

Central University of Punjab Bathinda



M.A. MUSIC-VOCAL

Batch 2022

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

Graduate Attributes

Graduates pursuing postgraduate study in Music-Vocal at the Department of Performing and Fine Arts will develop the following attributes:

- Students will be proficient in understanding and use 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.

Course Structure

SEMESTER – I

Course Code	Course Title	Course Type	L	T	P	Credit
MAM. 506	History of Indian Music	Core	4	0	0	4
MAM. 507	Interdisciplinary Approach in Indian Music	Core	4	0	0	4
MAM. 508	Practical Approach to Stage Performance-I	Skill-based	0	0	6	3
MAM. 509	Study of Ragas -Viva Voce-I	Skill-based	0	0	6	3
MAM. 510	Practical Approach to Folk Music	Skill-based	0	0	6	3
XXX	Choose from Interdisciplinary Course offered by other departments	IDC	2	0	0	2
Credit						19
Interdisciplinary Course (IDC) for other department students						
MAM. 511	Punjabi Folk Music	IDC	2	0	0	2

SEMESTER – II

Course Code	Course Title	Course Type	L	T	P	Credit
MAM. 521	Aesthetical Study of Indian Music	Core	4	0	0	4
MAM. 522	Scientific Study of Indian Music	Core	4	0	0	4
MAM. 523	Practical Approach to Stage Performance-II	Skill-based	0	0	6	3
MAM. 524	Study of Ragas -Viva Voce-II	Skill-based	0	0	6	3
MAM. 525	Practical Approach to Sufi and devotional Music	Skill-based	0	0	6	3
MAM. 526	Practical Approach to Light Music	Skill-based	0	0	6	3
MAM. 527	Gestalt Hindustani Music	DEC	2	0	0	2
XXX	VAC (To be selected from any disciplines)	VAC	2	0	0	2
Credit						24
Value Added Course Offered By the Department						

MAM. 504	Punjabi Folk Singing	VAC	1	0	2	2
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SEMESTER – III

Course Code	Course Title	Course Type	L	T	P	Credit
MAM. 551	Applied Theory of Music	Core	4	0	0	4
MAM. 552	Psychological Study of Music	Core	4	0	0	4
MAM. 553	Practical Approach to Stage Performance-III	Skill based	0	0	6	3
MAM. 554	Study of Ragas -Viva Voce-III	Skill based	0	0	6	3
MAM. 555	Practical Approach to Film Music	Skill based	0	0	6	3
MAM. 556	Music And Research: Basic Techniques	Compulsory Foundation	2	0	0	2
MAM. 557	Entrepreneurship	Compulsory Foundation	1	0	0	1
Credit						20

Semester-IV

Course Code	Course Title	Course Type	Credit Hours			Total Credits
			L	T	P	
MAM. 600	Dissertation (It will include Performance, Demonstration and Dissertation writing)	Skill Based	0	0	40	20
Total						20

Total Credit of the Programme: 83

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).

Evaluation Criteria for Theory Courses

Core, Discipline Elective, Compulsory Foundation, Value Added and Interdisciplinary Courses		
	Marks	Evaluation
Internal Continuous Assessment (course wise)	25	Various methods *
Mid-semester test (MST)	25	Subjective
End-semester test (EST)	50	Subjective (70%) Objective (30%)

* The internal assessment for different courses can be based on Surprise Tests, in-depth interview, unstructured interview, Students Teams, case based evaluation, video based evaluation, student generated questions, case analysis, simulated problem solving, media assisted evaluation, Application cards, Minute paper, open book techniques, classroom assignments, homework assignments, term paper.

Examination Type	Discipline Enrichment Course		Entrepreneurship Course	
	Marks	Evaluation	Marks	Evaluation
Mid-semester test (MST)	50	Objective	25	Objective
End-semester test (EST)	50	Objective	25	Subjective

*The objective type examination includes one word answers, fill-in the blank, sentence completion, true/false, MCQs', matching, analogies, rating and checklists.

The subjective type examination includes very short answers (1-2 lines), short answers (one paragraph), essay type with restricted response, and essay type with extended response.

Practical/Skill Based Paper Evaluation:

Stage Performance: Course Title 'Stage Performance', each student will perform 25 to 30 minutes of Vilambit and Drut Khyaal with proper elaboration and all techniques of gayan in one of the 'A' Category Ragas. In the addition of the course title each student will perform Drupad, Dhmar, Thumri, Dadra, Shabad, Bhajan, Geet, Ghazal etc. as per course content and play different types of tala 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 Khayal is Compulsory, other than the raga selected for Stage Performance. Drut Khayal 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.

Dissertation/Performance and Lecture cum Demonstration Evaluation Criteria:

The evaluation of dissertation including Performance and Lecture cum Demonstration in the fourth semester will be as follows: 50% weightage for evaluation by the supervisor. Continuous assessment (regularity in work, mid-term evaluation) dissertation report, presentation, final viva-voce.

50% weightage based on assessment scores by an external subject expert and faculty of the department. Distribution of marks will be based on Performance and Lecture cum Demonstration/Report of Dissertation (30%), Presentation (10%), and final Viva-Voce (10%). The final viva-voce will be through offline or online mode.

Details of Syllabus

SEMESTER-I

Course Code: MAM.506

Course Title: History of Indian Music

L	T	P	Credits
4	0	0	4

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 gayan shallies 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 Ghranas 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: <ul style="list-style-type: none"> • Vedic Period <ul style="list-style-type: none"> ▪ Rig Veda ▪ Sam Veda ▪ Yajur Veda ▪ Atharva Veda • Ramayana • Mahabharata. 	CLO 1
Unit II 15 Hours	Detailed study of the following Gayan Shalies: <ul style="list-style-type: none"> • Prabandh • Dhrupad • Dhamar • Khayal • Thumri 	CLO 2
Unit III 15 Hours	Contribution of music epic treatise to Indian Classical Music: <ul style="list-style-type: none"> • Natyashastra-Bharata Muni • Sangeet Ratnakar-Sharang Dev • Brihdeshi-Matang Muni • Sangeet Parijat- Pandit Ahobal 	CLO 3

Unit IV 15 Hours	Contribution of Punjab in the development of Indian Classical Music. Origin, development, characteristics and importance of the following gharanas of Khayal Gayan: <ul style="list-style-type: none"> • Gwalior Ghrana • Kirana Ghrana • Patiala Ghrana • Indore Ghrana 	CLO 4
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Mode of Transaction: Lecture, Group Discussion, Self-learning

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Sharma, Joginderpal, Bharti Sangeet da Ithas, Punjabi University Patiala.
- Smajik Vigyan Patrika, Ghrana Ank, Punjabi University Patiala.
- Mishra, Arun (Dr.) Bhartiya Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi.2002.
- Gurnam Singh (Dr.), Punjabi Sangeetkar, Punjabi University Patiala
- Garg, Laxmi Naryan, Nibandh Sangeet, Sangeet Karyala Hathras. 1989.
- Kalra, Shruti, Saundarya ke Mooladhar, Kanishka Publishers, New Delhi
- Paintal, Geeta, Punjab ki Sangeet Prampra, Radha Publication New Delhi.

Course Code: MAM. 507

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

L	T	P	Credits
4	0	0	4

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 Fine Arts form. 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
- Mishra, Arun Kumar (Dr.) Bhartia Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Basant, SangeetVisharad, Sangeet Karyala Hathras.2004.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyala Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Sawroop, Amar Granth Parkashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sharangdev, Sangeet Ratnakar, Sangeet Karyalaya Hathrash, 1964.
- Muni, Bharat, NaityaShastra, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

Course Code: MAM.508

Course Title: Practical Approach to Stage

Performance-I

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 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 from A category: 1. A) Yaman B) Bhupali 2. A) Bihag B) Maru-Bihag 3. A) Sudh-Sarang B) Vrindawani-Sarang 4. A) Bhairav B) Ramkali	CLO 1
Unit II 23 Hours	One Dhrupad Gayan in any prescribed Ragas: Yaman, Bhupali, Bihag, Maru-Bihag, Sudh-Sarang, Vrindawani-Sarang, Bhairav-Ramkali	CLO 1, 2
Unit III 22 Hours	One Shabad/Bhajan in any prescribed Ragas	CLO 2, 3
Unit IV 22 Hours	Detailed knowledge of Taal Dadra, Kehrva, Roopak, Teental. Ability to play on Tabla or hand.	CLO 4

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading

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

Course Code: MAM.509

Course Title: Study of Raga-Viva Voce-I

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 Evaluate the differentiation between 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:

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

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyala Hathras.
- Vyas, S.G, Sangeet Vyas Kriti
- Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.
- Jha Ramashray, Abhinav Gitanjali, Sangeet Karyala Hathras.
- Kapila, Sangeet Ratnavali, Punjabi Unniversity Patiala.
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.

Course Code: MAM.510

Course Title: Practical Approach to Folk Music

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 Demonstrate the concept of folk music.

CLO-2 Interpret the concept various folk forms.

CLO-3 Distinguish between various types of folk songs.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	1 Folk Songs based on Punjabi Folk Music. 1 Folk Songs based on any other region of India Folk Music.	CLO 1
Unit II 23 Hours	2 Traditional folk songs in Nibadh form.	CLO 2
Unit III 22 Hours	2 Traditional folk songs in Anibadh form.	CLO 3
Unit IV 22 Hours	Ability to play any two folk instruments.	CLO 3,4

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading::

- Singh, Gurnam (Dr.) Punjabi Lok Sangeet Virasat Part-I, Punjabi University Patiala, 2005
- Singh, Gurnam (Dr.) Punjabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, Punjabi diyan lok Dhuna, Punjabi University Patiala, 1984
- Gill, Rajinder Singh, Punjabi Lok Sangeet Vibhin Pripek, Master Printers Patiala, 2005

Course Code: MAM.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	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	CLO 1
Unit III 7 Hours	Contribution of male Punjabi Musician to folk Music: <ul style="list-style-type: none"> • Aasa Singh Mastana • Alam Luhar 	CLO 2
Unit IV 7 Hours	Contribution of female Punjabi Musician to folk Music: <ul style="list-style-type: none"> • Gurmeet Bawa • Ranjit Kaur 	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.) Punjabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, Punjabi diyan lok Dhuna, Punjabi University Patiala, 1984

SEMESTER-II

Course Code: MAM.521

Course Title: Aesthetical Study of Music

Vocal

L	T	P	Credits
4	0	0	4

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 Raags.	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"> • Sandhi Parkash Raag • Adhav Darshak Raag • Parmel Parveshak Raag • Uttarang- Puravang Raag • Seasonal Raag 	CLO 2
Unit IV 15 Hours	Aesthetics of Tala. Definition, Concept and various elements of Taal.	CLO 3

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading :

- Basant, Sangeet Visharad, Sangeet Karyala Hathras. 2004.
- Garg Laxmi Narayan, Nibandh Sangeet, Karyala Hathras. 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Sawroop,. Amar Granth Parkashan.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, Sawtantar, Soundrya Ras or Sangeet, Anubhav Publication, Allahabad
- Taak, Tez Singh (Dr.) Sangeet Zigyasa or smadhan, Radha Publication Delhi, 2012

Course Code: MAM. 522

Course Title: Scientific Study of Indian Music

L	T	P	Credits
4	0	0	4

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 16 Hours	Voice Culture and various techniques of Voice Culture. Importance of Voice Culture in Hindustani Music. Correct intonation of Swaras.	CLO 1, 2
Unit II 15 Hours	Detailed Study of the following acoustical terms: <ul style="list-style-type: none"> • Vibration • Pitch • Intensity • Timbre • Frequency • Echo • Overtones Detailed study of Technical terms of music: <ul style="list-style-type: none"> • Alaptav-Bahutav • Avirbhav-Tribhaav • Kan • Meend • Khatka • Murki. 	CLO 2
Unit III 15 Hours	Origin and development of Indian Musical Scale. <ul style="list-style-type: none"> • Ancient Period • Medieval Period • Modern Period 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 Parshad, Voice Culture Gyanavm Prampra, Kanishka Publication Delhi, 2018

- 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
- Mishra, Arun Kumar (Dr.) Bhartiya Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Basant, SangeetVisharad, Sangeet Karyala Hathras.2004.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyala Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartiya Sangeet Ka Adhiyatmik Sawroop, Amar Granth Parkashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sarangdev, Sangeet Ratnakar, Sangeet Karyalaya Hathrash, 1964.
- Muni, Bharat, NaityaShastra, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

Course Code: MAM.523

Course Title: Practical Approach to Stage Performance-II

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 abilities of an artist with artistic aptitude.
- CLO-3 Apply Method to become musically matured and sensible artist.
- CLO-4 Render compositions in different taals.
- CLO-5 Explore creativity and systematic improvisation abilities.

Course Content:

Unit/Hours	Content	Mapping with CLOs
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Unit I 23 Hours	One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Raags: 1. A) Darbari Kanhda B) Nayaki Kanhda 2. A) Ahir Bhairav B) Nat Bhairav 3. A) Bhimplasi B) Patdeep 4. A) Jog B) Tilang	CLO 1
Unit II 23 Hours	Dhmaar Gayan Shaly in one raga from the prescribed Ragas: Darbari Kanhda, Nayaki Kanhda, Ahir Bhairav, Nat Bhairav, Bhimplasi, Patdeep, Jog, Tilang.	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 laykaries.	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, Sangitanjali, Sangeet Karyala Hathras.
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet Karyala Hathras.
- Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.
- Jha Ramashray, Abhinav Gitanjali, Sangeet Karyala Hathras.
- Kapila, Sangeet Ratnavali, Punjabi Unniversity Patiala.
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.

Course Code: MAM.524

Course Title: Study of Raga-Viva Voce-II

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 Students will be able to evaluate the differentiation between 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 Content:

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	Presentation of one Vilambit Khayal any detailed raga other than raga chosen in stage performance. Darbari Kanhda, Nayaki Kanhda, Ahir Bhairav, Nat Bhairav, Bhimplasi, Patdeep, Jog, Tilang.	CLO 1
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Darbari Kanhda, Nayaki Kanhda, Ahir Bhairav, Nat Bhairav, Bhimplasi, Patdeep, Jog, Tilang.	CLO 2
Unit III 22 Hours	Viva Voce of all prescribed ragas.	CLO 3
Unit IV 22 Hours	Demonstration of Comparison between Samparkartik 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 Karyala Hathras.
- Vyas, S.G, Sangeet Vyas Kriti
- Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.
- Jha Ramashray, Abhinav Gitanjali, Sangeet Karyala Hathras.
- Kapila, Sangeet Ratnavali, Punjabi Unniversity Patiala.
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.

Course Code: MAM.525

Course Title: Practical Approach to Sufi and Devotional Music

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 Explore the ability of an artist with Sufism artistic aptitude.

CLO-2 Have the ability to demonstrate various aspects of Sufi Singing and their differentiation.

CLO-3 Evaluate the mood created by the Raga rendition

CLO-4 Identify what Sufi music is, what is enjoyable to sing and profitable to society.

CLO-5 Demonstrate the concept of devotional music.

CLO-6 Interpret the concept of 'Gurmat Sangeet'

Course Content:

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	2 Bhajan based on Ragas.	CLO 5
Unit II 23 Hours	2 Shabad based on Ragas of Gurmat Sangeet.	CLO 6
Unit III 22 Hours	Demonstration of Kaafi Gayan Shaili.	CLO 1, 2
Unit IV 22 Hours	Demonstration of Kawaali Gayan Shaili.	CLO 3,4

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Kaur, Jasbir, (Editor) Smajik Vigyan Patrika, Sufi Sangeet Vishesh Ank, Punjabi University Patiala,
- Husain, S.M. Azizuddin, Sufis of Punjab: A Biographical Study, Kanishka Publication Delhi, 2021
- Yaman, Ashok Kumar, Sangeet Ratnawali, Abhishek Publication, Chandigarh
- Chaudhry, Subhash Rani, Sangeet ke Parmusk Shastriya Sidhaant, Kanishka Publication Delhi , 2017

Course Code: MAM.526

Course Title: Practical Approach to Light Music

L	T	P	Credits
0	0	6	3

Total Teaching Hours: 90

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

CLO-1 Explore the ability as an artist with light music artistic aptitude.

CLO-2 Develop the fundamental knowledge about stage performance.

CLO-3 Compare the different types of light music.

CLO-4 Identify what Light music is and profitable to society.

Course Content:

Unit/Hours	Content	Mapping with CLOs
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Unit I 23 Hours	3 Composition of Shabad/Bhajan in Light Music	CLO 2
Unit II 23 Hours	2 Composition of Film songs in Light Music.	CLO 2, 4
Unit III 22 Hours	1 Composition of Indian Group Song.	CLO 3,1
Unit IV 22 Hours	Composition of National Anthem. Composition of National Song. 1 Composition of Saraswati Vandna.	CLO 1

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Kaur, Jasbir, (Editor) Smajik Vigyan Patrika, Sufi Sangeet Vishesh Ank, Punjabi University Patiala,
- Dhankar Reeta (Dr.) Hariyana or Punjab ki Sangeet Pramnptra, Sanjay Parkashan, Delhi, 2016
- Pranjape, Saratchander Shridhar (Dr.), Bhartiya Sangeet Ka Ithas, Chaukhamba Vidhabhawan Varanasi, 2016
- Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti gyanpeeth New Delhi, 2011
- Shukal, Shatrughan, Thumri ki utpati, Vikas or shaliyan, Hindi Madhyam Karyala nideshalya Delhi Uni. Delhi, 1991
- Brahspati , Acharya, Sangeet Chintamani, Sangeet Karyala Hathras.
- Seksena, Madhubala (Dr.), Khyal Shally Ka Vikas, Vishal Publications, Kurukshtra, 1995.

Course Code: MAM.527

Course Title: Gestalt Hindustani Music

L	T	P	Credits
2	0	0	2

Total Teaching Hours: 30

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

CLO-1 Explore the ability for competitive exams.

CLO-2 Develop the fundamental knowledge of Music.

CLO-3 Explore the scientific techniques used in music.

CLO-4 Prepare for competitive exams such as UGC-NET, SLET

Course Content:

Unit/Hours	Content	Mapping with CLOs
Unit I 7 Hours	Technical Terms History of Indian Music, contribution of Musicologists and their textual tradition	CLO 1,3,4
Unit II 8 Hours	Applied Theory Musical Instruments and its Classification Folk Music Gharna and Institutional System and conferences of Hindustani Music	CLO 1, 2, 4
Unit III 8 Hours	Compositional forms and their evolution Rasa and Aesthetics Contribution of composers / performers to Indian Music	CLO 2, 3
Unit IV 7 Hours	Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:	CLO 1, 3, 4

Transactional Modes: Lecture, Class discussion, Presentations by students, Assignment, Library research on topics or problems, Open text-book study

Suggested Reading:

- Bhalla, Ranjit Kaur, Advanced Research Methodology, Kanishka Publication Delhi , 2019
- 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 K niyam avm vastuparak Sangeet, Kanishka Publication Delhi , 2015
- Chaudhary, Subhadra (Dr.), Sangeet Mein Anusandhan Ki Samasyaen Aur Kshetra, Krishna Brother, Ajmer, 1988
- Sharma, Manorma (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 samsyayein, Kanishka Publication Delhi.

- Sharma, Ravi Kumar (Dr), Sangeet Mein Shodh Prividhi, Traitrikm Publication Delhi, 2017
- 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, Bhagwat Sharan, Pachchatya Sangeet Siksha, Sangeet Karyala Hathras.
- Yaman, Ashok Kumar, Sangeet Ratnawali, Abhishek Publication, Chandigarh
- Sharma, Sawtantar, Soundrya Ras or Sangeet, Anubhav Publication, Allahabad
- Sharma, Sawtantar, Bhartiya Sangeet Ek Etihashik Visleshan, Neha Books Distributor, Delhi
- Dhankar Reeta (Dr.) Hariyana or Punjab ki Sangeet Pramnptra, Sanjay Parkashan, Delhi, 2016
- Pranjape, Saratchander Shridhar (Dr.), Bhartiya Sangeet Ka Ithas, Chaukhamba Vidhabhawan Varanasi, 2016
- Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti gyanpeeth New Delhi, 2011
- Shukal, Shatrughan, Thumri ki utpati, Vikas or shaliyan, Hindi Madhyam Karyala nideshalya Delhi Uni. Delhi, 1991
- Brahspati , Acharya, Sangeet Chintamani, Sangeet Karyala Hathras.
- Seksena, Madhubala (Dr.), Khyal Shally Ka Vikas, Vishal Publications, Kurukshtra, 1995.

Course Code: MAM.504

Course Title: Punjabi Folk Singing

L	T	P	Credits
1	0	2	2
Teaching hrs: 75			

Course Learning Outcomes:

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

CLO-1 Demonstrate the concept of folk music.

CLO-2 Interpret the concept various folk forms.

CLO-3 Distinguish between various types of folk songs.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Introduction to Folk Music. Features of Traditional Folk Music.	CLO 1
Unit II 20 Hours	1 Folk Songs based on Haryanvi Folk Music. 1 Folk Songs based on Punjabi Folk Music.	CLO 2
Unit III 20 Hours	1 Folk Songs based on any other region of north Indian Folk Music.	CLO 3
Unit IV 20 Hours	Practical Approach of Kawishri Gayan in the context of Punjabi Folk Music.	CLO 3,4

Mode of Transaction: Lecture-Demonstrations, Riyaaz: Everyday Practice, Group Discussion

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading::

- Singh, Gurnam (Dr.) Punjabi Lok Sangeet Virasat Part-I, Punjabi University Patiala, 2005
- Singh, Gurnam (Dr.) Punjabi Lok Sangeet Virasat Part-II, Punjabi University Patiala, 2005
- Gill, Gurpartap Singh, Punjabi diyan lok Dhuna, Punjabi University Patiala,1984
- Gill, Rajinder Singh, Punjabi Lok Sangeet Vibhin Pripek, Master Printers Patiala, 2005

SEMESTER-III

Course Code: MAM.551

Course Title: Applied Theory of Music

L	T	P	Credits
4	0	0	4

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 Murchna.

CLO 3: Comprehend the knowledge about Alap 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"> • Defination of Gram • Shadaj Gram • Madhyam Gram • Gandhar Gram 	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:

- 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, Yashpal (Dr.) BhartiyaSangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.
- Mishra, Arun Kumar (Dr.) Bhartia Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Basant, SangeetVisharad, SangeetKaryala Hathras.2004.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyala Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Sawroop, Amar Granth Parkashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sarangdev, Sangeet Ratnakar, Sangeet Karyalaya Hathrash, 1964.

- Muni, Bharat, NaityaShastra, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

Course Code: MAM.552

Course Title: Psychological Study of Music

L	T	P	Credits
4	0	0	4

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 Psychology of in Indian Classical Music.

CLO 2: Appraise the fundamental knowledge about Psychological aspects of music.

Course Content:

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Meaning and definitions of Psychology Relationship of Music and Psychology	CLO1
Unit II 15 Hours	Application of Psychological aspects in Indian Classical Music.	CLO2
Unit III 15 Hours	Study of the following: <ul style="list-style-type: none"> • Creativity • Memory • Imagination • Learning Music Psychology and Music Theory: Problems and Prospects	CLO1
Unit IV 15 Hours	Psychological impact on Audience during music performance.	CLO2

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

Tools of Transaction: YouTube, videos, audio

Suggested Reading:

- Uppal, Savita (Dr), Sangeet Shikshan Aur Manovigyan, Mordern Book House, Chandigarh.
- Tiwari Kirishen, (Dr.) Sangeet Evam Manovigyan, Kanishka Publication, New Delhi

Course Code: MAM.553

**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 taals.

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; 1. A) Madhuwanti B) Multani 2. A) Bageshri B) Rageshri 3. A) Miyan Malhar B) Megh Malhar 4. A) Poorvi B) Paraj	CLO
Unit II 23 Hours	A Composition of Thumri/Dadra in prescribed Ragas.	CLO
Unit III 22 Hours	On Spot Composition of Shabad/Ghazal/Geet	CLO
Unit IV 22 Hours	Demonstration of following Taals on Tabla or hand with dugun layakaries Deepchandi, Jhoomra, 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

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

Course Code: MAM.554

Course Title: Study of Raga-Viva Voce-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 Evaluate the differentiation 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 any detailed raga other than raga chosen in stage performance. Madhuwanti, Multani, Bageshri, Rageshri, Miyan Malhar, Megh Malhar, Poorvi, Paraj	CLO 1, 2
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Rageshri, Miyan Malhar, Megh Malhar, Poorvi, Paraj Madhuwanti, Multani, Bageshri	CLO 2,5
Unit III 22 Hours	Viva Voce of all prescribed ragas.	CLO 2
Unit IV 22 Hours	Demonstration of Comparison between Samparkartik Ragas prescribed in course title.	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 Karyala Hathras.
- Vyas, S.G, Sangeet Vyas Kriti
- Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.
- Jha Ramashray, Abhinav Gitanjali, Sangeet Karyala Hathras.
- Kapila, Sangeet Ratnavali, Punjabi Unniversity Patiala.
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.

Course Code: MAM.555

Course Title: Practical Approach to Film

Music.

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 Demonstrate the concept of 'western' in Film music.

CLO-3 Interpret the concept of various Indian classical and semi classical music based Film songs.

CLO-4 Distinguish between various types of Film songs.

Course Contents:

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	2 Composition of film songs based on Indian Raga Music.	CLO 1
Unit II 23 Hours	2 Composition of film songs based on Popular Music of last decade.	CLO 2
Unit III 22 Hours	1 Composition of film song based on Semi Classical Music.	CLO 3
Unit IV 22 Hours	1 Composition of film song based on Folk Music.	CLO 4

Mode of Transaction: Practical Demonstration; Problem Solving, Audio-Vishal Lab Practice, Group Discussion, Reaaz

Tools of Transaction: YouTube, videos, audio.

:Suggested Reading

- Rao, C, Bhaskar, Film or Filmkar, Kanishka Publishers Delhi .
- Sharma, Indu Saurabh, Bhartiya Film Sangeet mein Taal Samanyya, Kanishka Publishers Delhi, 2006
- Vimal (Dr.) Hindi Chitarpat or Sangeet ka Ithaas, Sanjay Books New Delhi, 2005.
- Kalekar, Sarau, Manchitron dwara Sangeet ki ithasik Yatra, Abhishek Publication New Delhi, 2005.

Course Code: MAM.556

Course Title: Music and Research: Basic

Techniques

L	T	P	Credits
3	0	0	3

Teaching Hours: 45

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. Preparation of Synopsis	CLO 2
Unit III 11 Hours	Sources and tools of Data Collection.	CLO 3
Unit IV 12 Hours	Brief knowledge of following terms: <ul style="list-style-type: none"> • Bibliography • Foot Notes • References • Appendix and Preface • Preparation of a Research Report. 	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
- 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 K niyam avm vastuparak Sangeet, Kanishka Publication Delhi , 2015
- Chaudhary, Subhadra (Dr.), Sangeet Mein Anusandhan Ki Samasyaen Aur Kshetra, Krishna Brother, Ajmer, 1988
- Sharma, Manorma (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 samsyayein, Kanishka Publication Delhi.
- Sharma, Ravi Kumar (Dr), Sangeet Mein Shodh Prividhi, Traitrikm Publication Delhi, 2017

Course Code: MAM.557

Course Title: Entrepreneurship

L	T	P	Credits
1	0	0	1

Total Teaching Hours: 15

Course Learning Outcomes:

CLO-1 Understand the basic concepts of entrepreneur, entrepreneurship and its importance.

CLO-2 Aware of the issues, challenges and opportunities in entrepreneurship.

CLO-3 Develop capabilities of preparing proposals for starting small businesses.

CLO-4 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	Introduction to entrepreneur and entrepreneurship; Characteristics of an entrepreneur; Characteristics of entrepreneurship.	CLO 1
Unit II 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	CLO 2
Unit III 3 Hours	An introduction to acoustics in the particular context of auditorium acoustics.	CLO 3
Unit IV 4 Hours	Study of sound with particular reference to the study of the studio recording technique with special reference to mixing, editing and composing.	CLO 4

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, Prasaan (2018). *Project Preparation, Appraisal, Implementation*, Tata McGraw Hills.
- Desai, Vasant (2019). *Management of a Small Scale Industry*, Himalaya Publishing House.
- Jain, P. C. (2015). *Handbook of New Entrepreneurs*, Oxford University Press.
- Srivastava, S. B. (2009). *A Practical Guide to Industrial Entrepreneurs*, Sultan Chand & Sons.

SEMESTER-IV

Course Code: MAM.600
Course Title: Dissertation

L	T	P	Credits
0	0	40	20

Course Learning Outcomes:

After the completion of course the students will be able to:

- Develop analytical and logical thinking in the process of conducting research.
- Apply the implications of Music research in generating new knowledge.

Course Code	Course Name	Course Type	Credit Hours			Total Credits
			L	T	P	
MAM.600	Dissertation	Skill Based	0	0	40	20
Total						20
MAM.600 will include Performance, Lecture cum Demonstration and Dissertation writing.						

Dissertation:

The work for dissertation writing shall start in the beginning of the fourth semester by writing the dissertation for which each student will be allotted a topic. Dissertation will be submitted at the end of fourth semester on the date to be decided by the Department.

Performance and Demonstration:

Student will prepare and make a Performance with Demonstration cum demonstration under the guidance and supervision of the teacher on the topic allotted by the department.

Dissertation, Performance and Lecture cum Demonstration Evaluation Criteria:

The evaluation of dissertation including Performance and lecture cum demonstration in the fourth semester will be as follows: 50% weightage for evaluation by the supervisor for Continuous assessment (regularity in work, mid-term evaluation), Performance, Demonstration, Dissertation report, presentation and final viva-voce.

50% weightage will be based on assessment scores by an external subject expert, HoD and senior most faculty of the Department of Performing and Fine Arts. Distribution of marks will be based on Performance, Lecture cum Demonstration, Report of Dissertation (30%), Presentation (10%), and final Viva-Voce (10%). The final viva-voce will be through offline or online mode.
