

Central University of Punjab Bathinda



M.P.A. (Master of Performing Arts-Music [Vocal])

Session: 2020 - 2022

Department of Performing and Fine Arts

**Course Structure
SEMESTER-I**

Course Code	Course Name	Course Type	L	T	P	Cr
MPM506	Principles of Aesthetics and Critical Study of Ragas	Core	4	0	0	4
MPM507	Historical Perspective of Indian Music	Core	4	0	0	4
MPM508	Performance & VIVA-VOCE-I	Skill based	0	0	12	6
MPM509	Stage Performance-I	Skill based	0	0	12	6
	IDC (from other disciplines)	IDC	2	0	0	2
MPA.511	Theatre and Dance forms of India	IDC	2	0	0	2
	Total Credits		10	0	24	22

SEMESTER-II

Course Code	Course Name	Course Type	L	T	P	Cr
MPM.521	Study of Indian Classical Music Styles	Core	4	0	0	4
MPM.522	Study of Indian Classical Music Instruments	Core	4	0	0	4
MPM.523	Research Methodology	Core	4	0	0	4
MPM.524	Performance & Viva-Voce-II	Skill based	0	0	12	6
MPM.525	Stage Performance-II	Skill based	0	0	12	6
	IDC (from other disciplines)	IDC	2	0	0	2
MPA.511	Theatre and Dance forms of India	IDC	2	0	0	2
	Total Credits		10	0	24	26

SEMESTER-III

Course Code	Course Name	Course Type	L	T	P	Cr
MPM.551	Study of Indian Music	Core	4	0	0	4
MPM.552	Theory of Raga and Tala	Core	4	0	0	4
MPM.553	Legal Basics for Musicians	Core	4	0	0	4
MPM.554	Performance & Viva-Voce-III	Skill based	0	0	12	6
MPM.555	Stage Performance-III	Skill based	0	0	12	6
	Value Added Course	VAC	0	0	0	1
MPD.504	Values in Dance Education	VAC	1	0	0	1
	Total Credits		13	0	24	25

SEMESTER-IV

Course Code	Paper	Course Type	L	T	P	Cr
MPM.571	Modern Trends in Music	Core	4	0	0	4
MPM.572	Performance & Viva-Voce-IV	Skill based	0	0	12	6
MPM.573	Stage Performance-IV	Skill based	0	0	12	6
MPM.574	Eclectics of Music	DEC	0	4	0	2
MPM575	Gestalt Music	DEC	0	4	0	2
	Value Added Course	VAC	0	0	0	1
MPM.599	Research Project	Skill based	0	0	0	4
VAC for other departments						
MPD.504	Values in Dance Education	VAC	1	0	0	1
	Total Credits		4	8	24	25

SEMESTER- I

Course Title: Principles of Aesthetics and Critical Study of Ragas

L	T	P	Cr
4	0	0	4

Course Code: MPM506

Learning Outcomes

The students will be able to

- Critically discuss the historical origins of each style and its subsequent development
- Evaluate the music of vedic period
- Examine the contributions of great personalities of Indian music

Course Content

UNIT I

15 hours

Shruti: definition and views of different scholars about shruti, number and measurement of shrutis, sarna chatushthai, application of shrutis in Indian classical music

UNIT II

15 hours

Swara: definition of swara, origin and development of swara, ancient medieval and modern scenario of swara, relation of shruti and swara

UNIT III

15 hours

Indian and Western Aesthetics: principles of aesthetics, Indian theories about aesthetics, western theories about aesthetics, aesthetics of basic elements in music, naad, shruti, swar, gram, moorchhana, varna, gamak, laya, layakari

UNIT IV

15 hours

Aesthetics in Indian Music: rasa siddhanta with special reference to bharaat, aesthetics of raga and tala in music, the influence impact of aesthetical elements in music performance

Critical Study of Ragas: bhairav and ahirbhairav, shuddhasarang and shyamkalyan, deshkar and bhupali

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Sangeet Vishard by Vasant, Sangeet Karyalaya
2. Tal Martand By Satya Narayan Vashisht, Vikas Publishing House
3. Elements Of Hindustani Classical Music By Shruti Jauhari, Dk Publishers And Distributors

4. A Historical Study Of Indian Music By Swami Prajnanananda, Munshiram Manoharlal Publishers Pvt. Ltd.
5. Music In The Vedas: Its Magico-Religious Significance By G.U. Thite, Sharada Publishing House
6. Music In The Ancient World By Santosh Ghosh, Global Vision Publishing House

Course Title: Historical Perspective of Indian Music
Course Code: MPM507

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Understand social status of music prevailing during vedic period
- Analyze the various music elements of different granthas ie shruti swara gram
- moorchhana
- Evaluate geeti gaan and its comparison with anibddh gaan

Course Content

UNIT I

15 hours

Vedic Period: rigveda, samveda, bhaktis and samvikaras in samgaan

UNIT II

15 hours

Music in the period of ramayana, music in the period of mahabharata

UNIT III

15 hours

Geeti Gaan: padashrita geetis, swarashrita geetis, development of banis

Origin and Development of Anibaddha Gaan: definition of anibaddha gaan, ragalap, rupakalap, alaptigaan, ragalapti, rupakalapti

UNIT IV

15 hours

Granthas : Natya shastra of bharatmuni, sangeet ratnakar of pt sharangdev, brihaddeshi of matangmuni, naradiya shiksha of naradmuni

Biographies and contributions of the Following Musicians: pandit bhimsen joshi, pandit hariprasad chaurasiya, ustad zakir hussain, ustad shahid parvez

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. The Music Of India By Atiya Begum Fyzee-Rahamin, Low Price Publications
2. Bhatkhande Sangeet Shastra By Pt.V.N. Bhatkhande, Sangeet Karyalaya
3. Sangeet Vishard By Vasant, Sangeet Karyalaya
4. Music In The Vedas: Its Magico-Religious Significance By G.U. Thite, Sharada Publishing House

Course Title: Performance & VIVA-VOCE-I
Course Code: MPM508

L	T	P	Cr
0	0	12	6

Learning Outcomes

The students will be able to

- Remember compositions in different ragas
- Understand the difference between the similar ragas
- Analyze non detailed ragas

List of Practical's / Experiments

Total Hours 180

PRACTICAL I

Vilambit khayal

- two vilambit khayalas from the prescribed ragas with proper gayaki
- ahirbhairav
- shuddhasarang
- shyamkalyan

PRACTICAL II

Drut Khayal

- one drut khayal in each of the prescribed ragas with proper gayaki
- bhairav
- ahirbhairav
- shuddhasarang
- shyamkalyan
- deshkar
- bhupali

PRACTICAL III

Non Detailed Ragas

- natbhairav
- vrindavanisarang
- durga
- kalyan

PRACTICAL IV

Talas on Hand

- demonstration of talas on hand in different layakaries i.e. dugun
- tigung
- chaugun

- to play simple thekas on tabla
- list of talas
- teentala
- ektala
- chartala
- dhamar
- deepchandi
- jhumra

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Kramik Pustak Malika Part -2,3,4 By Pt.V.N.Bhatkhande, Sangeet Karyalaya
2. Sangeetanjali Part - 1-6 By Omkarnath Thakur, Kashi Hindu
3. Vishabhvidhayala ,Varaasi
4. Abhinava Geetamanjali Part I,ii And Iii By Pt.S.N.Ratanjhankar,
5. Sangeet Karyalaya
6. Ragbodh Part1,2, And 3 By Dr B.R.Deodhar, Sangeet Karyalaya
7. Raga Parichay,Part-1,2,3,4 By Harish Chandra Shrivastava, Sangeet Karyalaya

Course Title: Stage Performance-I

Course Code: MPM509

L	T	P	Cr
0	0	12	6

The students will be able to

- Experiment various layakaries in gayan shallies
- Sing ragas in vilambit laya with detailed aalap and taans
- Understand different singing forms of Indian music

List of Practical's / Experiments

Total Hours 180

PRACTICAL I

Performance of Vilambit Khayal

- one vilambit khayal with proper gayaki in any of the following ragas
- ahirbhairav
- shuddhasarang
- shyamkalyan

PRACTICAL II

Performance of Drut Khayal

- one drut khayal in a raga chosen for vilambit khayal

PRACTICAL III

Dhrupad or Dhamar

- one dhrupad or dhamar in a prescribed raga in a proper manner

PRACTICAL IV

Tarana or Chaturang

- one tarana or chaturang in any suitable raga in a proper manner

Devotional Composition

- demonstration of one devotional song

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Kramik Pustak Malika Part -2,3,4 By Pt.V.N.Bhatkhande, Sangeet Karyalaya
2. Raga Vigyan(All The Parts) By Pt.V.N.Patwardhan, Sangeet Karyalaya
3. Abhinava Geetamanjali Part I,ii And Iii By Pt.S.N.Ratanjhankar, Sangeet Karyalaya
4. Raga Vigyan (All Parts) By Vinayak Rao Patwardhan, Sangeet Karyalaya
5. Sangitanjali Part 1,2,3,4,5,6,7,8 By Pt.Omkarnath Thakur, Sangeet Karyalaya
6. Aprachalit Raag Aur Taal By Swatantra Sharma, Hindi Book Centre Hindustani Sangit Ki Rag Sampada By Sudha Mathur, Hindi Book Centre

SEMESTER- II

Course Title: Study of Indian Classical Music Styles

Course Code: MPM521

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- compare various styles of singing
- analyze talas used for compositionl forms
- distinguish between gharana and institutional learning

Course Content

UNIT I

15 hours

Dhrupad: Meaning, origin and development, comparison of dhrupad with dhamar, comparison of dhrupad with other classical vocal forms

Dhamar: Meaning, origin and development, detailed knowledge of dhamar-gayaki

UNIT II

15 hours

Prabandh: Meaning, origin and development, utility and application in the present Scenario

Khayal gayan: meaning of khayal, types of khayal, detailed knowledge of khayalgayaki, contemporary performers of khayal gayan, Comparison of khayal with other classical vocal forms

UNIT III**15 hours**

Gharanas of khayal gayan: Meaning of gharana, origin and development, different gharanas of khayal gayan, importance of gharana- system in the present time, comparison of all the khayal gharanas' gayaki with each other,

Instrumental forms: Critical analysis of various compositions, Masitkhani and Razakhani -new dimensions in Gat compositions

UNIT IV**15 hours**

Dadra: Comparison between dadra and thumri

Kajri: Characteristics of kajri and its comparison with other light music forms

Chaiti: Features and importance of chaiti at present scenario

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Sangeet Visharad By Vasant, Sangeet Karyalaya
2. Nibandh Sangeet By Dr Lakshami Narayan Garg, Sangeet Karyalaya Hathras
3. Swar Vigyan Evam Ganit By Kanta Prasad Mishra, Sangeet Karyalaya Hathras

Course Title: Study of Indian Classical Music Instruments

Course Code: MPM522

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Compare between the classical and folk instruments
- Learn to utilize different taal vadyas in other fields
- Know the technicalities of composing orchestra

Course Content**UNIT I****15 hours**

Origin and utility of percussion instruments: origin and development of tabla, pakhawaj and mridang, importance of tabla, pakhawaj and mridang in different gayan shailies, significance of talas of tabla ,pakhawaj and mridang in different gayan shailies

UNIT II**15 hours**

Classification of Indian classical-music instruments : detailed study of tat, avanaddh, sushir and ghan vadya, detailed study of tanpura , harmonium, flute and mridang

UNIT III**15 hours**

Vrind- vadan (Orchestra) : meaning, origin and development of vrind- vadan, folk orchestra of punjab

Utility of taal vadyas in different fields: importance of percussion instruments in theatre, advertisements, films, background music, religious programs etc.

UNIT IV

15 hours

Job avenues in the field of percussion instruments: Bollywood, music studios, music therapy, musical bands, teaching, manufacturing of instruments, instruments' business, theatre groups radio, television etc.

Contributions of great maestros: Bade Gulam Ali khan, Ustad Rashid khan, Pt. Yogesh shamsi , Ustad Lakshman singh seen

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Readings

1. Kramik Pustak Malika Part-2,3,4 By Pt.V.N.Bhatkhande, Sangeet Karyalaya
1. Sangeetanjali Part 2,3,4 By Pt.Omkarnath Thakur, Sangeet Karyalaya
2. Kramik Pustak Malika By Pt.V.N.Bhatkhande, Sangeet Karyalaya
3. Sangeetanjali By Pt.Omkarnath Thakur, Sangeet Karyalaya
4. Sangeet Visharad By Vasant, Sangeet Karyalaya
5. Bharatiya Sangit Ka Saundarya Vidhan By Madhur Lata Bhatnagar,,Sangeet Karyalaya Hathras

Course Title: Research Methodology

Course Code: MPM523

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- understand the concepts and objectives of research
- apply the secondary sources of research during phd work
- analyze the various sources of research scaling

Course Content

UNIT I

15 hours

Concept and objectives of research: Meaning of research, Motivations of research, Objectives of research, Limitations of research, Introduction to research process

Types of research: Historical research, Descriptive research, Scientific research, Quantitative research, Basic research, Qualitative research, classification research

UNIT II**15 hours**

Steps in research: Selection and formulation of research problem, Formulation of hypothesis, Review of literature, Selection of the problem, Collection of data, Analysis and interpretation of data

Secondary sources of research: Books, Magazines, Journals, Newspapers, Articles, Literary texts, Movie reviews, Research reports, Social security records, Literature review, Internet, Government reports, Company reports and documents, Transcripts, Housing records

UNIT III**15 hours**

Primary sources of research: Manuscripts, Coin and temples, Autobiographies, Diaries, E-mail, Interviews, Letters, Photographs, Raw research data, Speeches, Door frame, Miniatures and paintings, Participant observation, Questionnaire, Survey and Experiment, ethnography, focus group

UNIT IV**15 hours**

Report writing: Significance of report writing, Different steps in writing report, Layout of the research report, Types of reports, Mechanics of writing research reports, Division of chapters, Organizing of bibliography, Index, Footnote, Precautions for writing research report

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Research Methodology: Methods And Techniques By C R Kothari, New Age International
2. Social Research Methods: Qualitative and Quantitative Approaches by Harvey Russell Bernard, Sage Publications

Course Title: Performance & Viva-Voce-II**Course Code: MPM524**

L	T	P	Cr
0	0	12	6

Learning Outcomes

The students will be able to

- Understand comparative study of ragas
- Compare between the different classical forms
- Learn tuning of tanpura

List of Practical's / Experiments**Total Hours 180****PRACTICAL I****Dhrupad:** one dhrupad in any of the prescribed ragas with layakaries**Critical and comparative Study of Ragas :** critical and comparative study of all the prescribed ragas**PRACTICAL II****Detailed study of Ragas:** Bageshwari, Rageshwari, Darbari, Adana, Kamod, Kedar**Vilambit Khayal :** Two vilambit khayals in any of the prescribed ragas**PRACTICAL III****15 hours****Drut Khayals:** one drut khayal in each of the prescribed ragas**Study of non-detailed ragas:** Malkauns, Hameer, Patdeep**Tuning of the instruments:** practice of Tanpura tuning**PRACTICAL IV****15 hours****Tarana:** one Tarana with proper gayaki in any of the prescribed ragas**Thumri:** One Thumri with proper gayaki in an appropriate raga**Talas with proper layakari :** Ektaal, Jhumra, Chartaal, Ada-chautal, Deepchandi, Jatt**Transaction Mode**

Lecture and Practical's with Experiments

Suggested Books

1. Kramik Pustak Malika By V.N. Bhatkhande, Sangeet Karyalaya
2. Abhinav Geetanjali By Pandit Ramashreya Jha Ramrang, Sangeet Sadan Prakashan
3. Sangeetanjali By Pt. Omkar Nath Thakur, Kashi Hindu Vishwa Vidyalaya. Varanasi
4. Raga Vigyan By Vinayak Rao Patwardhan, Sangeet Karyalaya

Course Title: Stage Performance-II**Course Code: MPM525**

L	T	P	Cr
0	0	12	6

The students will be able to

- Learn proper tuning of tanpura
- Experiment various layakaries in gayan shallies
- Understand critical study of samprakritik ragas

List of Practical's / Experiments**Total Hours 180****PRACTICAL I****Tuning of tanpura :** tuning of string in different swaras, different asanas of playing tanpura, use of jawaris

PRACTICAL II

Two vilambit khyalas in any of the prescribed ragas with proper gayaki : rageshwari, bageshwari, darbari

Drut khyalas in each of the following ragas: Rageshwari, bageshwari, darbari, adana, kamod, kedar

PRACTICAL III

15 hours

One sargamgeet in any one of the ragas prescribed: practice of sargamgeet in any one of the ragas prescribed in the syllabus

One tarana in any of the prescribed ragas: practice of tarana in any one of the ragas prescribed

PRACTICAL IV

15 hours

One thumri in an appropriate raga: practice of thumri in an appropriate raga

Practice of talas on hand: teental, tilwada, jhoomra, ektaal, deepchandi, jat taal

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Raga Vigyan By Vinayak Rao Patvardhan, Sangeet Gaurav Granthmala
2. Raag Parveen By Pt. Ram Krishna, Sarla Prakashan
3. Abhinav Geetanjali By Pt. Ramashraya Jha Ramrang, Sangeet Sadan Prakashan

SEMESTER- III

Course Title: Study of Indian Music

Course Code: MPM551

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Critically evaluate the role of acoustics in Indian music
- Analyze the importance of musical drone
- Understand basic concepts of musical sound

Course Content

UNIT I

15 hours

Study of acoustical terms: vibration, frequency, pitch, intensity, timber, overtones, echo, resonance, melody and harmony and its application in music

UNIT II

15 hours

Study of the Instruments: sitar, sarod, guitar, flute, tabla and Harmonium

UNIT III

15 hours

Scientific Study of Musical Drone (Tanpura): origin and development of tanpura, structural study of tanpura, voice culture and its importance in larynx

Principles: principles of alap, principles of tana, importance of alap and tana in improvisation of a raga

UNIT IV

15 hours

Study of Sound: study of sound with particular reference to the velocity, reflection, refraction and diffraction

Study of Notation System: study of notation system of north Indian classical music, elementary knowledge of staff notation

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Chavni Aur Sangeet By Lalit Kishore Singh, Sangeet Karyalaya
2. Bhartia Kanth Sangeet Avam Vadya Sangeet By Dr. Arun Mishra, Kanishka Publishers, Distributors
3. Sangeet Visharad By Vasant, Sangeet Karyalaya
4. Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog By Aneeta Gautam, Kanishka Publishers, Distributors

Course Title: Theory of Raga and Tala

Course Code: MPM552

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Apply variety of laya and layakaries in khayal singing
- Compare different ragas and talas with each other
- Analyze various aspects and objectives of raga Course Content

UNIT I

15 hours

Different Aspects and Objectives of Raga: principles of raga, distinction of samprakritik ragas, relation of ragas with emotions, dhyanas of raga pictures

UNIT II

15 hours

Comparison of Vocal Classical Music Forms: dhrupad and dhamar, khayal and thumri, tarana and tappa

UNIT III

15 hours

Music granthas : sangeetparijat by pt ahobal, Chaturdandiprakashika by pt vyankatmukhi, swarmelkalanidhi by pt ramamatya

In the context of musicology: aptitude, musical appreciation, importance of tihahi sangatkari, environment, imitation, imagination.

UNIT IV

15 hours

Analytical Study of Laya and Tala: importance of laya, varieties of laya and layakari, significance of tala, relation of laya and tala with emotion

Relationship of Music with Other Disciplines: music and psychology, music and society, music and religion

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Sangitanjali Part 1,2,3,4,5,6,7,8 By Pt. Omkarnath Thakur, Sangeet Karyalaya
2. The Psychology Of Music By H. P. Krishna Rao, New Age International
3. Evolution Of Raga And Tala In Indian Music By M.R. Gautam, Munshiram Manoharlal Publishers Pvt. Ltd.

Course Title: Legal Basics for Musicians

L	T	P	Cr
4	0	0	4

Course Code: MPM.553

Unit I

Intellectual Property Rights: Meaning, Scope and Kinds, Relationship between Intellectual Property and Music

Unit II

Copyright Law: Copyright on lyrics, sound and performance, Reproduction, Recording, Adaptation, Distribution, Performance & Derivative Works, Registration of Copyright, Benefits of Registration and Non-Registration, Ownership, Assignment, Licensing of Copyright, Remedial aspects of copyright infringement, Doctrine of Fair Use

Unit III

Law of Contract: Agreement between Producer, Investor, and Artists, Music Publishing Rights: Kinds of Music Publishing Agreements, Legal issues involved in Permission for Performance, Marketing and Royalty, Provisions concerning Public decency, Law and Order in context of Music

Unit IV

Application of Trademark Law into Music Sector, Meaning and Definition of Trademarks, Registration of Trademarks and benefits of Registration, Process of Registration of Trademarks, Legal Remedies against infringement of Trademarks

Study Material:

Indian Copyright Act, 1957
The Trademark Act, 2003

Cases every musician must know:

1. Indian Performing Right Society Ltd. v. Eastern Indian Motion Picture Associations AIR 1977 SC 1443
2. Sulamanglam R. Jayalakshmi v. Metamusicals 2000 PTC 681 (Mad.)
3. Gramophone Company of India Ltd. v. Birendra Bahadur Pandey 1984 (2) SCC 534
4. Milestone Entertainment Private Ltd. v. Anamika Sood and Ors. 2001 PTC (21) 141. Bom
5. Gee Pee Films Pvt. Ltd. Pratik Chowdhury and Ors. 2002 (24) PTC 392 Del.
6. Eastern Indian Motion Pictures v. Performing Rights Society Ltd. AIR 1978 Cal. 479
7. Arnestein v. Porter (1946)
8. Fogerty v. Fantaasy. Inc. (1993)
9. Grand Upright Music, Ltd. v. Warner Bros. Records Inc. (1991)
10. Williams, Thicke & Harris v. Bridgeport Music Inc. & Gaye (2016)

11. Structured Asset Sales, LLC v. Sheeran et. al (2018)
12. The Verve – Bitter Sweet Symphony’s case
13. Robin Thicke & Pharrel Williams v. Marvin Gaye (2015)
14. My Space Inc. v. Super Cassettes Industries Ltd. 2011 (49) PTC 49 Del.
15. Avnish Bajaj v. State 150 (2008) DLT 769

Course Title: Performance & Viva-Voce-III
Course Code: MPM554

L	T	P	Cr
0	0	12	6

Learning Outcomes

The students will be able to

- Perform solo repertoire at a high artistic level
- Create a well-balanced composition based on any raga
- Apply knowledge of performing arts

List of Practical’s / Experiments

Total Hours 180

PRACTICAL I

Drut Khayal

- komal rishabh asawari
- lalit
- kalawati
- shri
- basant
- miayan ki todi
- multani

PRACTICAL II

Vilambit Khayal

- improvisation with alap, bol alap and taans
- practice of any two vilambit khyalas with proper style of gayaki

PRACTICAL III

Thumari

- one thumari from any misharit raga
- misher kafi or des

PRACTICAL IV

Taal on hands

- deepchandi
- ada chartaal
- sul taal
- laxmi taal

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Kramik Pustak Malika By V.N. Bhatkhande, Sangeet Karyalaya
2. Sangeet Vishard By Vasant, Sangeet Karyalaya

Course Title: Stage Performance-III**Course Code: MPM555**

L	T	P	Cr
0	0	12	6

Learning Outcomes

The students will be able to

- Demonstrate advanced knowledge of ragas
- Explore the special aspects of tarana and bhajan singing
- Perform solo repertoire at a high artistic level

List of Practical's / Experiments**Total Hours 180****PRACTICAL I****Introduction of drut khayals**

- devgiri bilawal
- komal rishabh asavari
- kalavati
- lalit
- shri
- basant
- miayan ki todi
- multani

Non Detail Raags

- shudh kalyan
- shivranjani

Practice of Taals on hands

- deepchandi
- dhamar taal
- laxmi taal

PRACTICAL II**One Composition of Tarana**

- practice of tarana with different layakaries in prescribed ragas

Raga improvisation

- improvisation of bandish
- use of bolalap
- sargam
- taans

PRACTICAL III

Three Vilambit Khayal in Prescribed Ragas

- practice of vilambit khayal with raga performing elements
- knowledge to sing different laya

One Bhajan

- practice of bhajan based on raga

PRACTICAL IV

Non Detail Raags

- shudh kalyan
- shivranjani

Practice of Taals on hands

- deepchandi
- dhamar taal
- laxmi taal

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Kramik Pustak Malika By V.N. Bhatkhande, Sangeet Karyalaya
2. Abhinav Geetanjali By Pandit Ramashreya Jha Ramrang, Sangeetsadan Prakashan
3. Raga Vigyan By Vinayak Rao Patwardhan, Sangeet Gaurav Granthmala

SEMESTER- IV

Course Title: Modern Trends in Music

Course Code: MPM571

L	T	P	Cr
4	0	0	4

Learning Outcomes

The students will be able to

- Analyse the new trends of music education
- Be aware of various job - avenues
- Learn staff notation and its utility

UNIT I

15 hours

Traditional and modern systems of music education: importance of music training under gharana system, role and importance of technology in music-education in modern time

Centres for indian classical music-education: growth of music institutes, role of government, role of private organisations

UNIT II**15 hours**

Role of concerts of Indian classical music: harivallabh sangeet sammelan, ITC sangeet sammelan, tansen sangeet sammelan, spic-macay

World level propagation of Indian classical music: World level contributions of Pt.Ravishankar, World level contributions of Ustad Allahrakha khan sahib

UNIT III**15 hours**

Role of Media in music: all India radio, television, news papers, magazines/journals, books

Advancement in music production: recording studios, computer, internet

UNIT IV**15 hours**

Music Therapy: History of Music Therapy, Applicability of Music Therapy, Music Therapy as a Profession

Films and Indian classical music: role of films in popularising classical music, relevance of present scenario of films

Indian and western notation systems of music: Importance of notation-system in classical music, knowledge of uttari and dakshini notation-systems of music, different types of western notation systems, knowledge of staff notation

Transaction Mode

Lecture, Seminar, e-Team Teaching, e-Tutoring, Dialogue, Peer Group Discussion, Mobile Teaching, Self-Learning, Collaborative Learning, Cooperative Learning and Role Play

Suggested Books

1. Bhartiya Sangeet Ek Vaigyanik Vishleshan By Dr. Swatantra Sharma, Anubhav Publishing House
2. Nibandh Sangeet By Lakshmi Narayan Garg, Sangeet Karyalaya
3. Bhartiya Hindi Cinema Ki Vikas Yatra Ek Mulyankan By Devandra Palsingh, Sangeet Karyalaya Hathras.

Course Title: Performance & Viva-Voce-IV**Course Code: MPM572**

L	T	P	Cr
0	0	12	6

Learning Outcomes

The students will be able to

- Utilize layakaries in various styles of signing
- Distinguish between classical and semi classical styles
- Compare the samprakritik ragas

List of Practical's / Experiments**Total Hours 180****PRACTICAL I**

Performance of Vilambit khayal: ahirbhairav, natbhairav, madhuvanti, multaani, nayakikanharha, shahana, puriadhanashri, poorvi, Performance of two vilambit khayalas from the ragas prescribed

PRACTICAL II

Performance of drut khayal: One each in the ragas prescribed

Thumri and dadra: one thumri with proper gayaki in a raga of choice, one dadra with proper gayaki in a raga of choice

PRACTICAL III

Chaturang: One composition of chaturang in any raga

Devotional Composition: performance of one bhajan or shabad

PRACTICAL IV

Gazal/Geet: Performance of one gazal or geet

Taal and Layakari : all the following talas in dugun tigon and chaugun layakaries on hand, deepchandi, jatt, dadra, keharva, ektaal, chartaal, teen taal, tilwarha

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Kramik Pustak Malika By V.N. Bhatkhande, Sangeet Karyalaya
2. Abhinav Geetanjali By Pt. Omkarnath Thakur, Saraswati House
3. Taal Shastra Ka Saidhantik Paksh By Nishi Gupta, Sangeet Karyalaya Hathras

Course Title: Stage Performance-IV**Course Code: MPM573**

L	T	P	Cr
0	0	12	6

The students will be able to

- Execute gharana gayaki
- Compare between the different gayan shallies
- Apply laya and layakaries in performance

List of Practical's / Experiments**Total Hours 180****PRACTICAL I**

Detailed study of Ragas: Ahir-Bhairav, Nat-bhairav, Madhuvanti, Multani, Nayaki kanhada, Shahana, Puriya dhanashri, Poorvi

Vilambit Khayal : Two vilambit khayals in any of the prescribed ragas

PRACTICAL II

Drut Khayals : One drut khayal in each of the prescribed ragas

Ragas for non detailed Study: Bairagi bhairav, Maru bihag, Abhogi kanhada

PRACTICAL III

Critical and comparative study of Ragas: critical and comparative study of all the prescribed ragas

Tarana : Practice of any one tarana in the prescribed raga

PRACTICAL IV

Dhrupad: One Dhrupad in any of the prescribed ragas with proper layakari

Talas with proper layakari: Deepchandi, Jatt, Dadra, Keharva, Ektaal, Chartaal, Tilwada

Transaction Mode

Lecture and Practical's with Experiments

Suggested Books

1. Raag Parveen By Vinayak Rao Patvardhan, Sarla Prakashan
2. Abhinav Geetanjali By Pt. Ramashreya Jha Ramrang, Sangeet Sadan Prakashan
3. Swatantar Sharma By Bharatiya Sangeet Vaigyanik Vishleshan, Sangeet Karyalaya Hathras
4. Saundarya Ras Evam Sangeet By Swatantra Sharma, Sangeet Karyalaya Hathras

Course title: Eclectics of Music

Course code: MPM.574

L	T	P	Cr
0	4	0	2

Unit-I

Technical Terms:

Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Geeta; Gandharva, Gana, Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara Mela, Thata, Raga, Upanga, Bhashanga , Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet, Baj, Harmony and Melody, Tala, laya and different layakari, common talas in Hindustani music, Sapta Talas and 35 Talas, Taladasa pranas, Yati, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Uthaan, Gat, Paran, Rela, Tihai, Chakradar, Laggi, Ladi, Marga-Deshi Tala, Avartana, Sama, Vishama, Atita, Anagata, Dasvidha Gamakas, Panchdasa Gamakas ,Katapayadi scheme, Names of 12 Chakras, Twelve Swarasthanas, Niraval, Sangati, Mudra, Shadangas , Alapana, Tanam, Kaku, Akarmatrik notations.

Unit-II

Folk Music

Origin, evolution and classification of Indian folk song / music. Characteristics of folk music. Detailed study of folk music, folk instruments and performers of various regions in India. Ragas and Talas used in folk music Folk fairs & festivals in India.

Unit-III

Rasa and Aesthetics:

Rasa, Principles of Rasa according to Bharata and others. Rasa nishpatti and its application to Indian Classical Music. Bhava and Rasa

Rasa in relation to swara, laya, tala, chhanda and lyrics. Aesthetics according to Indian and western Philosophers. General knowledge of 64 kalas according to Vatsyayan General history of Raga-Ragini Paintings and Raga Dhayana. Interrelation of Fine Arts.

Unit-IV

Research Methodology and Pedagogy, Avenues, Interdisciplinary aspects and Modern Technology:

Research Pedagogy: Research areas, review of literature, selection of suitable research topics and research problems, Methodology of Music research, Preparing synopsis, Data collection and its sources, Analysis of data collection, Writing project report, Research project Indexing, references and bibliography etc.

Research Avenues and its Interdisciplinary aspects: Music and Literature, Music Therapy, Philosophy, Psychology, Physics, Mathematics, Economics, Social Sciences, Religion and Culture.

Modern Technology: Electronic equipments, computer, internet etc.

New trends in Indian Music in post-independence era.

Course Title: Gestalt Music

Course Code: MPM.575

L	T	P	Cr
0	4	0	2

Unit-I

Applied Theory

Detail study of Sangeet Utpatti; Musical scales (Indian and western); Detail study of Gram, Murchchhana and Chatussarna; Jaati Lakshana, Jaati Bhed, concept of Raag, Raag-Lakshan.

Classification of Raag: 1) Gram Raag and Deshi Raag Classification 2) Male Raag classification 3) Thaata Raag classification 4) Shuddha, Chhayalag and Sankeerna Raag classification 5) Raag-Ragini classification 6) Raagang classification; Time theory of Raagas; Placement of shuddha and vikrit swaras on shruties in Ancient, Medieval and Modern Period; Description of popular

Raagas and Taalas; Notation systems of Hindustani, Karnataka and Western Music; Merits and demerits of a vocalist (Gayak); Remix, Fusion, Orchestra, Coir and Acoustic; Comparative studies of Hindustani and Karnatak Swaras and Taalas; Karnatak names of Popular Hindustani Ragas; Knowledge of different Layakaaries such as dugun, Tigun, Chaugun, Aad, Kuad and Viaad.

Unit-II

History of Indian Music, contribution of Musicologists and their textual tradition

Study of the Historical Development of Hindustani Music from Vedic to Modern period;Anc ient Medieval and Modern Musicologist and Scholars:- Bharat, Naarad, Matang, Someshwardev, Jagdekmall, Nanyadev, Sharangdev, Parshwadev, Sudhakalash, Maharana Kumbha, Ramamatya, Damodar Pandit, Pt. Ahobal, Shriniwas, Hridyanarayana, Vyankatmakhi, Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande, Pt. Vinayak Rao Patwardhan, Pt. Omkarnanath Thakur, Acharya Birhaspati, Thakur Jaidev Singh, Sharachchandra Shridhar Paranjape, Bhagwat Sharan Sharma, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary, Prof. R.C. Mehta, Prof. Pradeep Kumar Dixit.

Study of ancient, Medieval and Modern Treatises in Indian Music like Natya Shastra, Nardiya Shiksha, Sangeet makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar, Sangeet Samaysar, Sangeetopanishatsaaroddhar, Sanageet Raj, Swaramalekalanidhi, Sangeet Darpan, Sangeet Paarijaat, Raga Tatvavibodh, Hridaya Kautuk, Hridaya Prakash, Chaturdandi Prakashika, Sangeet Chintamani, Pranavbharati etc.

Contribution of Western Scholars to Indian Music: Capt. N.A. Willard William Johnes, Capt. C.R. Day, E. Clements, Fox Strangways, H.A. Popley & Alain Danielou.

Unit-III

Compositional forms and their evolution

Prabandh, Dhrupad, Dhamaar, Saadra, Kheyaal, Tarana, Trivat, Chaturang, Sargam Geet, Lakshan Geet, Raagmaala etc.

Thumri, Dadra, Tappa, Hori, Kajri, and Chaiti etc. Light Music: Geet, Gazal and Bhajan etc.

Firozkhani Gat, Maseetkhani Gat, Razakhani Gat and Zafarkhani Gat and its kind.

Jaati, Javali, Kriti, Tillana, Raagam, Taanam, Pallavi.

Origin, development and presentation of above said vocal and instrumental compositions, Popular artists in the field of abovesaid forms.

Musical Instruments and its Classification

Classification of Indian Musical Instruments in Ancient, Medieval and Modern period, Different types of Veenas in ancient period, Tat - Sitar, Sarod, Violin, Dilruba, Israj, Santoor, Tanpura, Surbahhar, Guitar. Ghan - Jaltarang, Ghatam, Morsing, Chipali, Manjeera, Jhanjh, Kartal

Sushir - Flute and its varieties, Shehnai, Nagaswaram, Harmonium

Avanaddha - Pakhawaj, Tabla, Mridangam, Kanjira, Khol, Chang, Nakkara,

Duff, Hudaka, Dholak.

Origin, evolution, playing techniques and famous artist of these Instruments

Unit-IV

Contribution of composers / performers to Indian Music:

Tansen, Haridas, Gopal Nayak, Sadarang, Pandit Balkrishna Bua Ichalkaranjekar, Pandit Vishnu Digambar Palushkar, Pandit Vishnu Narayan Bhatkhand, Ustaaad Faiyaz Khan, Ustad Bade Gulam Ali Khan, Ustad Nisaar Hussain Khan, Pandit Omkar Nath Thakur, Pandit Vinayak Rao Patwardhan, Pandit Naryan Rao Vyas, Pandit C.R. Vyas, Pandit Krishna Rao Shankar Pandit, Pandit Mallikarjun Mansoor, Smt Gangubai Hangal, Kesar Bai Kerkar, Abdul Kareem Khan, Heerabai Barodekar, Suhasini Koretkar, Bade Ramdas, Siddheswari Devi, Begham Akhtar, Shobha Gurtu, Girija Devi, Savita Devi, Moghubai Kurdikar, Kishori Amonkar, Pandit Kumar Gandharv, Pandit Jasraj, Pandit Balvant Rai Bhatt. Pt. Ramashraa Jha. Asad Ali Khan, Pt. Lal Mani Mishra, Abdul Halim Zafar Khan, Ali Akbar Khan, Sharan Rani, Amjad Ali Khan, Anath Lal, Panna Lal Ghosh, Vijay Raghav Rao, Ragunath Seth, Hari Prasad Chaurasia, Ahmad Jaan Thirakava, Pt. Samta Prasad, Kishan Maharaj, Kudau Singh, Paagal Das, Brij Bhooshan Kabra, Vishwa Mohan Bhatt, Shiv Kumar Sharma, Bhajan Sopori, M.S. Gopal Krishnan, V.G. Jog, N. Rajam, Appa Jalgaonkar, Mehmood Dhaulpuri. Recipient of Bharat Ratna: M.S. Subbhalakshmi, Pt. Ravi Shankar, Utsad Bismillah Khan, Lata Mangeshkar and Pt. Bhim Sen Joshi. Purandar Das, Shyam Shastri, Mutthuswami Dixitar, Tyagraja, Swathi Tirunal Bach, Beethoven, Mozart, Yahudi Menuhin, Gharna and Institutional System and conferences of Hindustani Music: General study of origin and development of Gharana. Institutionalised system and their contribution to Hindustani Music. Four baanies of Dhrupad and its importance to Hindustani Music.

General study of various Gharanas of Dhrupad Kheyal and Instrumental Music. Special features of Gharanas in vocal and Instrumental Music and its famous artists. Purab and Punjab Angas of Tumari. Important music conferences in India. National and International awards in the field of music. Contribution of Music educational institutes Akademies, Prasar Bharati, Song and Drama Division and Film in Indian Music.

Course Title: Research Project

Report Course Code: MPM599

L	T	P	Cr
0	0	0	4

The research report will be submitted as mentioned in the University Academic Calendar.