. The Art of Recording by William Moylan
4. Creative Music Composition: The Young Composer's Voice by Margaret Lucy Wilkins
5. Teaching Music Through Composition: A Curriculum Using Technology by Barbara Freedman
6. Musical Creativity: Strategies and Tools in Composition and Improvisation by Guerino Mazzola, Joomi Park, Florian Thalmann
7. Indian Music in Performance: A Practical Introduction by Neil Sorrell, Ram Naraya

BVM1603P

BASICS OF MUSIC LAB

- **Basic Playing Techniques:** Harmonium, Tanpura, Tabla, Keyboard, Guitar
- One Cinematic Song Presentation in Raag Yaman
- Teen Taal & Kehrawa on Tabla
- Practical knowledge of Notes & Scale

References:

1. Rag Parichya Part - I, II, and III by Shri Harish Chnder Srivastava
2. Sangeet Vishard Sangeet Karayalya, Hathras
3. Sangeet Nibandhavli, Dr. Gurnam Singh, published by Punjabi University, Patiala
4. Raag Parichey (Part 1, 2) by H.C.Shrivastava
5. Sangeet Shaster Darpan (Part-1, 2) by Shanti Gowardhan
6. Sangeet Subodh by Dr. Davinder Kaur
7. Alfred's Basic Guitar Method, Book 1 by Morton Manus, Ron Manus
8. Music Basics for Guitarists: Learn the Fundamentals of Music Theory, Chord Progressions,
9. Scales, Notation, and More by String Letter Publishing

BVM1604P

STUDIO PRACTICE LAB

Course Objectives:

- To study the concept sound and its characteristics
- To get basic knowledge of recording techniques and equipments used for the recording
- To study use of Microphones
- To get the basic knowledge of Editing and latest Editing and recording softwares
- To get the basic knowledge of Music arranging
- To sing with a track

Course Outcomes:

After completing this course:

- Experiment with sound and its characteristics
- Use the basic techniques & equipments used for recording. They will be able to record in a Studio
- Edit using softwares
- Reorganize good music
- Sing a song on a track very effectively
- Choose their career in sound engineering and can set up their own Recording Studio

Unit - 1

- What is Sound?
- Important Characteristic of Sound

Unit - 2

- Study of studio setup.
- Study of equipments used for recording, latest recording softwares

Unit - 3

- Study of Recording Technology
- Recording Process
- Editing process

Unit - 4

- Singing with a track (Karaoke)
- Arranging a music For record

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