

# Central University of Punjab Bathinda



**M.A. MUSIC-VOCAL  
Batch 2025**

**Department of Performing and Fine Arts  
School of Languages, Literature and Culture**

## Graduate Attributes

Graduates pursuing postgraduate study in M.A Music (Vocal) at the Department of Performing and Fine Arts will develop the following attributes:

- Students will be proficient in understanding and application of public performance as a means for engaging communities, creating cultural awareness, and providing ethical leadership in the worldwide.
- Creative, analytical, interpretive, reflective and problem solving skills.
- Acceptance and tolerance of diversity.
- Academic integrity and ethically-based research skills.
- Having the ability to analyze and explore music for the advancement and developing career as an academician and professional.
- The Graduates will be effective problem solvers, able to apply critical, creative and evidence based thinking to conceive innovative responses to the future challenges. They will have a capacity to accept and give constructive feedback, act with integrity and accept responsibility for their actions.

### Template of Course Structure M.A Music (Vocal)

#### Four Semester Course Work

Disciplines	Total credit	Core	Elective courses			Foundation	
			Discipline Elective	ID/MD	Skill based/ Practical/ Dissertation	Compulsory Foundation	Value based
M.A MUSIC (Vocal)	82	8 C	4 C	1C (ID)	Skill Based 9X3=27 Cr	2C(CF) 5 Cr 1C(Entrepreneurship) 2Cr	1VAC 2Cr
		32Cr	12 Cr	2Cr	27Cr	7Cr	2Cr

## Course Structure

### SEMESTER – I

Course Code	Course Title	Course Type	L	T	P	Credit
MMAM.516	History of Indian Music	Core	4	0	0	4
MMAM.517	Interdisciplinary Approach in Indian Music	Core	4	0	0	4
MMAM.518	Practical Approach to Stage Performance-I	Skill-based	0	0	6	3
MMAM.519	Study of Ragas-I (Viva Voce)	Skill-based	0	0	6	3
MMAM.520	Practical Approach to Folk, Devotional Music and Light Music	Skill-based	0	0	6	3
<b>Students can opt any one</b>						
MMAM.521	Biographical Study of Indian Classical Musicians and scholars	DE	3	0	0	3
MMAM.522	Study of Western Music	DE	3	0	0	3
	Remedial Teaching		0	2	0	0
<b>Credit</b>						<b>20</b>

### SEMESTER – II

Course Code	Course Title	Course Type	L	T	P	Credit
MMAM.523	Aesthetical Study of Indian Music	Core	4	0	0	4
MMAM.524	Scientific Study of Indian Music	Core	4	0	0	4
MMAM.525	Practical Approach to Stage Performance-II	Skill-based	0	0	6	3
MMAM.526	Study of Ragas-II (Viva Voce)	Skill-based	0	0	6	3
MMAM.527	Techniques of Studio Recording, Mixing, Editing	Entrepreneurship	2	0	0	2
XXX	Choose from Interdisciplinary Course offered by other departments	IDC	2	0	0	2
XXX	Choose from offered by university departments	VAC	2	0	0	2
<b>Students can opt any one</b>						
MMAM.528	Classification of Indian music Instruments	DE	3	0	0	3
MMAM.529	Multimedia and Performing Arts	DE	3	0	0	3
	Remedial Teaching		0	2	0	0
<b>Credit</b>						<b>23</b>
<b>IDC and VAC offered by the Department</b>						
MMAM.506	Folk Music of Punjab	IDC	2	0	0	2
MMAM.507	Introduction to Rabindra Sangeet	IDC	2	0	0	2
MMAM.511	Punjabi Folk Music	VAC	2	0	0	2

### SEMESTER – III

Course Code	Course Title	Course Type	L	T	P	Credit
MMAM.535	Applied Theory of Music	Core	4	0	0	4
MMAM.536	Historical and Theoretical study of Ragas	Core	4	0	0	4
MMAM.537	Practical Approach to Stage Performance-III	Skill based	0	0	6	3
MMAM.538	Study of Ragas-III (Viva Voce)	Skill based	0	0	6	3
MMAM539	Research Methodology and Research Proposal	Compulsory Foundation	2	0	0	2
<b>Students can opt any one</b>						
MMAM.540	A study of the contribution by Saint and Seers to Indian music.	DE	3	0	0	3
MMAM.541	Experimental Design and Innovations in Music	DE	3	0	0	3
	Remedial Teaching		0	2	0	0
<b>Credits</b>						<b>19</b>

### SEMESTER-IV

Course Code	Course Title	Course Type	L	T	P	Credit
MMAM.561	Contemporary theory of Indian Music	Core	4	0	0	4
MMAM.562	Music Education: Traditional and Modern Aspects	Core	4	0	0	4
MMAM.563	Practical Approach to Stage Performance-IV	Skill based	0	0	6	3
MMAM.564	Study of Ragas-IV (Viva Voce)	Skill based	0	0	6	3
MMAM.565	Voice Culture and Critical Music Listening	Compulsory Foundation	3	0	0	3
<b>Students can opt any one</b>						
MMAM.566	Information Technology and Principles of Stage Performance	DE	3	0	0	3
MMAM.567	Essay of Indian Music	DE	3	0	0	3
<b>Credits</b>						<b>20</b>

Total Credit of the Programme: 82

### Examination pattern from Batch 2024 onwards

Core, Discipline Elective, and Compulsory Foundation Courses			IDC, VAC, and Entrepreneurship, Innovation and Skill Development Courses	
	Marks	Evaluation	Marks	Evaluation
Internal Assessment	25	Various methods	-	-
Mid-semester test (MST)	25	Descriptive	50	Descriptive (70%) Objective (30%)
End-semester exam (ESE)	50	Descriptive (70%) Objective (30%)	50	Descriptive (70%) Objective (30%)

Dissertation Proposal (Third Semester)			Dissertation (Fourth Semester)		
	Marks	Evaluation		Marks	Evaluation
Supervisor	50	Dissertation proposal and presentation	Supervisor	50	Continuous assessment (regularity in work, mid-term evaluation) dissertation report, presentation, final viva-voce
HoD and senior-most faculty of the department	50	Dissertation proposal and presentation	External expert, HoD and senior-most faculty of the department	50	Dissertation report (25), presentation (10), Novelty/Originality (5), final viva-voce (10)

Marks for internship shall be given by the supervisor/Internal mentor and external mentor.

#### Practical/Skill Based Paper Evaluation:

**Stage Performance:** Course Title ‘Stage Performance’, each student will perform 25 to 30 minutes of Vilambit and Drut Khyal with proper elaboration and all techniques of gaayan. In the addition of the course title each student will perform Drupad, Dhmaar, Thumri, Dadra, Shabad, Bhajan, Geet, Ghazal etc, as per course content and play different types of Talas on Tabla or hand according to the course title.

**Study of Ragas -Viva Voce-**Course Titles with Study of Ragas -Viva Voce, from the ragas of the course title, One Vilambit Khyal is Compulsory, other than the raga selected for Stage Performance. Drut Khyal has to be done in all the prescribed ragas as per course title. Marks should be awarded on the basis of performance and viva voce.

#### Entrepreneurship:

Under entrepreneurship, students will record any one musical composition in recording studio any singing style along with the Curriculum.

#### Exit Scheme:

For the **exit scheme** after the completion of first year of two years Master Programme student can opt any one skill based course/field work of four credits as given below:

#### M.A Music Vocal

Course Title: Lecture cum demonstration

Course Title: Industrial Project

## **Details of Syllabus**

### **SEMESTER-I**

**Course Code: MMAM.516**

**Course Title: History of Indian Music**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>
<b>4</b>	<b>0</b>	<b>0</b>	<b>4</b>

**Total Teaching Hours: 60**

**Course Learning Outcomes:**

On the completion of the course the students will be able to;

CLO-1 Understanding the knowledge of Vedas along with the works of music scholars of the past.

CLO-2 Analyze the contribution of different Singing styles (Gayan Shailiyan) of Indian Music in the growth of classical music.

CLO-3 Describe the contribution of classical musicians in the growth and propagation of Indian Classical Music

CLO-4 Analyze the origin, development and characteristics of Indian Classical Music Schools (Gharana) and contribution to develop Indian classical music.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Historical development of music in following periods: Vedic Period <ul style="list-style-type: none"> <li>• Rig Veda</li> <li>• Sam Veda</li> <li>• Yajur Veda</li> <li>• Atharva Veda</li> </ul> Ramayana Period Mahabharata Period	CLO 1
Unit II 15 Hours	Detailed study of the following Singing Styles: <ul style="list-style-type: none"> <li>• Jati Gayan</li> <li>• Prabandh</li> <li>• Dhrupad</li> <li>• Dhamar</li> <li>• Khayal</li> <li>• Thumri</li> <li>• Tappa</li> </ul>	CLO 2
Unit III 15 Hours	Contribution of music epic treatise to Indian Classical Music: <ul style="list-style-type: none"> <li>• Natyashastra-Bharata Muni</li> <li>• Sangeet Ratnakar-Sharang Dev</li> <li>• Brihdeshi-Matang Muni</li> <li>• Sangeet Parijat- Pandit Ahobal</li> </ul>	

Unit IV 15 Hours	<p>Contribution of Punjab in the development of Indian Classical Music.</p> <p>Origin, development, characteristics and importance of the following Gharanas of Khayal Gayan:</p> <ul style="list-style-type: none"> <li>• Gwalior Gharana</li> <li>• Kirana Gharana</li> <li>• Patiala Gharana</li> <li>• Indore Gharana</li> <li>• Agra Gharana</li> <li>• Delhi Gharana</li> <li>• Rampur Sehaswan Gharana</li> </ul>	CLO 4
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**Mode of Transaction:**Lecture, Group Discussion, Self-learning

**Tools of Transaction:**YouTube, Videos, Audio

**Suggested Reading:**

- Tagore, S.M, History of Hindu Music, Sanjay Parkashan, New Delhi, (Latest Edition 2020)
- Tagore, S.M, Universal History of Music, Sanjay Parkashan, New Delhi, (Latest Edition 2021)
- Paranjpe, Sharachandra Sridhar (Dr.), Bhartiya Sangeet Ka Itihas, Chaukhamba Parkashan, 2015
- Thakur, Jaidev Singh, Bhartiya Sangeet Ka Itihas, Vishwavidyalaya Prakashan Varanasi, 2016
- Sharma, Yashpal (Dr), Ustad Amir Khan: Jiwan ate Kla, Punjabi University Patiala, 2023
- Sharma, Joginderpal, Bharti Sangeet da Itihas, Punjabi University Patiala. 1984
- Smajik Vigyan Patrika, Ghrana Ank, Punjabi University Patiala. 2004
- Gurnam Singh (Dr.), Punjabi Sangeetkar, Punjabi University Patiala, 1986
- Garg, Laxmi Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras. 1989.
- Paintal, Geeta, Punjab ki Sangeet Parampra, Radha Publication New Delhi, 1984

**Course Code: MMAM. 517**

L	T	P	Credits
4	0	0	4

**Course Title: Interdisciplinary Approach  
in Indian Music**

**Total Teaching Hours: 60**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO 1: Understand comprehensive knowledge of documentation and Preservation of Music with equipment and technology

CLO 2: Appraise the fundamental knowledge about Interdisciplinary approach to fine arts form.

CLO 3: Comprehend the knowledge about relationship of music with other subjects.

CLO 4: Understand the knowledge of Veda along with the works of music scholars of the past.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Relationship of Music with other forms of Fine Arts. Music and Mathematical approach in Laya and Tala of Indian Music.	CLO 1, 3
Unit II 15 Hours	Interrelationship of Classical Music and Folk Music. Application of Indian Classical Music elements in Film Music.	CLO 2
Unit III 15 Hours	Role of Computer and Internet in the improvisation and preservation of Indian Classical Music. Analytical study of musical sound based principles of Physics.	CLO 3,4
Unit IV 15 Hours	Positive aspects of Music on personality development: Psychological approach. Documentation and Preservation of Music with equipment and technology.	CLO 1

**Modes of transaction:** Lecture, Self-learning, Group Discussions.

**Suggested Reading:**

- Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Tulsiram Devangan, Bharatiya Sangeet Shastra, Madhya Pradesh Hindi Granth Academy, Bhopal, 2010
- Mishra, Arun Kumar (Dr.) Bhartia Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Sawroop, Amar Granth Parkashan, 2004.
- Johri, Seema, Sangeetaayan, Radha Publications, New Delhi, 1999

**Course Code: MMAM.518**

L	T	P	Credits
0	0	6	3

**Course Title: Practical Approach to Stage Performance-I**

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Understanding the fundamental knowledge about stage performance.

CLO-2 Explore the abilities of an artist along with artistic aptitude.

CLO-3 Apply the method to become musically matured and sensible artist.

CLO-4 Rendering of the compositions in different taals.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	One Vilambit Khayal in any prescribed Ragas: <ul style="list-style-type: none"> <li>• Bihag</li> <li>• Sudh-Sarang</li> <li>• Ahir Bhairav</li> <li>• Jog</li> <li>• Alhaiya Bilawal</li> <li>• Malkauns</li> </ul>	CLO 1
Unit II 23 Hours	One composition of Dhrupad/Dhmaar	CLO 1, 2
Unit III 22 Hours	One Shabad based on prescribed ragas One Bhajan based on prescribed ragas	CLO 2, 3
Unit IV 22 Hours	Detailed knowledge of Taal Dadra, Kehrava, Roopak, Teental. Ability to play on Tabla or hand.	CLO 4

**Mode of Transaction:** Practical-Demonstrations, Riyaz: Everyday Practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading**

- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha, Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020
- Sharma, Yashpal (Dr), Ustaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023
- Sharma, Yashpal (Dr), Khyal Gayan Diyan Ustaadi Bandishan, Punjabi University Patiala, 2023

**Course Code: MMAM.519**

L	T	P	Credits
0	0	6	3

**Course Title: Study of Ragas-I (Viva Voce)**

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Evaluate the differentiation between different ragas along with having the ability of making notation.

CLO-2 To gain knowledge of ragas with creativity.

CLO-3 To demonstrate various aspects of ragas and their differentiation.

CLO-4 To write the practical composition according to the Notation system

CLO-5 To Evaluate the mood created by the Raga rendition

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Ours	Presentation of Vilambit Khayal in any detailed raga other than the raga chosen in stage performance: Bihag, Sudh-Sarang, Ahir Bhairav, Jog, Alhaiya Bilawal, Malkauns	CLO 1, 2
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Bihag, Sudh-Sarang, Ahir Bhairav, Jog, Alhaiya Bilawal, Malkauns	CLO 2,5
Unit III 22 Hours	Viva-Voce of all prescribed ragas.	CLO 2
Unit IV 22 Hours	Demonstration of Comparison between Samprakartik Ragas prescribed on course title.	CLO 4

**Mode of Transaction:** Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha, Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020
- Sharma, Yashpal (Dr), Khyal Gayan Diyan Ustaadi Bandishan, Punjabi University Patiala, 2023

**Course Code: MMAM.520**

L	T	P	Credits
0	0	6	3

**Course Title: Practical Approach to Folk, Devotional and Light Music**

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Demonstrate the concept of devotional music.

CLO-2 Demonstrate the concept of folk music

CLO-3 Interpret the concept of 'Gurmat Sangeet'

CLO-4 Explore the ability as an artist with light music artistic aptitude.

CLO-5 Develop the fundamental knowledge about stage performance.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	Two Folk Songs based on Punjabi Folk Music. One Folk Songs based on any other region of India Folk Music.	CLO 2
Unit II 23 Hours	One Composition of Padtaal Gayan Shaili of Gurmat Sangeet. One Composition of Kaafi Gayan Shaili.	CLO 1, 3
Unit III 22 Hours	Two Composition of Film songs in Light Music. One Shabad Composition in Light Music. One Bhajan Composition in Light Music.	CLO 2,4
Unit IV 22 Hours	Composition of Patriotic Song. Composition of National Song. One Composition of Saraswati Vandna.	CLO 5

**Mode of Transaction:** Practical Demonstration, Problem Solving, Audio Visual Lab Practice, Riyaz

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Shukla, Shatrughan, Thumri ki utpatti, Vikas or shailiyan, Madhyam Karyalaya nideshalya Delhi Uni. Delhi, 1991
- Seksena, Madhubala (Dr.), Khyal Shally Ka Vikas, Vishal Publications, Kurukshtra, 1995.
- Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti Gyanpeeth New Delhi, 2011
- Dhankar Reeta (Dr.) Haryana or Punjab ki Sangeet Paramnpara, Sanjay Parkashan, Delhi, 2016
- Paranjape, Saratchandra Shridhar (Dr.), Bhartiya Sangeet Ka Itihas, Chaukhamba Vidhabhawan Varanasi, 2016
- Chaudhary, Subhash Rani, Sangeet ke Pramukh Shastriya Siddhant, Kanishka Publication Delhi, 2017
- Husain, S.M. Azizuddin, Sufis of Punjab: A Biographical Study, Kanishka Publication Delhi, 2021
- Kaur, Jasbir, (Editor) Smajik Vigyan Patrika, Sufi Sangeet Vishesh Ank, Punjabi University Patiala,

**Course Code: MMAM.521**

L	T	P	Credits
3	0	0	3

**Course Title: Biographical Study of Indian Musicians and Scholars**

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to**

CLO-1 To gain knowledge about the contribution of Indian classical music male vocalist.

CLO-2 To gain knowledge about the contribution of Indian classical music female vocalist.

CLO-3 To demonstrate various aspects of Contribution and their differentiation.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 12 Hours	Contribution of male vocalist to Indian Classical Music: <ul style="list-style-type: none"> <li>• Ustad Bade Gulam Ali Khan</li> <li>• Ustad Amir Khan</li> <li>• Pandit Bhim Sen Joshi</li> <li>• Pandit Jasraj</li> <li>• Ustad Sohan Singh</li> </ul>	CLO 1
Unit II 12 Hours	Contribution of female vocalist to Indian Classical Music : <ul style="list-style-type: none"> <li>• Vidushi Gangubai Hangal</li> <li>• Vidushi Kesarbai Kelkar</li> <li>• Vidushi Hirabai Badodkar</li> <li>• Vidushi Kishori Amonkar</li> <li>• Vidushi Prbha Atre</li> </ul>	CLO 2
Unit III 10 Hours	Contribution of medieval scholars to Indian Classical Music: <ul style="list-style-type: none"> <li>• Sharangdev</li> <li>• Somnath</li> <li>• Ahobal</li> <li>• Pundarik Vitthal</li> <li>• Ramamatya</li> <li>• Swami Haridas</li> <li>• Lochan.</li> </ul>	CLO 1,2
Unit IV 11 Hours	Contribution of Modern Scholars to Indian Music: <ul style="list-style-type: none"> <li>• Pandit V.N. Bhatkhande</li> <li>• Pandit V.D. Paluskar</li> <li>• Rabindra Nath Tagore,</li> <li>• Pandit Omkar Nath Thakur</li> </ul>	CLO1,3

**Mode of Transaction:** Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020

**Course Code: MMAM. 522**

**Course Title: Study of Western Music**

L	T	P	Credits
3	0	0	3

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 To Evaluate the differentiation between different western musical scale

CLO-2 To gain knowledge about western music

CLO-3 To demonstrate various aspects of western music

CLO-4 To Write the composition according to the staff notation

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 12 Hours	Historical development of western music	CLO 1, 2
Unit II 12 Hours	Rudiments of music Sound, Vibration, Reverberation, tone, pitch, intensity, tonal relation and staff notes.	CLO 3,4
Unit III 10 Hours	Scales and Keys Signatures Scales-major and minor scales, harmonic and melodic scales, chromatic scales, Arpeggios. Key signatures- Major and minor key signatures	CLO 2,3
Unit IV 11 Hours	Life and works of the following composers Antonio Vivaldi, Henry Purcell, Giovanni Da Palestrina, Josquin Desprez and their styles.	CLO 2

**Mode of Transaction:** Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Scruton Roger, the Aesthetic of Music, Oxford University Press, Great Clarendon Street, 1997
- Hargreaves. David J. and North, Adrian C, The special Psychology of Music: Oxford University Press, New York, 1997.
- Gioia, Ted: The History of Jazz, Oxford University Press, New York, 1997.
- Scholes, Percy a, the Oxford companion of music, ed. John Owen Ward, Oxford University Press, New York, 2000.
- Colwell, Richard Handbook of Research on music teaching and learning: A project of the music Educators National Conference, Hackett Editorial service, 1992.
- Kennedy, Rod, ed. Sparks, Hugh C., Music from the heart, Eakin Press, Ausin, Texas,1998.
- Arnold, The New Oxford Companion to music Vols. I and II
- William love lock, Form in Brief, A. Hammond and Co. 1948.
- Vernal Louis, Music theory, Salesian College Sunada, 1975.
- Gerald Abraham. The Concise Oxford History of Music, Oxford University Press, 1985.

- Richard Tarskian, Encyclopedia of Music, oxford University Press, New York, 2005.  
The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV, Richard Jones

## SEMESTER-II

**Course Code: MMAM.523**

L	T	P	Credits
4	0	0	4

**Course Title: Aesthetical Study of Indian Music**

**Total Teaching Hours: 60**

### Course Learning Outcomes:

**On the completion of the course the students will be able to;**

CLO 1: Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.

CLO 2: Appraise the fundamental knowledge about Aesthetics.

CLO 3: Understand comprehensive knowledge of time theory in Indian Classical Music.

CLO 4: Comprehend the knowledge about Swar, Raga and Talas.

### Course Contents:

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Meaning, definition and Principles of Aesthetics. Indian theories of Aesthetics. Western theories of Aesthetics.	CLO 2
Unit II 15 Hours	Aesthetics of Ragas. Raag- Definition, concept and characteristics. Elements of Raag Vistaar. Analytical study of Ten Ashray Ragas.	CLO 1
Unit III 15 Hours	Time Theory of Raag- Its importance and relevance in contemporary music scene with particular study of: <ul style="list-style-type: none"> <li>• Sandhi Parkash Raag</li> <li>• Adhav Darshak Raag</li> <li>• Parmel Parveshak Raag</li> <li>• Uttarang- Puravang Raag</li> <li>• Seasonal Raag</li> </ul>	CLO 2
Unit IV 15 Hours	Aesthetics of Tala. Definition, Concept, Ten Pranaas and various elements of Tala.	CLO 3

**Mode of Transaction:** Lecture, Tutorial, Group Discussion, Self-learning

**Tools of Transaction:** YouTube, Videos, Audio

### Suggested Reading:

- Garg, Laxmi Narayan, Nibandh *Sangeet Karyalayaya* Hathras. 1989.

- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Swaroop. Amar Granth Prakashan.2004.
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi,2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017
- Sharma, Swatantra, Soundarya Ras or Sangeet, Anubhav Publication, Allahabad
- Tak, Tej Singh (Dr.) Sangeet Jigyasa or Samadhan, Radha Publication Delhi, 2012

**Course Code: MMAM.524**

L	T	P	Credits
4	0	0	4

**Course Title: Scientific Study of Indian Music**

**Total Teaching Hours: 60**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO 1: Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.

CLO 2: Appraise the fundamental knowledge about various scientific term of Voice.

CLO 3: Comprehend the knowledge about music of Vedic period.

CLO 4: Understand the knowledge of Veda along with the works of music scholars of the past.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Correct intonation of Swaras in Hindustani music. Voice Culture and various techniques of Voice Culture: Importance of Voice Culture in music.	CLO 1, 2
Unit II 15 Hours	Detailed study of Technical terms of music: <ul style="list-style-type: none"> <li>• Nibadh-Anibadh Gaan</li> <li>• Alaptav-Bahutav</li> <li>• Avirbhav-Tribhaav</li> <li>• Alankaras: Khatka, Murki, Kan, Meend</li> <li>• Kaku</li> <li>• Varna</li> </ul>	CLO 2
Unit III 15 Hours	Origin and development of Indian Musical Scale. Swar Sthapna on the string of veena as described by scholar of medieval period.	CLO 3,4
Unit IV 15 Hours	Evolution of notation system. Its merits and demerits. Comparative study of Hindustani and Karnatka system of Music with special reference to swar and raga.	CLO 3

**Modes of transaction:** Lecture, Self-learning, Group Discussions.

**Suggested Reading:**

- Mishra, Kanta Prashad, Voice Culture Gyanavm Parampara, Kanishka Publication Delhi, 2018
- Vijay Chandorkar, Bhartiya Sangeet mein Nibadh or Anibadh Gaan Parbandh Shaili ka Vikas, Hindi Madhyam Karyalya Nideshalya, Delhi Vishavvidalya.
- *Subhadra Choudhary*, Bharatiya Sangeet me Nibadda: Taal, Geetak, Prabandh, ka Lakshan Lakshyamulak Adhyayan, Radha Publications, Delhi, 2004
- Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi,2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyalayay Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Swaroop, Amar Granth Prakashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sarangdev, Sangeet Ratnakar, Sangeet Karyalayaya Hathras, 1964.
- Muni, Bharat, NatyaShastra, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

**Course Code: MMAM.525**

L	T	P	Credits
0	0	6	3

**Course Title: Practical Approach to Stage Performance-II**

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Understand the fundamental knowledge about stage performance.

CLO-2 Explore abilities of an artist with artistic aptitude.

CLO-3 Apply Method to become musically matured and sensible artist.

CLO-4 Render compositions in different Taalas.

CLO-5 Explore creativity and systematic improvisation abilities.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Raags: <ul style="list-style-type: none"> <li>• Madhuwanti</li> <li>• Miya Malhar</li> <li>• Pooriya kalyan</li> <li>• Nat Bhairav</li> <li>• Kalawati</li> <li>• Maru Bihag</li> </ul>	CLO 1
Unit II 23 Hours	One composition of Sufi/Kaafi Gayan with proper elaboration kalam of renowned poet like Baba Farid, Bulleh Shah, Shah Hussain, Sultan Bahu, and Waris Shah etc.	CLO 2,3
Unit III 22 Hours	One Composition of Ghazal One Composition of Geet.	CLO 3
Unit IV 22 Hours	Ability to play on hand Ada chartal, Jhap, Ektaal, Chartaal with Ekgun, Dugun and Chaugun laykaris.	CLO 4

**Mode of Transaction:** Lecture-Demonstrations, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading**

- Paul, Neelam (Dr) Saras Raag Darshika, Abhishek Publication Chandigarh.
- Thakur, Onkar Nath, Sangeetanjali, Sangeet Karyalayaya Hathras.
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalayay Hathras.
- Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalayay Hathras.
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.

**Course Code:** MMAM.526

L	T	P	Credits
0	0	6	3

**Course Title:** Study of Ragas-II (Viva Voce)

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Evaluate the differentiation between different ragas along with having the ability of making notation.

CLO-2 To gain knowledge of ragas with creativity.

CLO- To demonstrate various aspects of ragas and their differentiation.

CLO-4 Write the practical composition according to the Notation system

CLO-5 Evaluate the mood created by the Raga rendition

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 ours	Presentation of one Vilambit Khayal in any detailed raga other than raga chosen in stage performance: Madhuwanti, Miya Malhar, Pooriya Kalyan, Nat Bhairav, Kalawati, Maru Bihag	CLO 1
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Madhuwanti, Miya Malhar, Pooriya Kalyan, Nat Bhairav, Kalawati, Maru Bihag	CLO 2
Unit III 22 Hours	Viva Voce of all prescribed ragas.	CLO 3
Unit IV 22 Hours	Demonstration of Comparison between Samprakartik Ragas prescribed in course title.	CLO 4

**Mode of Transaction:** Lecture-Demonstrations, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalayaya Hathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

**Course Code: MMAM.527**

L	T	P	Credits
2	0	0	2

**Course Title: Technique of Studio**

**Recording , Mixing and Editing**

**:Total Teaching Hours**

**30**

**Course Learning Outcomes:**

CLO-1 To Understand the basic concepts of music recording and its importance.

CLO-2 Develop capabilities of preparing proposals for starting small business

CLO-3 Know the availability of various institutional supports for making a new start-up.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 5 Hours	An introduction to acoustics with special reference to auditorium acoustics.	CLO 1
Unit II 5 Hours	Study of sound with particular reference to the study of the studio recording.	CLO 2
Unit III 3 Hours	Introduction and Technique of Studio mixing, editing and composing.	CLO 3
Unit IV 2 Hours	Field visit in recording studio	CLO 3

**Mode of Transaction:** Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.

**Suggested Readings:**

- Arora, Renu (2008). Entrepreneurship and Small Business, Dhanpat Rai & Sons Publications.
- Chandra, Prasana (2018). Project Preparation, Appraisal, Implementation, Tata McGraw Hills.
- Home recording for Musicians, Jeff Strong, Wiley Publishing Inc., New York, 2002
- Music information Retrieval, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Music Perception and Recognition, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Modern Recording Techniques, David Miller Huber & Robert E Rustin, Elsevier, New, Delhi 2005

**Course Code: MMAM.528**

L	T	P	Credits
3	0	0	3

**Course Title: Classification of Indian music Instruments**

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to**

CLO-1 Analyze the origin, development of Indian Musical instruments.

CLO-2 Understanding the knowledge of Indian music instruments.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 12 hours	Origin and development of following string instruments: <ul style="list-style-type: none"> <li>• Tanpura</li> <li>• Veena</li> <li>• Sitar</li> </ul>	CLO 1
Unit II 12 Hours	Origin and development of following wind instruments: <ul style="list-style-type: none"> <li>• Bansuri</li> <li>• Harmonium</li> <li>• Flute</li> </ul>	CLO 1
Unit III 11 Hours	Origin and development of following Percussion Instruments: <ul style="list-style-type: none"> <li>• Tabla</li> <li>• Mirdang</li> <li>• Pakhawaj</li> </ul>	CLO 2
Unit IV 10 Hours	Origin and development of following ghan Instruments <ul style="list-style-type: none"> <li>• Khartaal</li> <li>• Manjeera</li> <li>• Thal</li> </ul>	CLO 2

**Mode of Transaction:** Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio, Recording Studio

**Suggested Reading:**

- Lalmani Mishra (Dr.), Bharatiya Sangeet Vadya, Lokodya Granthmala series of Bharatiya Jnanpith, New Delhi, 1973
- Garg, Laxmi Naryan, Nibandh Sangeet, Sangeet Karyalaya, Hathras, 1989
- A.K. Sen, Indian Concept of Rhythm, Kanishka Publishers, New Delhi, 1994
- Roshmi Goswami, Man and Music in India, Indian Institute at Advance Study, 1992.
- Uma Garg (Dr.), Sangeet Ka Saundrya Bodh, Sanjay Parkashan, Delhi. 1998
- Pt. Chhote Lal Mishar, Tal Prabandh, Kanishka Publishers New Delhi, 2006
- Arun Mishra (Dr.), Bhartiya Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002
- Pt. Debu Chaudhary, On Indian Music, Roshan Press, 2005
- Aneeta Gautam, Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog, Kanishka Publishers, New Delhi, 2002
- Arun Kumar Sen, Bhartia Talo Ka Shastriya Vivechan, Madhaya Pardesh Academy, Bhopal. 2002
- Manjushree (Dr.), Indian Music in Professional and Academic Institutions: Sanjay Parkashan, New Delhi

**Course Code: MMAM. 529**

L	T	P	Credits
3	0	0	3

**Course Title: Multimedia and Performing Arts**

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to**

CLO-1 Understanding the importance and use of Print media, Electronic Media, multimedia, Mobile Apps, Computer software, websites & Other digital equipment in promoting performing arts.

CLO-2 Understanding the knowledge about the different sources of multimedia like Print Media, Electronic Media etc.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 13 hours	Meaning, definition and types of Media. Role of Print Media in the promotion of different Performing Arts.	CLO 1
Unit II 12 Hours	Detailed knowledge of Multimedia. Role of Electronic Media in the promotion of different Performing Arts.	CLO 1
Unit III 11 Hours	Importance of Digital Equipment in Teaching and learning of Indian classical music. Role of multimedia in promoting different performing Arts.	CLO 2
Unit IV 10 Hours	Role of digital Applications in enhancement of Teaching/Learning of music. Role of internet Platforms & websites in preservation and promotion of Indian classical music.	CLO 2

**Mode of Transaction:** Lecture cum Practical Demonstration, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio, Recording Studio

**Suggested Reading:**

- Music Perception and Recognition, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Modern Recording Techniques, David Miller Huber & Robert E Rustin, Elsevier, New, Delhi 2005
- Bhartiye Sangeet Main Vaigyanik Upkarn Ka Paryog: Aneeta Gautam, Kanishka, Publishers, New Delhi. 2002
- Home recording for Musicians, Jeff Strong, Wiley Publishing Inc., New York, 2002

**Course Code: MMAM.506**

L	T	P	Credits
2	0	0	2

**Course Title: Folk Music of Punjab**

**Total Teaching Hours: 30**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Describe the fundamental concept of folk music.

CLO-2 Examine the contributions of Male and female Punjabi Folk Singers.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 8 Hours	Study of folk music. Study of Folk instruments of Punjab: Sarangi, Dhol, Tumbi, Vanjhli, Bugchu.	CLO 1
Unit II 8 Hours	Study of Punjabi Singing Folk form: Jugni, Mahiya, Mirja, Heer	CLO 1
Unit III 7 Hours	Contribution of male Punjabi Musician to folk Music: <ul style="list-style-type: none"> <li>• Aasa Singh Mastana</li> <li>• Alam Luhar</li> <li>• Iddu Sareef</li> <li>• Didar Sandhu</li> <li>• Lal Chand Yamla</li> <li>• Kuldeep Manak</li> </ul>	CLO 2
Unit IV 7 Hours	Contribution of female Punjabi Musician to folk Music: <ul style="list-style-type: none"> <li>• Gurmeet Bawa</li> <li>• Ranjit Kaur</li> <li>• Surinder Kaur</li> <li>• Parkash Kaur</li> <li>• Jagmohan Kaur</li> </ul>	CLO 2

**Mode of Transaction:** Lecture, Group Discussion, Self-learning

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Satyarthi, Devinder, Punjabi Lok Geet, Punjabi University Patiala, 2001
- Sambhi, Ranjit Singh, Geet Mutyaran de, Gracious Books Patiala, 2008
- Singh, Gurnam (Dr.) Pankabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, Punjabi diyan lok Dhuna, Punjabi University Patiala, 1984

**Course Code: MMAM.507**

**Course Title: Introduction to Rabindra Sangeet**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Demonstrate the concept of Rabindra Sangeet.

L	T	P	Credits
2	0	0	2
<b>Teaching hrs: 30</b>			

CLO-2 Interpret the concept various forms of Rabindra Sangeet.

CLO-3 Distinguish between various types of Rabindra Sangeet.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 8 Hours	Introduction of Rabindra Sangeet. Influence of Folk music of Bengal on Rabindra Sangeet	CLO 1
Unit II 8 Hours	Different Forms of Rabindra Sangeet Brief Introduction to Geetanjali, Swar-Vitan, Giti-Vitan	CLO 2
Unit III 7 Hours	Gitinatya <ul style="list-style-type: none"> <li>• Valmiki-Pratibha</li> <li>• Kalmrigya</li> <li>• Mayar Khela</li> <li>• Shapmocha</li> </ul> Nritya natya <ul style="list-style-type: none"> <li>• Chitrangada</li> <li>• Chandalika</li> <li>• Shyama</li> </ul>	CLO 3
Unit IV 7 Hours	Musical Contributions of Rabindranath Tagore.	CLO 3,4

**Mode of Transaction:** Lecture-Demonstrations, Group Discussion, Self-learning

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Srivastava, Deepika (Dr.), Rabindra Snageet mein Sangeetik Tatva, Sanjay Parkashan Delhi 2013.
- Dasgupta, Lipika (Dr.), Bangal Ke Navjagran Ka Sangeet, 2012

**Course Code: MMAM.511**

**Course Title: Punjabi Folk Music**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 30**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Describe the fundamental concept of folk music.

CLO-2 Examine the contributions of Male and female Punjabi Folk Singers.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 8 Hours	Contribution of folk music to Indian classical music	CLO 1
Unit II 8 Hours	Study of Punjabi Singing Folk form: Heer, Kali Gayan, Vaar Gayan, Kawishri	CLO 1
Unit III 7 Hours	Study of different forms of Punjabi folk music. <ul style="list-style-type: none"> <li>• Vocal Folk Form</li> <li>• Instrumental Folk Form</li> <li>• Dance Folk Form</li> </ul>	CLO 2
Unit IV 7 Hours	Contribution of female Punjabi Musician to folk Music: <ul style="list-style-type: none"> <li>• Narinder Biba</li> <li>• Jagmohan Kaur</li> </ul>	CLO 2

**Mode of Transaction:** Lecture, Group Discussion, Self-learning

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Satyarathi, Devinder, Punjabi Lok Geet, Punjabi University Patiala, 2001
- Sambhi, Ranjit Singh, Geet Mutyaran de, Gracious Books Patiala, 2008
- Singh, Gurnam (Dr.) Punjabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, Punjabi diyan lok Dhuna, Punjabi University Patiala, 1984

### SEMESTER-III

**Course Code:** MMAM.535

L	T	P	Credits
4	0	0	4

**Course Title:** Applied Theory of Music

**Total Teaching Hours: 60**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO 1: Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.

CLO 2: Appraise the fundamental knowledge about various scientific term of Gram Murchhna.

CLO 3: Comprehend the knowledge about Alaap and Taans.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Study of Shruti and its application in classical music. Cycle of fourth and fifth in the context of Swar- Samvad.	CLO 1
Unit II 15 Hours	A study of Gram: <ul style="list-style-type: none"> <li>• Definition of Gram</li> <li>• Shadaj Gram</li> <li>• Madhyam Gram</li> <li>• Gandhar Gram</li> </ul>	CLO 2
Unit III 15 Hours	Importance and principle of Alap and Taans in improvisation of Ragas. Study of Melody and Harmony and its applications in music.	CLO 3
Unit IV 15 Hours	Concept of Music Therapy in Indian music. Modern Trends in Indian Classical Music.	

**Mode of Transaction:** Lecture; Tutorial; Group Discussion; Seminars

**Suggested Reading:**

- Sarangdev, Sangeet Ratnakar, Sangeet Karyalaya Hathras, 1964.
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Muni, Bharat, NatyaShastra, Chaukhamba Sanskrit Sansthan, Varanasi, 1985.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras, 1989.
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi,2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Sharma, Yashpal (Dr.) BhartiyaSangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.
- Mishra, Arun Kumar (Dr.) Bhartia Kanth Sangeet Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhyatmik Swaroop, Amar Granth Parkashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999

**Course Code: MMAM.536**

L	T	P	Credits
4	0	0	4

**Course Title: Historical and Theoretical study of Ragas**

**Total Teaching Hours: 60**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO 1: Students get the knowledge about the historical development of the prescribed ragas with respect to their scales.

CLO 2: Students learn about various raga classification systems.

CLO 3: Students learn about various ragangas in Hindustani Music.

Course Content:

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Detailed study of following ragas from the period of Sangeet Ratnakar onwards to modern times: - <ul style="list-style-type: none"> <li>• Gaud</li> <li>• Bhairav</li> <li>• Bilawal</li> <li>• Kanhada</li> <li>• Malhar</li> <li>• Todi</li> </ul>	CLO1
Unit II 15 Hours	Development of Raga Classification system in Ancient, Medieval and Modern times	CLO2
Unit III 15 Hours	Study of the following Ragangas in the modern context: <ul style="list-style-type: none"> <li>• Sarang</li> <li>• Malhar</li> <li>• Kanhada</li> <li>• Bhairav</li> <li>• Bilawal</li> <li>• Kalyan</li> <li>• Todi</li> </ul>	CLO3
Unit IV 15 Hours	Detailed and comparative study of the Ragas: <ul style="list-style-type: none"> <li>• Basant-Paraj</li> <li>• Marwa Puria</li> <li>• Bhupali-Deshkar</li> <li>• Kedar-Kamod</li> </ul>	CLO2

**Mode of Transaction:** Practical Demonstration; Problem Solving, Lecture; Group Discussion; Self-learning

**Tools of Transaction:** YouTube, videos, audio

**Suggested Reading:**

- Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.
- Mishra, Arun Kumar (Dr.) Bhartia Kanth Sangeet Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhyatmik Swarup, Amar Granth Parkashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sarangdev, Sangeet Ratnakar, Sangeet Karyalaya Hathras, 1964.
- Muni, Bharat, Natya Shastra, Chaukhamba Sanskrit Sansthan, Varanasi, 1985.

Course Code: MMAM.537

L	T	P	Credits
0	0	6	3

Course Title: Practical Approach to Stage Performance-III

Total Teaching Hours: 90

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Understand the fundamental knowledge about stage performance.

CLO-2 Explore the competencies of an artist with artistic aptitude.

CLO-3 Apply the methods to become musically matured and sensible artist.

CLO-4 Render compositions in different kinds of Taalas.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Ragas; <ul style="list-style-type: none"><li>• Gurjari Todi</li><li>• Darbari Kanhada</li><li>• Bhimpalasi</li><li>• Bageshwari</li><li>• Pooriya Dhanashree</li><li>• Ramkali</li></ul>	CLO
Unit II 23 Hours	A Composition of Thumri.	CLO
Unit III 22 Hours	On Spot Composition of Shabad/Ghazal/Geet	CLO
Unit IV 22 Hours	Demonstration of following Taalas on Tabla or hand with dugun layakarisi in Deepchandi, Pancham Sawari.	CLO

**Mode of Transaction:** Practical Demonstration; Problem Solving, Audio-Visual Lab Practice, Lecture; Group Discussion; Self-learning

**Tools of Transaction:** YouTube, videos, audio

**Suggested Reading**

- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Paul, Neelam (Dr) Saras Raag Darshika, Abhishek Publication Chandigarh, 2018
- Thakur, Onkar Nath, Sangeetanjali, Sangeet Karyalaya Hathras, 1984
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020

**Course Code: MMAM.538**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>
<b>0</b>	<b>0</b>	<b>6</b>	<b>3</b>

**Course Title: Study of Ragas-III (Viva Voce)**

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Evaluate the differentiation of different ragas along with having the ability of making notation.

CLO-2 Students will be able to gain knowledge of ragas with creativity.

CLO-3 Students will be able to demonstrate various aspects of ragas and their differentiation.

CLO-4 Students learn to write the practical composition according to the Notation system

CLO-5 Evaluate the mood created by the Raga rendition

**Course Contents:**

<b>Unit/Hours</b>	<b>Content</b>	<b>Mapping with CLOs</b>
Unit I 23 Hours	Presentation of one Vilambit Khayal in any detailed raga other than raga chosen in stage performance. Gurjari Todi, Darbari Kanhada, Bhimpalasi, Bageshwari, Pooriya Dhanashree, Ramkali	CLO 1, 2
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Gurjari Todi, Darbari Kanhada, Bhimpalasi, Bageshwari, Pooriya Dhanashree, Ramkali	CLO 2,5
Unit III 22 Hours	Viva Voce of all prescribed ragas.	CLO 2
Unit IV 22 Hours	Demonstration of Comparison between Samprakartik Ragas prescribed in coursetitle.	CLO 4

**Mode of Transaction:** Practical Demonstration; Problem Solving, Language Lab Practice, Lecture; Group Discussion; Self-learning

**Tools of Transaction:** YouTube, videos, audio

**Suggested Reading:**

- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

**Course Code: MMAM.539**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>
<b>2</b>	<b>0</b>	<b>0</b>	<b>2</b>

**Course Title: Research Methodology and Research Proposal**

**:Teaching Hours 30**

**Course Learning Outcomes:****On the completion of the course the students will be able to;**

CLO1: Explain the meaning, nature and types of research and scientific method

CLO2: Develop skills in developing research proposal, review of related literature and hypotheses.

CLO3: Critically examine the process of selecting sample and preparation of quantitative and qualitative tools for research.

CLO4: Compare between different quantitative and qualitative research paradigms

CLO5: Practice the ethics of research.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 11 Hours	Definition and Concept of Research in Indian Music. Prominent areas of research in Indian Music.	CLO 1, 3
Unit II 11 Hours	Concept and Pre Requirement of Selection of a Topic. Sources and tools of Data Collection.	CLO 2
Unit III 11 Hours	Brief knowledge of following terms: <ul style="list-style-type: none"> <li>• Bibliography</li> <li>• Foot Notes</li> <li>• References</li> <li>• Appendix and Preface</li> </ul>	CLO 3
Unit IV 12 Hours	Preparation of Research Proposal	CLO 4, 5

**Mode of Transaction:** Lecture, class discussion, presentations by students, assignments, library research on topics or problems, open text-book study.**Suggested Reading:**

- Bhalla, Ranjit Kaur, Advanced Research Methodology, Kanishka Publication Delhi, 2019
- R.N Trivedi (Dr.), D.P Shukla (Dr.), Research Methodology, College Book Depot Jaipur
- Haroon, Mohammed (Dr.), Indian Music Research, Kanishka Publication Delhi
- Sharma, Vinaymohan (Dr.), Shodh Pravidhi, National Publishing House, Delhi, 1980
- Gautam Reena, Sources of Research in Indian Classical Music, Kanishka Publication Delhi, 2021
- Singh, Sanjay Kumar (Dr.), Anusandhaan Ke Niyam Evam Vastuparak Sangeet, Kanishka Publication Delhi, 2015
- Chaudhary, Subhadra (Dr.), Sangeet Mein Anusandhan Ki Samasyaein Aur Kshetra, Krishna Brother, Ajmer, 1988
- Sharma, Manorama (Dr.), Sangeet Avam Shodh Pravidhi, Haryana Sahitya Academy, Chandigarh, 1990
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971

- Sharma, Vandna (Dr.) Bhartiya Sangeet mein Anusandhaan ki Samasyayein, Kanishka Publication, Delhi.
- Sharma, Ravi Kumar (Dr), Sangeet Mein Shodh Prividhi, Traitrikm Publication, Delhi, 2017

**Course Code: MMAM.540**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>
<b>3</b>	<b>0</b>	<b>0</b>	<b>3</b>

**Course Title: A study of the contribution by Saint and Seers to Indian music.**

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 To gain knowledge about Saint and seers of India.

CLO-2 Evaluate the contribution by saint and seers to Indian music.

CLO-3 To demonstrate various aspects of devotional music.

**Course Contents:**

<b>Unit/Hours</b>	<b>Content</b>	<b>Mapping with CLOs</b>
Unit I 12 Hours	Development of Devotional Music in India in Ancient	CLO 1, 2
Unit II 12 Hours	Contribution of Sikh Guru in the Development of Indian Classical Music Contribution of Sufism in the Development of Indian Devotional Music	CLO 2
Unit III 11 Hours	Contribution of Kabir, Surdaas, Tulsi Das and Meera in the Development of Indian Classical Music	CLO 2
Unit IV 10 Hours	Contribution of Chaitanya Mahaprabhu and Chandidas in the Development of devotional Music	CLO 3

**Mode of Transaction:** Lecture cum Practical Demonstration, Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio

**Suggested Reading:**

- Shantsheela Sathianathan, Contributions of Saints and Seers to the Music of India, Kanishka Publishers, Distributors, 1996
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Gurnam Singh (Dr.) Sikh Sacred Music, Gurmat Parkashan Patiala, 2001
- Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001

**Course Code: MMAM.541**

L	T	P	Credits
3	0	0	3

**Course Title: Experimental Design and Innovations in Music**

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to**

CLO-1 Analyze and evaluate historical and contemporary approaches to experimental music and innovation in diverse cultural and technological contexts.

CLO-2 Design and implement original experimental music projects using innovative compositional, performance, or production techniques.

CLO-3 Demonstrate proficiency in using digital tools, instruments, and emerging technologies to explore new sonic possibilities and creative processes in music.

CLO-4 Critically reflect on the artistic, social, and theoretical implications of experimentation and innovation in music practices.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 14 hours	Basic fundamentals of Composition. Basic fundamentals of Fusion Music.	CLO 1
Unit II 12 Hours	New Experimental study of Indian Orchestra. Basic Fundamentals of preparing group song.	CLO 1
Unit III 11 Hours	Role of Creativity in Performing Arts. Impact of Music on other living beings except human (Animal, Birds & Plants).	CLO 2
Unit IV 10 Hours	Basic fundamentals of Background Music. Role of Innovation in Performing Arts.	CLO 2

**Mode of Transaction:** Lecture cum Practical Demonstration, Riyaz: Everyday practice, Group Discussion

**Tools of Transaction:** YouTube, Videos, Audio, Recording Studio

**Suggested Reading:**

- Home recording for Musicians, Jeff Strong, Wiley Publishing Inc., New York, 2002
- Music information Retrieval, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Music Perception and Recognition, Padma Iyer, Vishva Bharti Publications, New Delhi, 2004
- Modern Recording Techniques, David Miller Huber & Robert E Rustin, Elsevier, New, Delhi 2005
- Bhartiye Sangeet Main Vaigyanik Upkarno Ka Paryog: Aneeta Gautam, Kanishka Publishers, New Delhi. 2002
- New Dimensions of Indian Music, Tripti Watwe, Kanishka Publishers, New Delhi, 2013

## SEMESTER-IV

**Course Code. MMAM.561**

**Course Name: Contemporary theory of Indian Music**

L	T	P	Credit
4	0	0	4

**Total Teaching Hours-60**

### **Course Learning Outcome:**

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

CLO-1 Analyze music as a means of supporting developing careers in music teaching and performance.

CLO-2 Demonstrate teaching skills for teaching in institutions and audience education purposes.

### **Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit-I 15 Hours	Indian Philosophies of art and aesthetics in: particular context of Hindustani Music. 1 Bharat Muni 2 Abhinavagupta 3 Matanga Muni 4 Sharangdev	CLO 1, 2
Unit-II 15 Hours	Western Philosophies of art and aesthetics in: particular context of Hindustani Music. 1 Plato 2 Aristotle 3 Baumgarten 4 Hegel	CLO 1, 2
Unit-III 15 Hours	Relevance and scope of music education and new avenues in profession of music. Use of Technology in teaching, learning and performance.	CLO 1, 2
Unit-IV 15 Hours	Methods and techniques of imparting music at primary, secondary and higher level of education.	CLO 1, 2

**Transaction Mode:** Class Room Teaching, Guest Lecture, Group Discussions & Practical Sessions.

**Suggested Reading:**

- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Husain, S.M. Azizuddin, Sufis of Punjab: A Biographical Study, Kanishka Publication Delhi, 2021
- Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017
- Goswami, Sahliender Kumar, Hindustani Sangeet ke mhaan rachnakar Sadarang Adarang , Kanishka Publication Delhi , 2018
- Gaveesh, Khayal: Past, Present & Future, Kanishka Publication Delhi, 2019
- Chaudhry, Subhash Rani, Sangeet ke Parmusk Shastriya Sidhaant, Kanishka Publication Delhi , 2017
- Sharma, Yashpal (Dr.) Bhartiya Sangeet mein Sharuti, Kanishka Publication Delhi , 2017
- Pandey, Amita, Khayal Gayki or Bhakti Ras, Kanishka Publication Delhi, 2014
- Goswami , Harikishan, Bhartiya Sangeet ki Prampra, Kanishka Publication Delhi, 2014
- Pathak, Sunnda (Dr.) Hindustani sangeet mein raag ki utpati or vikas, Radha Publication Delhi, 2016
- Taak, Tez Singh (Dr.) Sangeet Zigyasa or smadhan, Radha Publication Delhi, 2012
- Sachdev Renu, Dharmik Pramprayein avm Hindustani Sangeet, Radha Publication Delhi, 2016
- Paintal, Geeta (Dr.), Punjab ki Sangeet Prampra, Radha Publication Delhi, 2011
- Bhatkhande, V.N, Sangeet Padtiyon ka tulnatmak adiaain, Sangeet Karyala Hathras,
- Sharma, Bhagwat Sharan, Bhartiya Sangeet Ka Ithas, Sangeet Karyala Hathras.
- Sharma, Sawtantar, Soundrya Ras or Sangeet, Anubhav Publication, Allahabad
- Sharma, Sawtantar, Bhartiya Sangeet Ek Etihashik Visleshan, Neha Books Distributor, Delhi

**Course Code MMAM.562**

**Course Name: Music Education: Traditional and Modern Aspects**

L	T	P	Credit
4	0	0	4

**Total Hours: 60**

**Learning Outcome:**

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

CLO-1 Analyze music as a means of supporting developing careers in music teaching and performance.

CLO-2 Demonstrate teaching skills for teaching in institutions and audience education purposes.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit-I 15 Hours	Origin and development of classical Music as per musicological texts. <ul style="list-style-type: none"><li>• Sangeetraj - Maharana Kumbha</li><li>• Sangeet Parijat – Pt. Ahohal</li><li>• Shrimallakshyasangeetam- Pt. V.N. Bhatkhande</li></ul>	CLO 1, 2
Unit-II 15 Hours	Education of Indian Classical Music: <ul style="list-style-type: none"><li>• Role of Music Education in society</li><li>• Cultural aim of Music Education</li><li>• Professional aim of Music Education</li></ul>	CLO 1, 2
Unit-III 15 Hours	Detailed study of Music Ghranas : <ul style="list-style-type: none"><li>• Meaning and Definition of Gharana</li><li>• Different Gharanas of Khyal Gayan</li><li>• Importance of Gharana System</li></ul>	CLO 1, 2
Unit-IV 15 Hours	Detailed study of Music Ghranas : Special reference to Tabla: <ul style="list-style-type: none"><li>• Punjab Ghrana</li><li>• Ajrada Ghrana</li><li>• Delhi Ghrana</li><li>• Lucknow Ghrana</li></ul>	CLO 1, 2

**Transaction Mode:** Class Room Teaching, Guest Lecture, Group Discussions.

**Suggested Reading:**

- Bagchee, Sandeep. (1998). NAD Understanding Raga Music. Mumbai: Eeshwar
- Chaube Sushil Kumar. (2005). Sangeet Ke Gharanon Ki Charcha (in Hindi). Lucknow. Uttar Pradesh Hindi Sansthan
- Deshpande , Vamanrao. (1987). Indian Musical Traditions: An Aesthetic Study of the Gharanas in Hindustani Music. (S. Deshpande, & V. Devadhar, Trans.) Mumbai: Popular Prakashan Pvt. Ltd.(Originally published as 'Gharandas gayaki' in Marathi)
- Ranade Ashok Da. (1998). Essays in Indian Ethnomusicology. New Delhi: Munshi ram Manohar lal
- Ranade Ashok Da. (2006). Music Contexts: A Concise Dictionary of Hindustani music. New Delhi: Promilla & Co
- Ranade Ashok Da. (2006). Perspectives on Music: Ideas and Theories. New Delhi and Chicago: Promilla and Co. Publishers
- Singh, Thakur Jaidev. (1995). Indian Music. Kolkata: Sangeet Research Academy
- Goswami , Harikishan, Bhartiya Sangeet ki Prampra, Kanishka Publication Delhi, 2014
- Pathak, Sunnda (Dr.) Hindustani sangeet mein raag ki utpati or vikas, Radha Publication Delhi, 2016

**Course Code: MMAM.563**

**Course Title: Practical Approach to Stage**

**Performance-III**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Understand the fundamental knowledge about stage performance.

CLO-2 Explore the competencies of an artist with artistic aptitude.

CLO-3 Apply the methods to become musically matured and sensible artist.

CLO-4 Render compositions in different kinds of Taalas.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Ragas; <ul style="list-style-type: none"> <li>• Multani</li> <li>• Bilaskhani Todi</li> <li>• Patdeep</li> <li>• Nayaki Kanhada</li> <li>• Jogkauns</li> <li>• Rageshwari</li> </ul>	CLO
Unit II 24 Hours	A Composition Tappa Gayan in prescribed Ragas.	CLO
Unit III 22 Hours	A Composition of Chaturang/Tirvat	CLO
Unit IV 22 Hours	Demonstration of following Taalas on Tabla or hand with dugun layakarais in Jhoomra, Mat Taal, Beer Taal.	CLO

**Mode of Transaction:** Practical Demonstration; Problem Solving, Audio-Visual Lab Practice, Lecture; Group Discussion; Self-learning

**Tools of Transaction:** YouTube, videos, audio

**Suggested Reading**

- Paul, Neelam (Dr) Saras Raag Darshika, Abhishek Publication Chandigarh, 2018
- Thakur, Onkar Nath, Sangeetanjali, Sangeet Karyalaya Hathras, 1984
- Bhathkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

**Course Code: MMAM.564**

L	T	P	Credits
0	0	6	3

**Course Title: Study of Ragas-III (Viva Voce)**

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

**On the completion of the course the students will be able to;**

CLO-1 Evaluate the differentiation of different ragas along with having the ability of making notation.

CLO-2 Students will be able to gain knowledge of ragas with creativity.

CLO-3 Students will be able to demonstrate various aspects of ragas and their differentiation.

CLO-4 Students learns to write the practical composition according to the Notation system

CLO-5 Evaluate the mood created by the Raga rendition

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	Presentation of one Vilambit Khayal in any detailed raga other than raga chosen in stage performance. Multani, Bilaskhani Todi, Patdeep, Nayaki Kanhada, Jogkauns, Rageshwari	CLO 1, 2
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Multani, Bilaskhani Todi, Patdeep, Nayaki Kanhada, Jogkauns, Rageshwari	CLO 2,5
Unit III 22 Hours	Viva Voce of all prescribed ragas.	CLO 2
Unit IV 22 Hours	Demonstration of Comparison between Samprakartik Ragas prescribed in coursetitle.	CLO 4

**Mode of Transaction:** Practical Demonstration; Problem Solving, Language Lab Practice, Lecture; Group Discussion; Self-learning

**Tools of Transaction:** YouTube, videos, audio

**Suggested Reading:**

- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyalaya Hathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet Karyalaya Hathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

**Course Code MMAM.565**

**Course Name: Voice Culture and Critical Music Listening**

L	T	P	Credit
3	0	0	3

**Total Teaching Hours-45**

**Course Learning Outcome:**

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

CLO-1 Demonstrate foundational techniques in voice culture, including breath control, vocal placement, and tone production, to improve vocal performance and health.

CLO-2 Analyze and critically evaluate a variety of musical styles and vocal performances using informed listening strategies and musical terminology.

CLO-3 Apply principles of voice training and active listening to enhance interpretative skills and expressive delivery in solo and ensemble settings.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit-I 12 Hours	Voice Culture and various techniques of Voice Culture: Resonance and Sound Production Pitch and Intonation Control	CLO 1, 2
Unit-II 12Hours	Breathing Techniques for Vocal Development Importance of Voice Culture in Hindustani Music.	CLO 1, 2
Unit-III 10 Hours	Introduction to Critical Music Listening Fundamentals of Hindustani Raga System The Concept of Taal and Rhythm in Hindustani Music	CLO 1, 2
Unit-IV 11 Hours	Exploring Alap and Its Role in Hindustani Music Exploring Taans and Its Role in Hindustani Music Deep Listening to Bandish and Composed Forms	CLO 1, 2

**Transaction Mode:** Class Room Teaching, Guest Lecture, Group Discussions & Practical Sessions.

**Suggested Reading:**

- Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017
- Goswami, Sahliender Kumar, Hindustani Sangeet ke mhaan rachnakar Sadarang Adarang , Kanishka Publication Delhi , 2018
- Gaveesh, Khayal: Past, Present & Future, Kanishka Publication Delhi, 2019
- Chaudhry, Subhash Rani, Sangeet ke Parmusk Shastriya Sidhaant, Kanishka Publication Delhi , 2017
- Sharma, Yashpal (Dr.) Bhartiya Sangeet mein Sharuti, Kanishka Publication Delhi , 2017
- Pandey, Amita, Khayal Gayki or Bhakti Ras, Kanishka Publication Delhi, 2014
- Goswami , Harikishan, Bhartiya Sangeet ki Prampra, Kanishka Publication Delhi, 2014

**Course Code: MMAM.566**

**Course Name: Information Technology and  
Principle of Stage Performance**

L	T	P	Credit
3	0	0	3

**Total Teaching Hours-45**

### Course Learning Outcome:

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

1. Understand the role of IT in stage design, management, and performance.
2. Gain hands-on experience with tools for audio, video, and lighting control.
3. Learn core principles of stage performance including voice, movement, and character development.
4. Develop collaborative skills using digital platforms for performance production.
5. Create and present a digitally-enhanced stage performance.

### Course Content:

Unit/Hours	Content	Mapping with CLOs
Unit-I 8 Hours	<b>Introduction to IT in Performing Arts</b> <ul style="list-style-type: none"><li>• Overview of IT and its applications in the arts</li><li>• History of digital transformation in theatre and music</li><li>• Digital storytelling and performance theory</li></ul>	CLO 1, 2
Unit-II 8 Hours	<b>Fundamentals of Stage Performance</b> <ul style="list-style-type: none"><li>• Confidence and authenticity in front of an audience</li><li>• Developing a distinct performance style or persona</li><li>• Body language that complements the music (especially in Indian classical music, where posture and gestures also carry meaning)</li></ul>	CLO 1, 2
Unit-III 7 Hours	<b>Digital Tools for Stage Production</b> <ul style="list-style-type: none"><li>• Audio editing software (e.g., Audacity, Pro Tools)</li><li>• Video editing and projection (e.g., Adobe Premiere, Q Lab)</li><li>• Group project: Design and perform a musical piece</li></ul>	CLO 1, 2
Unit-IV 7 Hours	<b>Sound Check &amp; Technical Coordination</b> <ul style="list-style-type: none"><li>• Understanding microphone technique (distance, angle)</li><li>• Awareness of stage monitors, mics, mixers, and basic sound gear</li><li>• Collaborating with the sound engineer and adjusting in real time</li><li>• Live streaming and hybrid performance setups</li></ul>	CLO 1, 2

**Transaction Mode:** Class Room Teaching, Guest Lecture, Group Discussions & Practical Sessions.

**Suggested Reading:**

- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi, 2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Husain, S.M. Azizuddin, Sufis of Punjab: A Biographical Study, Kanishka Publication Delhi, 2021
- Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017
- Goswami, Sahliender Kumar, Hindustani Sangeet ke mhaan rachnakar Sadarang Adarang , Kanishka Publication Delhi , 2018
- Gaveesh, Khayal: Past, Present & Future, Kanishka Publication Delhi, 2019
- Chaudhry, Subhash Rani, Sangeet ke Parmusk Shastriya Sidhaant, Kanishka Publication Delhi , 2017
- Sharma, Yashpal (Dr.) Bhartiya Sangeet mein Sharuti, Kanishka Publication Delhi , 2017
- Pandey, Amita, Khayal Gayki or Bhakti Ras, Kanishka Publication Delhi, 2014
- Goswami , Harikishan, Bhartiya Sangeet ki Prampra, Kanishka Publication Delhi, 2014

**Course Code MMAM.567**

**Course Name: Essay on Indian Music**

L	T	P	Credit
3	0	0	3

**Total Teaching Hours-45**

**Course Learning Outcome:**

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

CLO-1 Analyze music as a means of supporting developing careers in music teaching and performance.

CLO-2 Demonstrate teaching skills for teaching in institutions and audience education purposes.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit-I 12 Hours	Contribution of Music Festivals in the propagation of Indian Music. Role of Sangeet Natak Academy in the propagation of Indian Music	CLO 1, 2
Unit-II 12Hours	Role of Conferences and Seminars in the field of Music Role of Research Journals in the field of music.	CLO 1, 2
Unit-III 10 Hours	Role of A.I.R. in promoting Hindustani Vocal Music. Role of Music in popularizing commercial advertisements.	CLO 1, 2
Unit-IV 11 Hours	Role of Multimedia in Promoting Indian Classical Music. Importance of Music listening and appreciation.	CLO 1, 2

**Transaction Mode:** Class Room Teaching, Guest Lecture, Group Discussions & Practical Sessions.

**Suggested Reading:**

- Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017
- Goswami, Sahliender Kumar, Hindustani Sangeet ke mhaan rachnakar Sadarang Adarang , Kanishka Publication Delhi , 2018
- Gaveesh, Khayal: Past, Present & Future, Kanishka Publication Delhi, 2019
- Chaudhry, Subhash Rani, Sangeet ke Parmusk Shastriya Sidhaant, Kanishka Publication Delhi , 2017
- Sharma, Yashpal (Dr.) Bhartiya Sangeet mein Sharuti, Kanishka Publication Delhi , 2017
- Pandey, Amita, Khayal Gayki or Bhakti Ras, Kanishka Publication Delhi, 2014
- Goswami , Harikishan, Bhartiya Sangeet ki Prampra, Kanishka Publication Delhi, 2014

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