



**KALINGA
UNIVERSITY**

SCHEME & SYLLABUS FOR

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



Kalinga University, Naya Raipur, Chhattisgarh

SCHEME FOR BACHELOR OF VOCATIONAL STUDIES (MUSIC: VOCAL)

| Semester-01 | | | | | | | | |
|-------------|---|---------|----|---|----|----------------|-------------------------|-------------|
| Course Code | Course Title | Credits | L | T | P | Internal Marks | End Semester Exam Marks | Total Marks |
| BVMV101 | Communication Skills | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV102 | Fundamentals of Information Technology | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV103 | Theoretical Aspects of Indian Classical Music – I | 4 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV104P | Practice of Harmonium – I | 2 | 0 | 0 | 4 | 20 | 30 | 50 |
| BVMV105P | 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 |
| BVMV201 | Theoretical Aspects of Indian Classical Music – II | 4 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV202 | Environmental Studies | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV203P | Vilambit Khayal – I Lab | 3 | 0 | 0 | 6 | 20 | 30 | 50 |
| BVMV204P | Chhota Khayal – I Lab | 2 | 0 | 0 | 4 | 20 | 30 | 50 |
| BVMV205P | Industrial Training/On Job Training/Workshop | 18 | 0 | 0 | 36 | 50 | 150 | 200 |
| Total | | 30 | 7 | 0 | 46 | 150 | 350 | 500 |

| Semester-03 | | | | | | | | |
|-------------|--|---------|----|---|----|----------------|-------------------------|-------------|
| Course Code | Course Title | Credits | L | T | P | Internal Marks | End Semester Exam Marks | Total Marks |
| BVMV301 | Theoretical Aspects of Indian Classical Music – III | 4 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV302 | Biographies of Musicians and Musicologists | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV303 | Introduction of Carnatic Music and Western Classical Music | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV304P | Practice of Harmonium – II | 2 | 0 | 0 | 4 | 20 | 30 | 50 |
| BVMV305P | 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 |
| BVMV401 | Theoretical Aspects of Indian Classical Music – IV | 4 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV402 | Origin and Evolution of Music | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV403P | Vilambit Khayal – II Lab | 3 | 0 | 0 | 6 | 20 | 30 | 50 |
| BVMV404P | Chhota Khayal – II Lab | 2 | 0 | 0 | 4 | 20 | 30 | 50 |
| BVMV405P | Industrial Training/On Job Training/Workshop | 18 | 0 | 0 | 36 | 50 | 150 | 200 |
| Total | | 30 | 7 | 0 | 46 | 150 | 350 | 500 |

| Semester-05 | | | | | | | | |
|-------------|---|---------|----|---|----|----------------|-------------------------|-------------|
| Course Code | Course Title | Credits | L | T | P | Internal Marks | End Semester Exam Marks | Total Marks |
| BVMV501 | Theoretical Aspects of Indian Classical Music – V | 4 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV502 | Sound Studio Management | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV503 | Introduction to Elements in Musical Composition | 3 | 3 | 0 | 0 | 30 | 70 | 100 |
| BVMV504P | Semi Classical Music Lab | 2 | 0 | 0 | 4 | 20 | 30 | 50 |
| BVMV505P | Industrial Training/On Job Training/Workshop | 18 | 0 | 0 | 36 | 50 | 150 | 200 |
| Total | | 30 | 10 | 0 | 40 | 160 | 390 | 550 |

| Semester-06 | | | | | | | | |
|-------------|--|---------|---|---|----|----------------|-------------------------|-------------|
| Course Code | Course Title | Credits | L | T | P | Internal Marks | End Semester Exam Marks | Total Marks |
| BVMV601 | Theoretical Aspects of Indian Classical Music – VI | 4 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV602 | Basics of Musical Composition | 3 | 4 | 0 | 0 | 30 | 70 | 100 |
| BVMV603P | Studio Practice Lab | 3 | 0 | 0 | 6 | 20 | 30 | 50 |
| BVMV604P | Stage Performance Lab | 2 | 0 | 0 | 4 | 20 | 30 | 50 |
| BVMV605P | Industrial Training/On Job Training/Workshop | 18 | 0 | 0 | 36 | 50 | 150 | 200 |
| Total | | 30 | 8 | 0 | 46 | 150 | 350 | 500 |

Program Outcomes (POs):

- This course provides the basic ideas and concepts of Music Vocal, through this programme students will get knowledge about Indian Classical music.
- The course intends to orient the learner with the approaches to the discipline of Music Vocal.
- Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, study of regional music, styles of Ravindra Sangeet and carnatic Sangeet along with the biographies of some distinguish artist and scholars of Indian Music. Students will also get acquainted with the musical stage performance.
- Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music. Students will be motivated to contribute towards nation building by making them aware of the Indian music and culture.
- This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

Program Specific Outcomes (PSOs):

At the end of program following outcomes are expected from students:

- Learn about the fundamental aspects of Indian Music.
- Learn about the historical development of Indian Music and cultural development of India.
- Students will be able to get acquainted with basic Ragas and basic Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.
- May have capabilities to start earning by enhancing their skills in the field of Music vocal and Indian Music.

SEMESTER - 01

COMMUNICATION SKILLS

BVMV101

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

BVMV102

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

BVMV103

THEORETICAL ASPECTS OF INDIAN CLASSICAL MUSIC – I

Course Objectives:

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To make the student aware of the life and contribution of the legends – Pt. Bhatkhande, Pt. Paluskar and Amir Khushro credited with the revival of Hindustani Classical Music
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition

Course Outcomes:

- After completing this course, the students will be able to
- The students will come to know and appreciate the ancient musical concepts.
- The students will be able to study and evaluate life stories of the legendary musicians & will get inspiration from their lives.
- The students will appreciate and evaluate the pioneering work done by the aforementioned legends of Hindustani music, and learn how the state of modern music is a direct result of their tireless efforts in reviving the dying art.
- The students will observe the great contributions of Pt. Paluskar & Pt. Bhatkhande and they will be able to read & write compositions by studying notation systems created by the legends.

Unit - 1

08

- **Definition of the following terms:** Sangeet, Dhvani, Nada, Sruti, Swara (Sudha Vikruta), Saptak, Taala, Laya, Matra Sam, Khali Avartan, Bibhag, Varna (Stayi, Antara, Sanchari), Thaata, Raga, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swar, Khayal, Dhrupad, Lakshangeet, Tarana, SargamGeet, Sthayee, Antara, Aalap, Taan.

Unit - 2

08

- Characteristic features of all prescribed Ragas of this semester.
- Detailed study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatkhande.
- Writing notations of the bandishes of the prescribed ragas in this semester.

Unit - 3

07

- Characteristic Features of all Prescribed Taalas (Bilambit Ektaal, Drut Ektaal Bilambit Teentaal, Jhamp Taal, Teental, Chautaal, Rupak, Keharawa, Dadra, with Layakaris (1gun, 2gun, 4gun).
- Knowledge of the Writing notations of all the Prescribed Taalas.

Unit - 4

07

- Study of the Biographies and the contribution of the legendary Musicians Pt. V.D Paluskar, Pt. V.N Bhatkhande, Amir Khusro

References:

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan - V. N. Patwardhan
5. Sangeet Bodh - Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna-L axmi Narayan Garg

BVMV104P

PRACTICE OF HARMONIUM - I LAB

Course Objectives:

- To introduce to accompanying Instrument Harmonium
- To teach playing basic Alankaras, Sargamgeet & Songs on Harmonium

Course Outcomes:

After completing this course, the students will be able to

- Play basic Alankaras, Songs on Harmonium.
- Accompany anyone on Harmonium

Unit - 1

- Physical description of Harmonium.
- Basic fingering knowledge.
- Practice of playing basic Alankaras.

Unit - 2

- Playing Sargamgeet of any Raga
- Playing chhotakhayalas of the ragas
- Playing National Anthem & Vande Mataram
- Practice the Alankars of Vilambit khayalas mentioned in BHV CC-101.

BVMV105P

INDUSTRIAL TRAINING/ON JOB TRAINING/ WORKSHOP

SEMESTER - 02

BVMV201

THEORETICAL ASPECTS OF INDIAN CLASSICAL MUSIC – II

Course Objective:

- To initiate the student to the rich history of Indian music, through the study of ancient musical concepts.
- To study in detail about the two notation systems of Hindustani music, that are essential for reading and writing musical compositions.

Course Outcomes:

After completing this course:

- The students will come to know ancient musical concepts.
- The students will get Information about life stories of the legendary musicians & will get inspiration from their lives.
- The students will observe the great contributions of Pt. Paluskar & Pt. Bhatkhande and they will be able to read & write compositions by studying notation systems created by the legends.
- The students will get detailed theoretical information of the prescribed Ragas.
- Students will get detailed information of Tanpura
- Students will be able to write the notations of Dhrupad & Dhamar with different laykaris.

Unit - 1

08

- **Definition of the following terms:** Indian classical music system (Hindustani and Carnatic), Raga, Lakshana, Janya Raga, Janaka, Ashrayaraga, Paramela prabeshraga, Sandhi prakash raga, purbanga, Utaranga, Gramak, Murchhana, Gamak, Murki, Andolan, Khatka, Meend, Kanswar, Grah, Ansh, Nyasswar, Jati (Audaba, Shadab, Sampurna).

Unit - 2

08

- Characteristic Features of all Prescribed Ragas of this semester.
- Detail comparative study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatkhande
- Writing notations of the Vandishes of the prescribed ragas in this semester.

Unit - 3

07

- Writing notation of Dhrupad or Dhamar.
- Characteristic Features of all Prescribed Taalas.
- Knowledge of writing notations of all the Prescribed Taalas with its laykaries (2gun, 3gun, 4gun).

Unit - 4

- Physical Description of Tanpura
- General knowledge of the Musical Composition (Dhrupad, Dhamar, Khayal, Tarana, Geet & Bhajan).

References:

1. Sangeet Visharad- Basant 2. Bhartiya Sangeet ka Itihas - Sarat Chandra Pranjpayee
2. Natya Shastra - Bharat Muni
3. Sangeet Ratnakar - Sharangdeva
4. Sangeet Bodh- Sharad Chandra Pranjpayee
5. Indian Music - Thakur Jaidev Singh
6. Kramik Pustak Mallika - V. N. Bhatkhande, Part II & III
7. Raag Vigyan - V. N. Patwardhan
8. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

BVMV202

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., Hassenzuhl, 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.

BVMV203P

VILAMBIT KHAYAL – I LAB

Course Objectives:

- To initiate a relative beginner into the world of Hindustani music, where he/she is made aware of the rich cultural heritage of India.
- To teach the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc., so that his/her foundation can be made strong.
- To introduce different Alankaras, Vilambit Khayal & Taalas.

Course Outcomes:

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

- Understand and explain the basic terminologies of Indian music.
- Produce by singing the basic alankaras, analyse and apply various theoretical aspects of the prescribed ragas.
- Discuss the concept of Taal and the use of various taalas in Hindustani music, especially ragas.

Unit - 1

08

• Ten Shudha Alankars in this semester:

Swara sadhana in different type of 10alankars.

- i. Sa, Re, Ga,
- ii. Sasa, Rere, Gaga.....
- iii. Sarega, Regama,
- iv. Saregama, Regamapa, ...
- v. Saregamapa, Regamapadha, ...
- vi. Saga, Rema ...
- vii. Saresarega, regaregama..
- viii. Sama, Repa...
- ix. Saregare, regamaga, ..
- x. Resa, gare.....

Two Swarmallika/ Sargam Geet from the prescribed Ragas.

Unit - 2

08

- Vilambit khayal bandishes of the following Ragas(Yaman, Bhupali, Alhaiyya Bilawal)

Unit - 3

07

- Two Lakshangeet from the prescribed Ragas.
- Knowledge of Shudha and Vikrutaswara and its applications in the prescribed Ragas.
- Knowledge of followings Taals (Bilambit Ektal, Drut Ektaal, Bilambit Teentaal, Jhamp Taal)

Unit - 4

07

- Basic knowledge of playing Tanpura.
- Intensive study of one Raga as choice Raga covering Vilambit and drutkhayals out of the Ragas prescribed in practical paper. Guided listening of audio and video recordings; Radio and T.V. National programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

BVMV204P

CHHOTA KHAYAL – I LAB

Course Objectives:

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To introduce different Alankaras, Chhota Khayal & important taalas with layakaris.
- To give knowledge of implementing Vadi, samvadi, anuvadi, vivadi, nyasswaras
- To teach other forms of music like Tarana.

Course Outcomes:

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

- Identify basic terminologies of Indian music, which will help them in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), taala (rhythmic cycle), aalap (tonal elaborations), the student will be on course to becoming Performing artist in Hindustani music.
- The students will develop the ability to sing basic alankaras, they will be introduced to Chhota khayal which is the most important and popular form of Hindustani Vocal Music.
- They will grasp, examine and apply the various theoretical & aesthetical aspects of the prescribed Ragas.

Unit - 1

08

- Chhota khayal in all Ragas with aalap and taans (Des, Kafi, Khamaj, Vrindavani Sarang) Practical study of the importance and implementation of vadi, samvadi, vivadi, Anuvadi, Nyasswaras & important phrases of Ragas.

Unit - 2

08

- One Tarana and One Dhrupad from the prescribed Ragas.

Unit - 3

07

- **Detailed knowledge of following Taalas:** Teental, Chautaal, Rupak, Keharawa, Dadra, with 1 gun, 2gun, 4gun Layakaris.

Unit - 4

07

- Identification of notes from the swarvistar of prescribed Ragas.
- Two Bhajans including 'Jay jagdish hare'.
- Intensive study in one Raga as choice covering Drut Khyalas out of the Ragas prescribe in practical paper.
- Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

BVMV205P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER - 03

BVMV301

THEORETICAL ASPECTS OF INDIAN CLASSICAL MUSIC – III

Course Objectives:

- Study writing of songs, Bandishes & Taalas in Paluskar & Bhatkhande notation system
- To study in detail about Nada
- To study essays on Music
- To study types of Musical compositions

Course Outcomes:

After completing this course students will be able to:

- Read & write compositions by studying notation systems created by the legends.
- The students will get detail theoretical information of the prescribed Ragas.
- Students will be able to compare Classical Music with other musical forms
- Students will get knowledge of the different types of musical compositions

Unit - 1

08

- Reading and writing of notation of songs, bandishes prescribed in the practical course of this semester.
- Writing of taalas in notation with dugun, tingun and chaugunlayakaris.

Unit - 2

08

- Characteristic of Nada, Its varieties and its magnitude, timber and pitch.
- Placement of notes of music in an octave with its vibration frequency.
- Swar Sambada Tatwa.

Unit - 3

07

- Comparative study of the similar ragas taught till this semester.
- Detailed study of Alpatwa, Bahutva, Avirbhava, Tirobhava.

Unit - 4

07

- General essay on Music topics.
- Essay: Shastriya Sangeet (Classical Music) & Sugam Sangeet (Light Music)
- General knowledge of the musical composition such as Dhrupad, Dhamar, Dadra,
- Thumri, Tarana, Holi, Chaturang, Geet, Ghazal, Trivat, Ravindra sangeet, Bhajan,
- Chaiti, Kajri and Tappa.

References:

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni 4. Sangeet Ratnakar – Sharangdeva 5. Sangeet Bodh- Sharad
4. Chandra Pranjpayee 6. Indian Music – Thakur Jaidev Singh
5. KramikPustak Mallika – V. N. Bhatkhande, Part II & III 8. Raag Vigyan – V. N.
6. Patwardhan 9. Ragini Trivedi - Ragvi bodha Mishrabani, Vol. I & II

BVMV302

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 Inchalkarnjkar

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. DamodarHota

BVMV303

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) MuthuswamiDikshitar
 - c) Dr. M.S. Subbulakshmi
 - d) Mozart
 - e) Beethoven

BVMV304P

PRACTICE OF HARMONIUM – II LAB

Course Objectives:

- To introduce to accompanying Instrument Harmonium
- To teach playing basic Alankaras, Sargamgeet & Songs on Harmonium
- To develop sense of accompaniment

Course Outcomes:

After completing this course:

- The students will be able to play basic Alankaras, Songs on Harmonium which will help them to have perfection while singing and develop the sense of accompaniment
- The students will be able to accompany anyone on Harmonium

Unit 1:

- Practice of playing basic Alankaras of Vilambit khayal paper
- Playing Sargamgeet of any Raga
- Playing chhotakhayalas of the ragas with aalap & taans

Unit 2:

- Playing 1 patriotic song
- Playing 1 bhajan, prayer
- Accompaniment with other student

BVMV305P
INDUSTRIAL TRAINING/ON
JOB TRAINING/WORKSHOP

SEMESTER - 04

BVMV401

THEORETICAL ASPECTS OF INDIAN CLASSICAL MUSIC – IV

Course Objectives:

- Comparative study of Ragas
- To study about some musical terms like Vaggeyakar, Gayak, Nayak, Types of Ragas, Gram, Murchhana, Jati, Sound & Melody, Nibadh – Anibadh Gayan
- Detail study of Chatusarana
- To study qualities & defects of Vocalist

Course Outcomes:

After completing this course.....

- The students will get detail information of the prescribed Ragas by comparative study
- Students will get knowledge of some important terms in music like Vaggeyakar, Gayak, Nayak, Types of Ragas, Gram, Murchhana, Jati, Sound & Melody, Nibadh-Anibadh Gayan
- Students will get the knowledge of assess the qualities & defects of a Vocalist.

Unit - 1

08

- Comparative study of different Ragas learnt till now.
- Study of following technical term Vaggeyakar, Gayak, Nayak, Shudha,
- Chhayalag, sankirna Raga

Unit - 2

08

- Elementary knowledge of Gramas, Murchhans and Jaatis and their characteristics and types.
- Detailed study of Gram , Detailed study of Shadja Gram, Madhyam Gram, Gandhar Gram.

Unit - 3

07

- Musical Sound and Noise/Raga and Melody.
- Qualities and defects of the Vocalist.

Unit - 4

07

- General study of Nibadha and Anibadh Gayan.
- General study of Chatusarana

References:

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. KramikPustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
8. Ragini Trivedi - RagvibodhaMishrabani, Vol. I & II

BVMV402

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 & 21 stcentury

BVMV403P

VILAMBIT KHAYAL - II LAB

Course Objectives:

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, laya etc., so that his foundation can be made strong.
- To introduce to different Alankaras, Practice of Alankaras
- Development of Vilambit Khayal Gayaki with Aalap, Taans, sargam, Bolbaant & information of different important Taalas with laykaris.
- To develop basic skills of playing instruments like Tanpura & Harmonium
- To study different forms of Hindustani Music such as LakshanGeet, Dhrupad & Dhamar

Course Outcomes:

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

- Explore the basic terminologies of Indian music
- Perform Hindustani music.
- Sing basic alankaras, and develop Vilambit khayal.
- Appraise various theoretical aspects of the prescribed ragas.
- Investigate the concept of Taal and the use of various important talas in Hindustani music, especially ragas.

Unit - 1

- 10 Shuddha Alankars in this semester.
- Swara sadhana in different type of 10 alankars
 - i. Sagarasa, Remagare.....
 - ii. Sa saresasaregaresa
 - iii. Saregasa, Regamare.....
 - iv. Saregasaregama, Regamaregamapa,.....
 - v. Samagare, Repamaga.....
 - vi. Saregasaregasare, Regamaregamarega
 - vii. Sagagare, Remamaga
 - viii. Saregasaregama, Remagamaregamapa
 - ix. Resagaremagaresa, Garemagapamagare.....
 - x. Sagapamaresa, Remadhapagare
- Two Lakshangeet from any two Ragas of this semester.

Unit - 2

- Vilambitgayaki of the following Ragas (Bihag , Bageshree, Bhairav, Bhimpalasi)
- Vilambitgayaki system of bandish with a alap, bantsargam, taan, boltaan.

Unit - 3

- Knowledge of One Tarana, Dhrupad or Dhamar with Dugun, Chaugun from prescribed Ragas of previous module.
- Playing of Tanpura is compulsory.
- Detail Knowledge of Singing Dhrut khayal Bandish in all ragas of this paper with Alap, Swar Vistar, Sargam, Boltaan, Taan.

Unit - 4

- Identification of Shudha and Vikrutswaras from the swarvistar of Ragas
- Identification of taals (Dhamar, Chautal, teental, Jhamptal, Rupak) from their Theka.
- Playing of Tanpura is compulsory.
- Intensive study of singing any one Raga as choice covering Vilambit and Drut Khyalas out of the Ragas prescribed in practical paper. Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent
- musicians with particular reference to the songs and ragas prescribed for the course.

BVMV404P

CHHOTA KHAYAL – II LAB

Course Objectives:

- To develop basic concepts of Indian music, such as sound, notes, scales, tempo, layaetc., so that their foundation can be made strong.
- To introduce to different Alankaras, Practice of Alankaras
- Development of Chhota khayal Gayaki with Aalap, Taans, sargam, Bolbaant& information of different important Taalas with laykaris.
- To study characteristics of Tanpura, knowledge of Tuning process of Tanpura

Course Outcomes:

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

- Evaluate the basic terminologies of Indian music.
- Ability to sing basic and study characteristics of Tanpura & will learn the tuning process of Tanpura
- Examine and apply various theoretical & aesthetical aspects of the prescribed Ragas.

Unit - 1

- Chhota khayal in all prescribed Ragas with Aalap, Taan, sargam&Boltaan (Durga, Ashabari, Tilak Kamod,Bhairabi)

Unit - 2

- One bhajan in Raag Bhairabi.
- One Tarana from the prescribed Raga.

Unit - 3

- Elementary Knowledge of Tuning process of Tanpura.
- Practice of Singing and writing notations of Bandish.

Unit - 4

- One Patriotic song and one Folk song
- Practice of following Taalas (Jhaptal, Ektal, Rupak,Chautal) Layakaris with 1 gun, 2gun, 4gun.
- Intensive study of one Raga as a choice Raga covering Drut Khayal as of the Ragas prescribed in practical paper.
- Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course

BVMV405P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER - V

BVMV501

THEORETICAL ASPECTS OF INDIAN CLASSICAL MUSIC - V

Course Objectives:

- Detailed study of Shruti, Positioning of Notes according to Pt. Ahobal & Shrinivas.
- To get knowledge of classification of Ragas, Time theory of Ragas, Importance of media.
- Detail study of different Gharanas with discussion on Gharana tradition.

Course Outcomes:

After completing this course:

- Assess the practical & theoretical information of the prescribed Ragas by comparative study
- Evaluate Shrutis & positioning of Notes, 72 thats by Pt. Venkatmukhi
- Students will study styles of Gharanas which will help them to develop their singing abilities.
- Scrutinize the importance of media such as TV, Internet, social media for the promotion of Indian Music & they will actually make use of it extensively and effectively.

Unit - 1

08

- Detail study on Shruti Swara Bibhajan system of Indian classical Music (Ancient, Medieaval & Modern Period.
- Swara Sthapana system of Ahobal and Shrinivas.

Unit - 2

08

- General study of Raga Ragini Padhati, Mela raga Bargikarana and Thaata raga Bargikarana.
- Comparative theoretical study of similar Raagas and Taalastaught in this semester.

Unit - 3

07

- Detailed Study of Gharanas.(Gwalior, Agra, Kirana, Patiyala, Jaipur)
- Study of 72 Thats by Pt. Venkatmukhi

Unit - 4

07

- Detailed study of time theory of Ragas.
- Importance of Media in the promotion of Music

References:

1. Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
2. Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
3. History of Indian Music- BC. Deva
4. Natya Shastra- Bharat Muni
5. Sangeet Ratnakar Vol.1- Pt.Sharangdeva
6. Sangeet Visharad- Pt. Lakshmi Narayan Garg
7. Kramik Pustak Mallika-V. N. Bhatkhende 8. Raag Vigyan- Vinayak Rao Patwardhan
8. Ragini Trivedi - Ragvi bodha Mishrabani, Vol. I & II

BVMV502

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 | |

BVMV503

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 (vrindagayan, patriotic, devoional 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.

BVMV504P

SEMI CLASSICAL MUSIC

Course Objectives:

- To develop Semi Classical Gayaki
- To learn different types of semi classical gayakis like Thumri, Dadra, Hori, Chaturang, Trivat, Ghazal, Bhajan and their style of development
- Developing the sense of Music Composing

Course Outcomes:

After completing this course:

- Develop semi classical gayaki by learning Thumri, Dadra, Hori, Chaturang, Trivat, Ghazal, Bhajan etc.
- Perform semi classical music effectively
- Compose any song by using their sense of composing.

Unit - 1

- Detailed Knowledge of Thumri gayaki
- General knowledge of Trivat and Chaturanga.
- Performing Thumri, Trivat & Chaturang

Unit - 2

- Semi Classical gayaki (Dadra, Ghazal, Bhajan and Hori)
- Composing Music for jingles or advertisements.
- Composing a song

BVMV505P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**

SEMESTER - 06

BVMV601

THEORETICAL ASPECTS OF INDIAN CLASSICAL MUSIC – VI

Course Objectives:

- Detail knowledge on use of Rasa according to notes of Music.
- To get knowledge on types of taanas used in Khayal Singing.
- Detail study of kakuprayog in Music.
- To study folk music of different regions.

Course Outcomes:

After completing this course:

- Investigate and compare Ancient & modern division of Shrutis & Notes
- Differentiate between types of taana
- Explore kakuprayog and its use in Music
- Narrate gayaki of any legendary vocalist
- Compare and contrast the traditions of different regions of India and their folk Music
- Express their opinion on the important topics related to Indian Music

Unit - 1

08

- Sastriya Adhyan of prabandha describe in ancient and modern musical text of Indian classical music.
- Detail study of types of Taanas.

Unit - 2

08

- Study of overtones (SahayyakNada, Soyambhu Nada) produced from Tanpura
- Kaku prayog in Music & its type
- Raga and rasa in Music

Unit - 3

07

- Description of gayaki of any legendary vocalist in your own words.
- Basic study of Folk music of different regions of India. (Odisha, Uttar Pradesh, Maharashtra, Gujrat, Bengal, Rajasthan)

Unit - 4

07

- Essays Topics:
 - a) Importance of Music in general education
 - b) Impact of classical music in Indian Films.
 - c) Contribution of Musicians for Propagation of Music after Independence.

References:

1. Sangeet Ratnakar, Vol. 2
2. Sangeet Visharad- Basant
3. Sangeet Mein NibadhaAnibadhakiavdharna
4. KramikPustak Mallika – Part 3 and 4-V.N.Bhatkhande
5. Classical Musical Instruments – SuneeraKasliwal
6. Swarasruti
7. Raga Darsan
8. Raga Parichaya
9. Sangeetanjali
10. History of Indian Music (S.M .Tagore)

BVMV602

BASICS OF MUSICAL COMPOSITION

| | |
|--|-----------|
| Unit - 1 | 10 |
| Vocal & Instrumental Musical Composition: | |
| <ul style="list-style-type: none">• 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: | |
| <ul style="list-style-type: none">• 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: | |
| <ul style="list-style-type: none">• 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: | |
| <ol style="list-style-type: none">1. Raag Parichay, Part I, II, III, IV – Shri Harishchander Srivastava2. Sangeet Vishard Sangeet Karayalya, Hathras ☐ Sangeet Subodh by Dr. Davinder Kaur3. The Art of Recording by William Moylan4. Creative Music Composition: The Young Composer’s Voice by Margaret Lucy Wilkins5. Teaching Music Through Composition: A Curriculum Using Technology by Barbara Freedman6. Musical Creativity: Strategies and Tools in Composition and Improvisation by Guerino Mazzola, Joomi Park, Florian Thalmann7. Indian Music in Performance: A Practical Introduction by Neil Sorrell, Ram Naraya | |

BVMV603P

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

BVMV604P

STAGE PERFORMANCE LAB

Course Objectives:

- To perform 1 Raga from Vilambit khayal paper & 1 Raga from Chhota Khayal paper with detailed Gayaki having Aalap, Taans, sargam, bolbaant perfectly and by studying each & every aspect of Raga
- To perform semiclassical gayaki (Thumri, Dadra, Hori, Bhajan or Ghazal) with gayaki
- To have great sense of performance and presentation on stage

Course Outcomes:

After completing this course.....

- Perform Raga on stage with gayaki of Vilambit and Chhota khayal
- Differentiate and distinguish each aspect of gayaki
- Connecting with the audience will improve Synchronise with accompanists while performing

Unit - 1

- Detailed performance of any 1 Raga with complete gayaki from Vilambit khayal paper (Ragas: Miyanki Todi, Puriya, Marwa, Basant) (Time : 20 Minutes)

Unit - 2

- Detailed performance of any 1 Raga with complete gayaki
- From Chhota khayal paper (Tilang, Sohni, Chhayanaat, Kamod) (Time : 10 Minutes)

Unit - 3

- Performance of Semi Classical gayaki (Any 1 from Thumri, Dadra, Bhajan, Ghazal, Hori)

BVMV605P
**INDUSTRIAL TRAINING/ON JOB TRAINING/
WORKSHOP**



RAIPUR | INDIA

KALINGA UNIVERSITY

KALINGA UNIVERSITY, KOTNI , NEAR MANTRALAYA, NAYA RAIPUR - 492101, CHHATTISGARH

CALL: +91-9907252100