

**CENTRAL UNIVERSITY OF PUNJAB, BATHINDA**



**MASTER IN PERFORMING ARTS**

**Session - 2021-23**

**Department of Performing Arts**

## MASTER IN PERFORMING ARTS

### Programme Learning Outcomes

This programme also aims to throw more lights to Cultural Heritage of India and to make the students to realize that they are the inheritors of the glorious past history of India. This will pave the way for the students to have a discourse on the fundamentals of traditional and contemporary world theatre/drama/music/dance. Since the Performing Art as a product of Scientific and Artistic creation so the main aim of the course is to impart to the student a correct Interdisciplinary approach encompassing all aspects of human science to explore all the possibilities of a performance and produce it through the medium. All the technical aspects involved in the same will be taught to students, so that after graduation they will be in a position to get Job from any kind of Media or create their own performing art company and to carry out all the functions needed thereof with a professional skill.

### Programme Specific Outcome

- Performing Arts students will be able to perform as soloists, ensemble members, and chamber musicians at appropriate levels for entering graduate music study and for public school and studio teaching.
- Students will be able to create and analyze music as a means of supporting developing careers in music teaching and performance.
- Students will be able to demonstrate teaching skills for teaching in institutions and audience education purposes.
- Students will demonstrate the understanding and use of public performance as a means for engaging communities, creating cultural awareness, and providing ethical leadership.
- Studying music exalts the human spirit and enhances the quality of life. Transmits our cultural heritage and music as a powerful means for communicating that message.
- The students will be able to demonstrate their understanding of their skill and use their public performance as a means for engaging communities, creative cultural awareness.
- The students will be able to create analyze and synthesize music as a means of supporting and developing career in music teaching and performances.

## MASTER IN PERFORMING ARTS

### COURSE STRUCTURE

#### SEMESTER – I

COUR SE CODE	COURSE TITLE	COURS E TYPE	L	T	P	CREDIT
MPM.506	Scientific Study Of Music	Core	4	0	0	4
MPM.507	Aesthetical Study Of Music Vocal	Core	4	0	0	4
MPM.508	History Of Indian Music	Core	4	0	0	4
MPM.509	Stage Performance	Skill-	0	0	6	3

		based				
MPM.510	Viva Voce	Skill-based	0	0	6	3
MPM.511	Practical Approach of Gurmat Sangeet	Skill-based	0	0	6	3
MPM.512	Practical Approach of Folk Music	Skill-based	0	0	6	3
<b>Any one of the following</b>						
MPM.513	Folk Music	IDC	2	0	0	2
MPM.514	Devotional Music	IDC	2	0	0	2
			Credit			26

#### SEMESTER – II

<b>COUR SE CODE</b>	<b>COURSE TITLE</b>	<b>COURS E TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>CREDIT</b>
MPM.521	Psychological study of music	Core	4	0	0	4
MPM.522	History Of Indian Music	Core	4	0	0	4
MPM.523	Stage Performance	Skill-based	0	0	6	3
MPM.524	Viva Voce	Skill-based	0	0	6	3
MPM.525	Practical Approach of Sufi Music	Skill-based	0	0	6	3
MPM.526	Practical Approach of Light Music	Skill-based	0	0	6	3
MPM.527	Preparation of Competitive Exam	DEC	2	0	0	2
<b>Any one of the following</b>						
MPM.504	Sound Arrangements : Technique And Method	VAC	2	0	0	2
MPM.505	Percussion Instruments: Tabla	VAC	2	0	0	2
			Credit			24

**SEMESTER – III**

<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>COURSE TYPE</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>CREDIT</b>
MPM.551	<b>Applied Theory of Music</b>	Core	4	0	0	4
MPM.552	Critical Study of Ragas	Core	4	0	0	4
MPM.553	Stage Performance	Skill based	0	0	6	3
MPM.554	Viva-voce	Skill based	0	0	6	3
MPM.555	Practical Approach of Film Music	Skill based	0	0	6	3
MPM.556	Practical Approach of Western Music	Skill based	0	0	6	3
MPM.557	Entrepreneurship	CFC	1	0	0	1
			Credit			21

**Semester-IV**

<b>Course Code</b>	<b>Course Name</b>	<b>Course Type</b>	<b>Credit Hours</b>			<b>Total Credits</b>
			<b>L</b>	<b>T</b>	<b>P</b>	
MPM.600	<b>Dissertation/Project</b>	Project	0	0	40	20
<b>Total</b>						<b>20</b>

**Evaluation Criteria for Theory Courses**

The mid-semester test will be subjective type (25 marks) and end semester exam (50 marks) will be 70% subjective type and 30% objective type. The objective type will include one-word answers, fill-in the blank, sentence completion, true/false, MCQs', matching, analogies, rating and check lists. The subjective type will include very short answer (1-2 lines), short answer (one paragraph), essay type with restricted response, and essay type with extended response. As per NEP2020 to give flexibility to teachers, it was decided that the number of questions and distribution of marks shall be decided by the department. Further, it was resolved to give flexibility to the departments/teachers to conduct internal assessment for different courses using any two or more of the given methods (Surprise Tests, in-depth interview, unstructured interview, Jigsaw method, Think-Pair Share, Students Teams Achievement Division (STAD), Rubrics, portfolios, case based evaluation, video based evaluation, Kahoot, Padlet, Directed paraphrasing, Approximate analogies, one sentence summary, Pro and con grid, student generated questions, case analysis, simulated problem solving, media assisted evaluation, Application cards, Minute paper, open book techniques, classroom assignments, home-work assignments, term paper).

## Master in Performing Arts (Detailed Syllabus)

### SEMESTER-I

**Course Code: MPM.506**

**Course Title: Scientific Study of Music**

**Vocal**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 60**

#### Learning Outcomes:

- To enable the students to have comprehensive theoretical as well as practical knowledge of Indian Classical Music after the completion of this course;
- To impart thorough knowledge about the music of Vedic period.
- To enhance the knowledge of Veda along with the works of music scholars of the past.
- To help the students to wide their horizon about our rich Vedic culture and Arts.

#### UNIT-I

**Teaching Hours: 15**

Voice- Culture in the context of Hindustani Vocal Music.

#### Unit-II

**Teaching Hours: 15**

Study of the following :  
Vibration, Pitch, Intensity, Timbre

#### Unit-III

Teaching Hours: 15

Origin and development of musical scale.

#### Unit IV

Teaching Hours: 15

Correct intonation of swaras..

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

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

#### Books Suggested :

- Bhartia Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi. 2002.
- Sangeet Visharad, Basant, Sangeet Karyala Hathras. 2004.
- Nibandh Sangeet, Laxmi Naryan, Garg Sangeet Karyala Hathras. 1989.
- Bhartia Sangeet Ka Adhyatmik Sawroop, Dr. Rajiv Verma & Neelam Parikh. Amar Granth Parkashan. 2004.
- Sangeetaayan, Seema Johry, Radha Publications, New Delhi.
- Bhartiya Sangeet Mein Kaku ki Avdharna,
- Sangeet Ratnakar: Sharangdev, Sangeet Karyalaya Hathrash, 1964.
- Naitya Shastra : Bharat Chokhamba Sanskrit Sansthan Varanasi, 1985.
- Gurmat Sangeet Ank, Sangeet Karyalaya Hathras 1997
- Gurmat Sangeet Prabandh Ate Parsar, Dr. Gurnam Singh, Punjabi Uni Patiala 2008

**Course Code: MPM.507**  
**Course Title: Aesthetical Study of Music**  
**Vocal**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 60**

**Learning Outcomes:**

- To enable the students to have comprehensive theoretical as well as practical knowledge of Indian Classical Music after the completion of this course;

**UNIT-I**

Meaning and definition of Aesthetics  
Principles of Aesthetics.

**Teaching Hours: 15**

**Unit-II**

Aesthetics of rag and tal..

**Teaching Hours: 15**

**Unit-III**

And western theories of Aesthetics.

**Teaching Hours: 15** Indian

**Unit IV**

Rasa Siddhanta with special reference to Bharat

Teaching Hours: 15

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

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

**Books Suggested :**

- Bhartia Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi. 2002.
- Sangeet Visharad, Basant, Sangeet Karyala Hathras. 2004.
- Nibandh Sangeet, Laxmi Naryan, Garg Sangeet Karyala Hathras. 1989.
- Bhartia Sangeet Ka Adhiyatmik Sawroop, Dr. Rajiv Verma & Neelam Parikh. Amar Granth Parkashan. 2004.
- Sangeetaayan, Seema Johry, Radha Publications, New Delhi.

**Course Code: MPM.508**  
**Course Title: History of Indian Music**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 60**

**Learning Outcomes:**

- The post graduate students will have enhanced the Knowledge about Research methodology and scope of research in performing art.
- They will be able to aware about those areas of research in performing art yet not work.

**Unit-I**

Vedic Period: rigveda, samveda, bhaktis and samvikaras in samgaan, Music in the period of ramayana, Music in the period of mahabharata.

**Teaching Hours: 15**

**Unit-II**

**Teaching Hours: 15**

Detailed study of the following:

(i) Prabandh (ii) Dhrupad/Dhamar (iii) Thumri (iv) Tarana.

### Unit-III

Teaching Hours: 15

Contribution of classical musicians to Indian Classical Music:

Pandit V.N Bhatkhande, Pandit Vishnu Digambar Pluskar, Ustaaad Badeghulam ali khan. and Ustaaad Amir Khan.

### Unit-IV

Teaching Hours: 15

Contribution of Punjab in the development of Indian Classical Music.

Origin, development and characteristics of the following gharanas of Khayal Gayan. Gwalior, Agra, Kirana, Delhi, Patiala

Importance of Ghrana system in Indian classical music

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

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

### Book Suggested

- Bhartia Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi. 2002.
- Sangeet Visharad, Basant, Sangeet Karyala Hathras. 2004.
- Nibandh Sangeet, Laxmi Naryan, Garg Sangeet Karyala Hathras. 1989.
- Sangeetaayan, Seema Johry, Radha Publications, New Delhi.
- Sangeet Shikshan Evam Manovigyan, Poonam Dutta
- Saundarya ke Mooladhar, Dr. Shruti kalra, Kanishka Publishers, New Delhi.
- Hindi Chitrapat Evam Sangeet ka Itihas, Dr. Vimal, Somnath Dal Sanjay Prakashan, Darya Ganj, New Delhi.
- Sangeet ka Saundarya Bodh (Film Sangeet ke Sandarbh Mein), Sanjay Prakashan, New Delhi.
- Sangeet Shikshan Aur Manovigyan, Dr. Savita Uppal, Mordern Book House, Chandigarh.
- Sangeet Evam Manovigyan, Dr. Kiran Tiwari, Kanishka Publication, New Delhi
- Research in Education : G. John W. Best
- Sangeet Mein Anusandhan Ki Smasayian : Dr. Subhadra Chaudhary.
- Aur Kshetar
- Shodh Parvidhi : Dr. Manorma Sharma
- Shodh Parvidhi : Dr. Vinay Mohan Sharma.
- Problems and Areas of research in Music : Dr. Subhadra Chaudhary
- Research Methodology : Dr. B.M. Jain
- Bhartiya Sangeet Mein Shodh Parvidhi : Dr. Alka Nagpal
- Bhartiya Sangeet Mein Anusandhan Ki Smasayian.: Dr. Vandana Sharma.

**Course Code: MPM.509**

**Course Title: Practical Approach To**

L	T	P	Credits
0	0	6	3

## Performing Arts By Stage Performance

**Total Teaching Hours: 120**

### Learning Outcomes:

- To enable the students to become musically matured and sensible artist;
- To develop all the abilities of an artist with artistic aptitude among the students;
- To give fundamental knowledge about stage performance.

### Unit-I

**Teaching Hours: 30**

Two Vilambit Khyaal in any of the prescribed Ragas:  
Yaman, Bihag,  
Kedar, Miyan Malhar,  
Vrindawani Sarang,  
Bhairav,, Bhimplasi.

### Unit-II

**Teaching Hours: 30**

One Dhrupad in any prescribed Ragas.

### Unit-III

**Teaching Hours: 30**

One Shabad/Bhajan in any prescribed Ragas.

### Unit-IV

**Teaching Hours: 30**

Detailed knowledge of Taal Dadra, Kehrwa, Roopak, Teental,

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

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

### Books Suggested

Music

- Bharat Muni : Natya Shastra
- Pargyanada : Sangeet Ratnakar
- Saras Raag Darshika, Dr.Neelam Paul
- MahArana Kunba :Sangeet Raja
- S.S. Paragyan : Bharfya Sangeet ka Itihas
- K.Vasudev Shastri : Sangeet Shastra
- Sangitanjali (Parts I to VI) : Onkar Nath Thakur
- Kramik Pustak Malika(Parts I to VI) : V.N. Bhatkhande
- Sangeet Vyas Kriti (Part I to IV) : S.G. Vyas
- Aprachalit Raags(Parts I to II): J.D. Pataki
- Abhinav Gitanjali(Part I to IV): Ramashray Jha
- Sangeet Ratnavali (Part I): Surinder Kapila
- Raag Praveen: Ganesh Prasad Sharma

**Course Code: MPM.510**

**Course Title: Detailed Study of Raga-Viva  
Voce**

L	T	P	Credits
0	0	6	3



**Total Teaching Hours: 120**

**Learning Outcomes:**

- The students will be able to differentiate different ragas along with having the ability of making notation.
- They will be able to have the knowledge of ragas with creativity.

**Unit-I**

Drut Khyals in all Prescribed Raagas :

Yaman, Bihag, Kedar, Miyan Malhar, Vrindawani Sarang, Bhairav, Malkauns, Bhimpalasi..

**Teaching Hours: 30**

**Unit-II**

One Vilambit Khyaal with proper singing style.

**Teaching Hours: 30**

**Unit III**

One Darut Khyaal with proper singing style.

**Teaching Hours: 30**

**Unit IV**

Tuning of the instruments.

On the spot composition work.

**Teaching Hours: 30**

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

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

**Books Suggested**

- Bharat Muni : Natya Shastra
- Pargyanada : Sangeet Ratnakar
- Saras Raag Darshika, Dr.Neelam Paul
- MahArana Kunba :Sangeet Raja
- S.S. Paragyan : Bhartiya Sangeet ka Itihas
- K.Vasudev Shastri : Sangeet Shastra
- Sangitanjali (Parts I to VI) : Onkar Nath Thakur
- Kramik Pustak Malika(Parts I to VI) : V.N. Bhatkhande
- Sangeet Vyas Kriti (Part I to IV) : S.G. Vyas
- Aprachalit Raags(Parts I to II): J.D. Pataki
- Abhinav Gitanjali(Part I to IV): Ramashray Jha
- Sangeet Ratnavali (Part I): Surinder Kapila
- Raag Praveen: Ganesh Prasad Sharma

**Course Code: MPM.511**

**Course Title: Practical Approach of  
Gurmat Sangeet**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To give fundamental knowledge about stage performance.
- To enable the students to become musically matured and sensible artist;
- To develop all the abilities of an artist with artistic aptitude among the students;

Unit-I and Unit-II

**5 Shabad based on Ragas of Gurmat Sangeet.**

**Teaching Hours: 60**

Unit-III and Unit-IV

**2 Padtaal described as Gurmat Sangeet.**

**Teaching Hours: 60**

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

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

**Course Code: MPM.512**

**Course Title: Practical Approach Folk Music**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To develop all the abilities of an artist with artistic aptitude among the students;
- To give fundamental knowledge about stage performance.
- To enable the students to become musically matured and sensible artist;

Unit-I and Unit-II

**2 Folk Songs based on Punjabi Folk Music.**

**2 Folk Songs based on Haryanvi Folk Music.**

**2 Folk Songs based on any other region of India Folk Music.**

**Teaching Hours: 60**

Unit-III and Unit-IV

**Vaar Gayan as Punjabi Folk Music.**

**Kawishri Gayan Punjabi Folk Music**

**Teaching Hours: 60**

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

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

**Course Code: MPM.513**

**Course Title: Folk Music**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 45**

**Learning Outcomes:**

- To help the students to enhance their fundamental knowledge of folk music.
- To enable the students to become Folk Musician with having practical knowledge of folk instruments.
- To help the students to have knowledge of folk music, folk dance and folk forms of theatre.

**Unit-I**

Study of folk music, folk instruments and performers of various regions in India.

**Teaching Hours: 11**

**Unit-II** **Teaching Hours: 11**  
Folk forms of Punjabi Folk Music.

**Unit-III** **Teaching Hours: 12**  
Folk music of northern India special reference to Haryana, Himachal and Rajasthan.

**Unit-IV** **Teaching Hours: 11**  
Folk fairs & festivals in India.

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

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

**Book Suggested**

S.Gurpartap Singh Gill, Punjab Dian Lok Dhunan, Punjabi University Patiala, 2004

Devinder Satyarthi, Punjabi Lok Geet, PUP 2001

**Course Code: MPM.514**

**Course Title: Devotional Music**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 45**

**Learning Outcomes:**

- To enable the students to have basic knowledge of devotional music, dance and theatre.
- To groom the students as Musicians with practical knowledge of folk instruments.
- To enable the students develop human spirit and enhance their quality of life.

**Unit-I** **Teaching Hours: 11**  
Origin and development of Bhajan Gayaki

**Unit-II** **Teaching Hours: 11**  
Contribution of Saints and seers to Indian Classical Music.

**Unit-III** **Teaching Hours: 12**  
Origin and development of kaafi.

**Unit-IV** **Teaching Hours: 11**  
Origin and development of Kawwali.

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

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

**Book Suggested**

- Dr. Gurnam Singh, Gayan Bandshanwali Punjabi University Patiala
- Dr. Yashpal Sharma ,Gayan Kala, Punjabi University Patiala
- Prof. Tara Singh, Shri Guru Granth Raag Ratanawali, Punjabi University Patiala

**SEMESTER-II**

**Course Code: MPM.521**

**Course Title: Psychology of Music**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 60**

**Learning Outcomes:**

- To enable the students to know about various theories (Gayan Shalies) of Indian classical music as well as musical terminology.
- To enlighten the students about classification of ragas.
- To enable the students to know about the relationship of Ragas with music.

**UNIT-I**

Teaching Hours: 15

Meaning and definitions of Psychology

Unit-II

Teaching Hours: 15

Application of Psychological aspects in Indian classical Music.

Unit-III

**Teaching Hours: 15**

Study of the following:

- Creativity
- Memory
- Imagination
- Learning

Unit IV

**Teaching Hours: 15**

Psychological impact on Audience during music performance.

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

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

Books Suggested :

- Bhartia Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi. 2002.
- Sangeet Visharad, Basant, Sangeet Karyala Hathras. 2004.
- Nibandh Sangeet, Laxmi Naryan, Garg Sangeet Karyala Hathras. 1989.
- Bhartia Sangeet Ka Adhiyatmik Sawroop, Dr. Rajiv Verma & Neelam Parikh. Amar Granth Parkashan. 2004.
- Sangeetaayan, Seema Johry, Radha Publications, New Delhi.
- Bhartiya Sangeet Mein Kaku ki Avdharna,
- Sangeet Ratnakar: Sharangdev, Sangeet Karyalaya Hathrash, 1964.
- Naitya Shastra : Bharat Chokhamba Sanskrit Sansthan Varanasi, 1985.
- Gurmat Sangeet Ank, Sangeet Karyalaya Hathras 1997
- Gurmat Sangeet Prabandh Ate Parsar, Dr. Gurnam Singh

**Course Code: MPM.522**

**Course Title: History of Indian Music**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 60**

**Learning Outcomes:**

- The post graduate students will have enhanced the Knowledge about Research methodology and scope of research in performing art.
- They will be able to aware about those areas of research in performing art yet not work.

**Unit-I**

Contribution of saints and seers to the Indian music

**Teaching Hours: 15****Unit-II**

Study of the Following (i) Khayal (ii) Tappa (iii) Trivat (iv) Chaturng.

**Teaching Hours: 15****Unit-III**

Detailed study of Nibadh and Anibaddh Sangeet

**Teaching Hours: 15****Unit-IV**

Origin, development and characteristics of the following gharanas of Khayal Gayan. Gwalior, Patiala, Jaipur, Delhi, Shamchaurasi.

**Teaching Hours: 15****Mode of Transaction:** Practical Demonstration; Problem Solving, Language Lab Practice, Lecture; Group Discussion; Self-learning**Tools of Transaction:** Youtube, videos, audio**Book Suggested**

- Bhartia Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi. 2002.
- Sangeet Visharad, Basant, Sangeet Karyala Hathras. 2004.
- Nibandh Sangeet, Laxmi Naryan, Garg Sangeet Karyala Hathras. 1989.
- Sangeetaayan, Seema Johry, Radha Publications, New Delhi.
- Sangeet Shikshan Evam Manovigyan, Poonam Dutta
- Saundarya ke Mooladhar, Dr. Shruti kalra, Kanishka Publishers, New Delhi.
- Hindi Chitrapat Evam Sangeet ka Itihas, Dr. Vimal, Somnath Dal Sanjay Prakashan, Darya Ganj, New Delhi.
- Sangeet ka Saundarya Bodh (Film Sangeet ke Sandarbh Mein), Sanjay Prakashan, New Delhi.
- Sangeet Shikshan Aur Manovigyan, Dr. Savita Uppal, Mordern Book House, Chandigarh.
- Sangeet Evam Manovigyan, Dr. Kiran Tiwari, Kanishka Publication, New Delhi
- Research in Education : G. John W. Best
- Sangeet Mein Anusandhan Ki Smasayian : Dr. Subhadra Chaudhary.
- Aur Kshetar
- Shodh Parvidhi : Dr. Manorma Sharma
- Shodh Parvidhi : Dr. Vinay Mohan Sharma.
- Problems and Areas of research in Music : Dr. Subhadra Chaudhary
- Research Methodology : Dr. B.M. Jain
- Bhartiya Sangeet Mein Shodh Parvidhi : Dr. Alka Nagpal
- Bhartiya Sangeet Mein Anusandhan Ki Smasayian.: Dr. Vandana Sharma.

**Course Code: MPM.523**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>
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**Course Title: Practical Approach To Performing Arts By Stage Performance**

0	0	6	3
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**Total Teaching Hours: 120**

**Learning Outcomes:**

- To groom the students with creativity and systematic improvisation abilities.
- To develop confidence among the students for performance as a musically matured and sensible artists.
- To groom the abilities of an artist among the students having artistic aptitude.

**Unit-I**

**Teaching Hours: 30**

Two Vilambit khayal with proper singing style in any one raga of your choice from prescribed Raags  
Maduwanti, Multani,  
Desi Barwa  
Ramkali Kalingra  
Lalit Basant

**Unit-II**

**Teaching Hours: 30**

Drut Kyaal in all the prescribed Ragas.

**Unit-III**

**Teaching Hours: 30**

On the Spotcomposition of Ghazal And Geet.

**Unit-IV**

**Teaching Hours: 30**

Ability to play on hand Jhap, IktaalDeepchandi, with ekgun dugun and chaugun laykaries

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

**Tools of Transaction:**, Purdue OWL portal

Books Suggested

- Hindustani Sangeet Kramik Pustak Malika I- VI Bhaag
- Naveen Khayal Rachnawali – Dr. Shanker Lal Mishra
- Abhinav Geet Manjari Part I & II – Dr. S.N. Rattanjankar (Lkw)
- Raag Parichay (I – IV) – Sh. Harish Chander Srivastava
- Gurmat Sangeet Prabhandh – Dr. Gurnam Singh
- Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha
- Raga Rahasya – Acharya Brihaspati.
- Rag Parichay : Harish Chander Shrivastava
- Gurmat Sangeet Darpan : Prof. Kartar Singh, Published by SGPC

**Course Code: MPM.524**

**Course Title: Study of Ragas of Music-Viva voce**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To enable the students to differentiate different ragas as well as having the ability to make notation.

- To make the students familiar with different raga forms with creativity.

**Unit-I**

**Teaching Hours: 30**

Two Vilambit khyal in any prescribed ragas: Maduwanti, Multani, Desi Barwa, Ramkali Kalingra, Lalit Basant

**Unit-II**

**Teaching Hours: 30**

Drut Khayals in all Prescribed ragas

**Unit III**

**Teaching Hours: 30**

Tinning of instruments.  
On the spot compositional work.

**Unit IV**

Ability to play Nagma on harmonium with Jhap taal, ektal and Deepchandi

**Teaching Hours: 30**

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

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

**Book Suggested :**

- V.N. Bhatkhande : Kramik Pustak Matika I-vI
- V.R.Patvardhan: Raag Vigyan I-VII
- Onrkarnath Thakur : Sangeetanjali I-VI
- Saras Raag Darshika: Dr. Neelam Paul
- sunanda patak : Ragon ki Uttpari evam vikas
- Anupam Mahajan : Ragas in rndian classical Music
- Bharti Sharma : sudh-chiyalag sankrin Rago Ki Avdhrna

**Course Code: MPM.525**

**Course Title: Practical Approach Sufi Music**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To develop all the abilities of an artist with artistic aptitude among the students;
- To give fundamental knowledge about stage performance.
- To enable the students to become musically matured and sensible artist;

Unit-I and Unit-II

**Kaafi Gayan Shally**

**Teaching Hours: 60**

Unit-III and Unit-IV

**Kawaali Gayan Shally**

**Teaching Hours: 60**

**Mode of Transaction:** Practical Demonstration; Problem Solving, Language Lab Practice,

Lecture; Tutorial; Group Discussion; Seminar, Self-learning  
**Tools of Transaction:** Youtube, videos, audio

**Course Code: MPM.526**

**Course Title: Practical Approach Light Music**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To develop all the abilities of an artist with artistic aptitude among the students;
- To give fundamental knowledge about stage performance.
- To enable the students to become musically matured and sensible artist;

Unit-I and Unit-II

**5 Composition of light music**

**Teaching Hours: 60**

Unit-III and Unit-IV

**2 Composition of Group Songs**

**Teaching Hours: 60**

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

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

**Course Code: MPM.527**

**Course Title: Preparation of competitive exam**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 45**

**Learning Outcomes:**

- To enable the students for competitive exam
- To enable the students to have the scientific techniques of music.

**UNIT-I TO UNIT-IV**

All National eligibility Test syllabus prescribed by UGC

**Course Code: MPM.504**

**Course Title: Sound Arrangements :  
Technique And Method**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 45**

**Learning Outcomes:**

- To enable the students about different techniques of mixing and mastering in studio/Sound work.
- To enable the students to have the scientific techniques of Sound technology.



<b>UNIT-I</b> Study of Sound : Technique and method	<b>Teaching Hours: 12</b>
<b>UNIT-II</b> Technoque of Sound recording.	<b>Teaching Hours: 11</b>
<b>UNIT-III</b> Method of sound arrangements in dance and theatre	<b>Teaching Hours: 11</b>
<b>UNIT-IV</b> Method of sound arrangements in vocal and Instrumental music performance.	<b>Teaching Hours: 11</b>

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

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

Books Suggested :

Sangeet Vishard, Basant, Sangeet Karyalya Hathras, 2004

**Course Code: MPM.505**

**Course Title: Percussion Instruments:**

**Tabla**

L	T	P	Credits
2	0	0	2

**TotalTeaching Hours: 30**

**Learning Outcomes:**

- To enable the students to demonstrate their skills in percussion instruments.
- To enable the students to make composition on percussion instruments.
- To impart the basic knowledge of traditional methods of Tabla Ghrana.

<b>UNIT-I</b> Historical Study of Percussion Instruments.	<b>Teaching Hours: 8</b>
<b>UNIT-II</b> Historical Development of Tabla.	<b>Teaching Hours: 8</b>
<b>UNIT-III</b> Ghrana/Baaj of Tabla.	<b>Teaching Hours: 7</b>
<b>UNIT-IV</b> Study Notation of talas (Jhap And Jatt) in ek gun Dugun, Tigun and Chougun layakarries.	<b>Teaching Hours: 7</b>

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

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

Book Suggested :

- Puru Dadhich, Kathak Nritya Shiksha (Part-I, Part-II)
- T.R. Azad, Kathak Shingara
- J.N.Pathak, Nritya Prashn Panjika

**SEMESTER-III**

**Course Code: MPM.551**

L	T	P	Credits

**Course Title: Applied Theory of Music**

4	0	0	4
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**Total Teaching Hours: 60**

**Learning Outcomes:**

- The post graduate students will have enhanced the fundamental knowledge of Indian Classical Music and their Application.
- They will be able to enhanced the Knowledge about various terms used in performing arts.
- They will be able to knowledge the musical scale/notation system.

**UNIT-1**

Study of Shruti and its application in Rag music.

**Teaching Hours: 15**

**UNIT-II**

Study of Gram and murchhana

**Teaching**

**Hours: 15**

**UNIT-III**

Importance and principles of Alap in improvisation of Ragas

**Teaching Hours: 15**

**UNIT-IV**

Importance and principle of Taan in improvisation of Ragas

**Teaching Hours: 15**

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

**Tools of Transaction:** App

**Books Recommended:**

- Bhartia Kanth Sangeet Avam Vadya Sangeet, Dr. Arun Mishra, Kanishka Publishers, New Delhi. 2002.
- Sangeet Visharad, Basant, Sangeet Karyala Hathras. 2004.
- Nibandh Sangeet, Laxmi Naryan, Garg Sangeet Karyala Hathras. 1989.
- Bhartia Sangeet Ka Adhiyatmik Sawroop, Dr. Rajiv Verma & Neelam Parikh. Amar Granth Parkashan. 2004.
- Sangeetaayan, Seema Johry, Radha Publications, New Delhi.
- Bhartiya Sangeet Mein Kaku ki Avdharna,
- Sangeet Ratnakar: Sharangdev, Sangeet Karyalaya Hathrash, 1964.
- Naitya Shastra : Bharat Chokhamba Sanskrit Sansthan Varanasi, 1985.
- Gurmat Sangeet Ank, Sangeet Karyalaya Hathras 1997
- Gurmat Sangeet Prabandh Ate Parsar, Dr. Gurnam Singh
- Sangeetanjali : Pt. Onkar nath thakur

**Course Code: MPM.552**

**Course Title: Critical Study of Ragas**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To enable the students to differentiate different ragas as well as having the ability to make notation.
- To make the students familiar with different raga with creativity.

**Unit-I**

**Teaching Hours: 30**

A Critical and detailed study of the following Ragas:-  
 Bhopali-Deskar  
 Puriya Kalyan - Puriya Dhnashri  
 Jog- Jogkauns  
 Ahir bhairav- Nat Bhairav

**Unit-II**

**Teaching Hours: 30**

A Study of Ragang and its Prakaras:-  
 Bhairav  
 Todi  
 Kanada  
 Malhar

**Unit-III**

**Teaching Hours: 30**

Rag-dhyanwith special reference to Indian classical music  
 Time theory of ragas.

**Unit-IV**

**Teaching Hours: 30**

Meaning and types of Indian Notation system  
 Notation of Raag  
 Notation of Taal  
 Notation of Bandish

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

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

**Book Suggested :**

- V.N. Bhatkhande : Kramik Pustak Matika I-vI
- V.R.Patvardhan:RaagVigyan I-VII
- Onrkarnath Thakur : Sangeetanjali I-VI
- Saras Raag Darshika: Dr. Neelam Paul
- Sunanda patak : Ragon ki Uttpari evam vikas
- Anupam Mahajan : Ragas in rndian classical Music
- Bharti Sharma : sudh-chiyalag sankrin Rago Ki Avdhrna

**Course Code: MPA.553**

**Course Title: Practical Approach By Stage  
 Performance Classical Music Vocal**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To groom the students with creativity and systematic improvisation abilities.

- To develops confidence among the students for performance as a musically matured and sensible artists.
- To groom the abilities of an artist among the students having artistic aptitude.

**Unit-I**

**Teaching Hours: 30**

Two Vilambit khyals with proper singing style in raga of your choice any one from prescribed Ragas;  
Miyani ki todi,-Bilaskhani Todi,  
Darbari Kanada-Nayki Kanhda  
Poorvi- Paraj  
Bageshri-Rageshri

**Unit-II**

**Teaching Hours: 30**

Drut Khyaal in all prescribed Ragas.

**Unit-III**

**Teaching Hours: 30**

One Thumri/Dadrain any of the Raag : Pilu, Khamaj, Bhairavi.

**Unit-IV**

**Teaching Hours: 30**

Ability to play on hand Talas: Teevra, Chartal, Tilwara with ekgun dugun and chaugun.

**Course Code: MPM.554**

**Course Title: Detailed study of Ragas -Viva voce**

L	T	P	Credits
0	0	6	3

**TotalTeaching Hours: 120**

**Learning Outcomes:**

- To enable the students to differentiate different ragas as well as having the ability to make notation.
- To make the students familiar with different raga forms with creativity.

**Unit-I**

**Teaching Hours: 30**

Drut Khyaal in prescribed Ragas  
Miyani ki todi,-Bilaskhani Todi,  
Darbari Kanada-Nayki Kanhda  
Poorvi- Paraj  
Bageshri-Rageshri

**Unit-II**

**Teaching Hours: 30**

Two Vilambit khyal in prescribed raga

**Unit III**

**Teaching Hours: 30**

Tuning of the instruments.  
Singing with Harmonium:

- Vande Matram
- Lakshan Geet

**Unit IV**

**Teaching Hours: 30**

Ability to play on hand Teevra, Chartal, Tilwara with ekgun dugun and chaugun.

**Mode of Transaction:** Practical Demonstration; Problem Solving, Language Lab Practice,

Lecture; Group Discussion; Self-learning

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

**Book Suggested :**

- V.N. Bhatkhande : Kramik Pustak Matika I-vI
- V.R.Patvardhan:RaagVigyan I-VII
- Onrkarnath Thakur : Sangeetanjali I-VI
- sunanda patak : Ragon ki Uttpari evam vikas
- Anupam Mahajan : Ragas in rndian classical Music
- Bharti Sharma : sudh-chiyalag sankrin Rago Ki Avdhrna

**Course Code: MPM.555**

**Course Title: Practical Approach of Film Music**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To groom the abilities of an artist among the students having artistic aptitude.
- To groom the students with creativity and systematic improvisation abilities.
- To develops confidence among the students for performance as a musically matured and sensible artists.

Unit-I and Unit-II

**5 Film song based on ragas.**

**Teaching Hours: 60**

Unit-III and Unit-IV

**5 Film song based on western.**

**Teaching Hours: 60**

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

**Tools of Transaction:** Youtube, videos, audio.

**Course Code: MPM.556**

**Course Title: Practical Approach of Westren Music**

L	T	P	Credits
0	0	6	3

**Total Teaching Hours: 120**

**Learning Outcomes:**

- To groom the abilities of an artist among the students having artistic aptitude.
- To groom the students with creativity and systematic improvisation abilities.

- To develops confidence among the students for performance as a musically matured and sensible artists.

Unit-I and Unit-II

**Basic of Westren Music.**

**Teaching Hours: 60**

Unit-III and Unit-IV

**3 songs based on harmony.**

**Teaching Hours: 60**

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

**Tools of Transaction:** Youtube, videos, audio.

**Course Code: MPM.557**

**Course Title: Entrepreneurship**

L	T	P	Credits
1	0	0	1

**Total Teaching Hours: 120**

**Learning Outcomes:**

- Understand the basic concepts of entrepreneur, entrepreneurship and its importance.
- Aware of the issues, challenges and opportunities in entrepreneurship.
- Develop capabilities of preparing proposals for starting small businesses.
- Know the availability of various institutional supports for making a new start-up.

**Unit – 1**

**3 Hours**

Introduction to entrepreneur and entrepreneurship; Characteristics of an entrepreneur; Characteristics of entrepreneurship; entrepreneurial traits and skills; innovation and entrepreneurship; Types of entrepreneurial ventures; enterprise and society in Indian context; Importance of women entrepreneurship

**Unit – 2**

**5 Hours**

Promotion of a venture – Why to start a small business; How to start a small business; opportunity analysis, external environmental analysis, legal requirements for establishing a new unit, raising of funds, and establishing the venture - Project report preparation – format for a preliminary project report, format for a detailed/final project report.

**Unit – 3**

**4 Hours**

Studio Recording

Studio Mixing

**Unit – 4****4 Hours**

Music Arranger

Music Composer

Music Producer

**Suggested Readings:**

1. Arora, Renu (2008). *Entrepreneurship and Small Business*, Dhanpat Rai & Sons Publications.
2. Chandra, Prasaaan (2018). *Project Preparation, Appraisal, Implementation*, Tata Mc-Graw Hills.
3. Desai, Vasant (2019). *Management of a Small Scale Industry*, Himalaya Publishing House.
4. Jain, P. C. (2015). *Handbook of New Entrepreneurs*, Oxford University Press.
5. Srivastava, S. B. (2009). *A Practical Guide to Industrial Entrepreneurs*, Sultan Chand & Sons.

**Semester-IV**

Course Code	Course Name	Course Type	Credit Hours			Total Credits
			L	T	P	
MPM.600	<b>Dissertation/Project</b>	Project	0	0	40	20
<b>Total</b>						<b>20</b>