

# **Central University of Punjab Bathinda**



**M.A. MUSIC-VOCAL**

**Batch 2023**

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

## **Graduate Attributes**

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

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

## 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-I (Viva Voce)	Skill-based	0	0	6	3
MAM. 512	Practical Approach to Folk, Devotional Music and Light Music	Skill-based	0	0	6	3
Students can opt any one						
MAM. 513	Biographical study of Indian Classical Musicians and scholars	DEC	3	0	0	3
MAM. 514	Study of Western Music	DEC	3	0	0	3
<b>Credit</b>						<b>20</b>

### 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-II (Viva Voce)	Skill-based	0	0	6	3
Students can opt any one						
MAM. 528	Classification of Indian music Instruments	DEC	3	0	0	3
MAM. 529	Multimedia and Performing Arts	DEC	3	0	0	3
XXX	Choose from Interdisciplinary Course offered by other departments	IDC	2	0	0	2
	Remedial Teaching		0	2	0	0
<b>Credit</b>						<b>21</b>
IDC Course Offered By the Department						
MAM. 532	Folk Music of Punjab	IDC	2	0	0	2
MAM. 531	Introduction to Rabindra Sangeet	IDC	2	0	0	2

### SEMESTER – III

Course Code	Course Title	Course Type	L	T	P	Credit
MAM. 551	Applied Theory of Music	Core	4	0	0	4
MAM. 564	Historical and Theoretical study of Ragas	Core	4	0	0	4
MAM. 553	Practical Approach to Stage Performance-III	Skill based	0	0	6	3
MAM. 554	Study of Ragas-III (Viva Voce)	Skill based	0	0	6	3
Students can opt any one						

MAM. 559	A study of the contribution by Saint and Seers to Indian music.	DEC	3	0	0	3
MAM. 560	Principle of Sound and Stage arrangement's	DEC	3	0	0	3
MAM. 561	Research Methodology and Research Proposal	Compulsory Foundation	2	0	0	2
MAM. 557	Entrepreneurship	Compulsory Foundation	2	0	0	2
Value Added Course Offered By the Department						
MAM. 563	Punjabi Folk Singing	VAC	2	0	0	2
<b>Credits</b>						<b>21</b>

#### Semester-IV

Course Code	Course Title	Course Type	Credit Hours			Total Credits
			L	T	P	
MAM. 600	Dissertation	Skill Based	0	0	40	20
<b>Total</b>						<b>20</b>

**Total Credit of the Programme: 82**

#### Examination pattern from 2022-23 session onwards

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

Dissertation Proposal (Third Semester)			Dissertation (Fourth Semester)		
	Marks	Evaluation		Marks	Evaluation
Supervisor	50	Dissertation proposal and presentation	Supervisor	50	Continuous assessment (regularity in work, mid-term evaluation) dissertation report, presentation, final viva-voce
HoD and senior-most faculty of the department	50	Dissertation proposal and presentation	External expert, HoD and senior-most faculty of the department	50	Dissertation report (30), presentation (10), final viva-voce (10)

Marks for internship shall be given by the supervisor, HoD and senior-most faculty of the department.

**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 gaayan. 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 Talas on Tabla or hand according to the course title.

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

**Dissertation:** (It will include Performance, Lecture Cum Demonstration and Dissertation writing). The evaluation of dissertation including Performance and Lecture cum Demonstration in the fourth semester will be as per university rules.

**Entrepreneurship:**

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

**Exit Scheme:**

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

**M.A Music Vocal**

Course Title: Lecture cum demonstration

Course Title: Industrial Project

**MPA Theatre**

Course Title: Lecture cum demonstration

Course Title: Production Project

## 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 Singing styles (Gayan Shailiyan) of Indian Music in the growth of classical music.

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

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

#### Course Contents

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Historical development of music in following periods: Vedic Period <ul style="list-style-type: none"> <li>• Rig Veda</li> <li>• Sam Veda</li> <li>• Yajur Veda</li> <li>• Atharva Veda</li> </ul> Ramayana Period Mahabharata Period	CLO 1
Unit II 15 Hours	Detailed study of the following Singing Styles: <ul style="list-style-type: none"> <li>• Jati Gayan</li> <li>• Prabandh</li> <li>• Dhrupad</li> <li>• Dhamar</li> <li>• Khayal</li> <li>• Thumri</li> <li>• Tappa</li> </ul>	CLO 2
Unit III 15 Hours	Contribution of music epic treatise to Indian Classical Music: <ul style="list-style-type: none"> <li>• Natyashastra-Bharata Muni</li> <li>• Sangeet Ratnakar-Sharang Dev</li> <li>• Brihdeshi-Matang Muni</li> <li>• Sangeet Parijat- Pandit Ahobal</li> </ul>	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"> <li>• Gwalior Gharana</li> <li>• Kirana Gharana</li> <li>• Patiala Gharana</li> <li>• Indore Gharana</li> <li>• Agra Gharana</li> <li>• Delhi Gharana</li> <li>• Rampur Shehaswan Gharana</li> </ul>	CLO 4
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**Mode of Transaction:** Lecture, Group Discussion, Self-learning

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

**Suggested Reading:**

- Sharma, Yashpal (Dr), Ustaaad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023
- Sharma, Joginderpal, Bharti Sangeet da Ithas, Punjabi University Patiala. 1984
- Smajik Vigyan Patrika, Gharana Ank, Punjabi University Patiala. 2004
- Gurnam Singh (Dr.), Punjabi Sangeetkar, Punjabi University Patiala, 1986
- Garg, Laxmi Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras. 1989.
- Paintal, Geeta, Punjab ki Sangeet Parampra, Radha Publication New Delhi, 1984

**Course Code: MAM. 507**

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

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

**Total Teaching Hours: 60**

**Course Learning Outcomes:**

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

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

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

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

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

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 15 Hours	Relationship of Music with other forms of Fine Arts . Music and Mathematical approach in Laya and Tala of Indian Music.	CLO 1, 3
Unit II 15 Hours	Interrelationship of Classical Music and Folk Music. Application of Indian Classical Music elements in Film Music.	CLO 2

Unit III 15 Hours	Role of Computer and Internet in the improvisation and preservation of Indian Classical Music. Analytical study of musical sound based principles of Physics.	CLO 3,4
Unit IV 15 Hours	Positive aspects of Music on personality development: Psychological approach. Documentation and Preservation of Music with equipment and technology.	CLO 1

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

**Suggested Reading:**

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

**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
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Unit I 23 Hours	One Vilambit Khayal in any prescribed Ragas: <ul style="list-style-type: none"> <li>• Shree</li> <li>• Maru-Bihag</li> <li>• Sudh-Sarang</li> <li>• Shyam Kalyan</li> <li>• Kalavati</li> <li>• Vibhas</li> <li>• Ramkali</li> <li>• Chandrakauns</li> </ul>	CLO 1
Unit II 23 Hours	One Dhrupad Gayan with proper elaboration in prescribed ragas.	CLO 1, 2
Unit III 22 Hours	One Shabad based on prescribed ragas One Bhajan based on prescribed ragas	CLO 2, 3
Unit IV 22 Hours	Detailed knowledge of Taal Dadra, Kehrava, Roopak, Teental. Ability to play on Tabla or hand.	CLO 4

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

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

**Suggested Reading**

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

**Course Code: MAM.509**

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

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 To gain knowledge of ragas with creativity.

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

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

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

**Course Contents:**

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

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

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

**Suggested Reading:**

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

**Course Code: MAM.512**

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

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

**Total Teaching Hours: 90**

**Course Learning Outcomes:**

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

CLO-1 Demonstrate the concept of devotional music.

CLO-2 Demonstrate the concept of folk music

CLO-3 Interpret the concept of 'Gurmat Sangeet'

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

CLO-5 Develop the fundamental knowledge about stage performance.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	Two Folk Songs based on Punjabi Folk Music. One Folk Songs based on any other region of India Folk Music.	CLO 2
Unit II 23 Hours	One Composition of Padtaal Gayan Shaili of Gurmat Sangeet. One Composition of Kaafi Gayan Shaili.	CLO 1, 3

Unit III 22 Hours	Two Composition of Film songs in Light Music. One Shabad Composition in Light Music. One Bhajan Composition in Light Music.	CLO 2,4
Unit IV 22 Hours	Composition of Patriotic Song. Composition of National Song. One Composition of Saraswati Vandna.	CLO 5

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

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

**Suggested Reading:**

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

**Course Code: MAM.513**

**Course Title: Biographical study of Indian Musicians and scholars**

L	T	P	Credits
3	0	0	3

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

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

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

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

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

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 12 Hours	Contribution of male vocalist to Indian Classical Music: <ul style="list-style-type: none"> <li>• Ustad Bade Gulam Ali Khan</li> <li>• Ustad Amir Khan</li> <li>• PanditBhim Sen Joshi</li> <li>• Pandit Jasraj</li> <li>• Ustad Sohan Singh</li> </ul>	CLO 1

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

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

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

**Suggested Reading:**

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

**Course Code: MAM. 514**

**Course Title: Study of Western Music**

L	T	P	Credits
3	0	0	3

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

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

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

CLO-2 To gain knowledge about western music

CLO-3 To demonstrate various aspects of western music

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

**Course Contents:**

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

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

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

**Suggested Reading:**

- Scrutton Roger, the Aesthetic of Music, Oxford University Press, Great Clarendon Street, 1997
- Hargreaves. David J. and North, Adrian C, The special Psychology of Music: Oxford University Press, New York, 1997.
- Gioia, Ted: The History of Jazz, Oxford University Press, New York, 1997.
- Scholes, Percy a, the Oxford companion of music, ed. John Owen Ward, Oxford University Press, New York, 2000.
- Colwell, Richard Handbook of Research on music teaching and learning: A project of the music Educators National Conference, Hackett Editorial service, 1992.
- Kennedy, Rod, ed. Sparks, Hugh C., Music from the heart, Eakin Press, Ausin, Texas,1998.
- Arnold, The New Oxford Companion to music Vols. I and II
- William love lock, Form in Brief, A. Hammond and Co. 1948.
- Vernal Louis, Music theory, Salesian College Sonada, 1975.
- Gerald Abraham. The Concise Oxford History of Music, Oxford University Press, 1985.
- Richard Taruskin, Encyclopedia of Music, oxford University Press, New York, 2005.

The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV, Richard Jones

## SEMESTER-II

**Course Code: MAM.521**

**Course Title: Aesthetical Study of Music**

**Vocal**

**Course Learning Outcomes:**

L	T	P	Credits
4	0	0	4

**Total Teaching Hours: 60**

**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 Raagas.	CLO 1
Unit III 15 Hours	Time Theory of Raag- Its importance and relevance in contemporary music scene with particular study of: <ul style="list-style-type: none"> <li>• Sandhi Parkash Raag</li> <li>• Adhav Darshak Raag</li> <li>• Parmel Parveshak Raag</li> <li>• Uttarang- Puravang Raag</li> <li>• Seasonal Raag</li> </ul>	CLO 2
Unit IV 15 Hours	Aesthetics of Tala. Definition, Concept, Ten Pranaas and various elements of Tala.	CLO 3

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

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

**Suggested Reading:**

- Garg, Laxmi Narayan, Nibandh Sangeet KaryalayayaHathras. 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Swaroop. Amar Granth Prakashan.2004.
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi,2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008
- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017
- Sharma, Sawtantra, Soundarya Ras or Sangeet, Anubhav Publication, Allahabad
- Tak, Tej Singh (Dr.) Sangeet Jigyasa or Samadhan, SRadha 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 15 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 Technical terms of music: <ul style="list-style-type: none"><li>• Nibadh-Anibadh Gaan</li><li>• Alaptav-Bahutav</li><li>• Avirbhav-Tribhaav</li><li>• Alankaras: Khatka, Murki, Kan, Meend</li><li>• Kaku</li><li>• Varna</li></ul>	CLO 2
Unit III 15 Hours	Origin and development of Indian Musical Scale. Swar Sthapna on the string of veena as described by scholar of medieval period.	CLO 3,4
Unit IV 15 Hours	Evolution of notation system. Its merits and demerits. Comparative study of Hindustani and Karnatka system of Music with special reference to swar and raga.	CLO 3

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

**Suggested Reading:**

- Mishra, Kanta Prashad, Voice Culture Gyanavm Parampara, Kanishka Publication Delhi, 2018
- Vijay Chandorkar, Bhartiya Sangeet mein Nibadh or Anibadh Gaan Parbandh Shaili ka Vikas, Hindi Madhyam Karyalya Nideshalya, Delhi Vishavvidalya.
- Subhadra Choudhary, Bharatiya Sangeet me Nibadda: Taal, Geetak, Prabandh, ka Lakshan Lakshyamulak Adhyayan, Radha Publications, Delhi, 2004
- Sharma, Yashpal (Dr.) Bhartiya Sangeet Mein Shruti, Kanishka Publishers, New Delhi, 2002.
- Strangways, A.H., Features, Principles and Technique of Indian Music, Kanishka Publication Delhi,2008
- Tagore, S.M, Universal History of Music, Sanjay Publication Delhi, 1998
- Tagore, S.M, History of Hindu Music, Kanishka Publication Delhi, 2008

- Ranade, G.H, Hindustani Music, Popular Prakashan, Delhi, 1971
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyalayay Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhiyatmik Swaroop, Amar Granth Prakashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sarangdev, Sangeet Ratnakar, Sangeet Karyalayaya Hathras, 1964.
- Muni, Bharat, NatyaShastra, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

**Course Code: 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 Taalas.

CLO-5 Explore creativity and systematic improvisation abilities.

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Raags: <ul style="list-style-type: none"> <li>• Darbari Kanhada</li> <li>• Nayaki Kanhada/Sooha Kanhada</li> <li>• Ahir Bhairav</li> <li>• Nat Bhairav</li> <li>• Multani</li> <li>• Patdeep</li> <li>• Jog</li> <li>• Tilang</li> </ul>	CLO 1
Unit II 23 Hours	Dhamaar Gayan Shaili in one raga from the prescribed Ragas: Darbari Kanhda, Nayaki Kanhd/Sooha Kanhada, Ahir-Bhairav, Nat-Bhairav, Multani, 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 laykaris.	CLO 4

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

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

**Suggested Reading**



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

**Course Code: MAM.524**

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

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 To gain knowledge of ragas with creativity.

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

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

CLO-5 Evaluate the mood created by the Raga rendition

**Course Content:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	Presentation of one Vilambit Khayal in any detailed raga other than raga chosen in stage performance. Darbari Kanhda, Nayaki Kanhda/Sooha Kanhada, Ahir Bhairav, Nat Bhairav, Multani, 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/Sooha Kanhada, Ahir-Bhairav, Nat-Bhairav, Multani, 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 Samprakartik Ragas prescribed incourse title.	CLO 4

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

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

**Suggested Reading:**

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

**Course Code: MAM. 528**  
**Course Title: Classification of Indian music Instruments**

L	T	P	Credits
3	0	0	3

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

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

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

CLO-2 Understanding the knowledge of Indian music instruments.

**Course Contents:**

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

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

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

**Suggested Reading:**

- A.K. Sen, Indian Concept of Rhythm, Kanishka Publishers, New Delhi, 1994
- Pt. Chhote Lal Mishar, Tal Prabandh, Kanishka Publishers New Delhi, 2006
- Arun Mishra (Dr.), Bhartiya Kanth Sangeet Avam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002
- Lalmani Mishra (Dr.), Bharatiya Sangeet Vadya, Lokodya Granthmala series of Bharatiya Jnanpith, New Delhi, 1973
- Pt. Debu Chaudhary, On Indian Music, Roshan Press, 2005
- Garg, Laxmi Naryan, Nibandh Sangeet, Sangeet Karyalaya, Hathras, 1989
- Aneeta Gautam, Bhartiya Sangeet Main Vigianik Upkarnon Ka Paryog, Kanishka Publishers, New Delhi, 2002
- Arun Kumar Sen, Bhartiya Talo Ka Shastriya Vivechan, Madhaya Pardesh Academy, Bhopal. 2002

- Manjushree (Dr.), Indian Music in Professional and Academic Institutions: Sanjay Parkashan, New Delhi
- Roshmi Goswami, Man and Music in India, Indian Institute at Advance Study, 1992.
- Uma Garg (Dr.), Sangeet Ka Saundrya Bodh, Sanjay Parkashan, Delhi. 1998

**Course Code: MAM. 529**

**Course Title: Multimedia and Performing Arts**

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

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

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

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

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

**Course Contents:**

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

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

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

**Suggested Reading:**

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

**Course Code: MAM.530**

**Course Title: Folk Music of Punjab**

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, Heer	CLO 1
Unit III 7 Hours	Contribution of male Punjabi Musician to folk Music: <ul style="list-style-type: none"><li>• Aasa Singh Mastana</li><li>• Alam Luhar</li><li>• Iddu Sareef</li><li>• Didar Sandhu</li><li>• Lal Chand Yamla</li><li>• Kuldeep Manak</li></ul>	CLO 2
Unit IV 7 Hours	Contribution of female Punjabi Musician to folk Music: <ul style="list-style-type: none"><li>• Gurmeet Bawa</li><li>• Ranjit Kaur</li><li>• Surinder Kaur</li><li>• Parkash Kaur</li><li>• Jagmohan Kaur</li></ul>	CLO 2

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

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

**Suggested Reading:**

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

**Course Code: MAM.531**  
**Course Title: Introduction to Rabindra Sangeet**

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

**Course Learning Outcomes:**

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

CLO-1 Demonstrate the concept of Rabindra Sangeet.

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

CLO-3 Distinguish between various types of Rabindra Sangeet.

**Course Contents:**

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

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

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

**Suggested Reading:**

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

**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 Murchhna.

CLO 3: Comprehend the knowledge about Alaap and Taans.

**Course Contents:**

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

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

**Suggested Reading:**

- 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 Evam Vadya Sangeet, Kanishka Publishers, New Delhi, 2002.
- Garg, Laxami Narayan, Nibandh Sangeet, Sangeet Karyalaya Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartia Sangeet Ka Adhyatmik Swarop, Amar Granth Parkashan, 2004.
- Johry Seema, Sangeetaayan, Radha Publications, New Delhi, 1999
- Sarangdev, Sangeet Ratnakar, Sangeet Karyalaya Hathras, 1964.
- Muni, Bharat, NatyaShastra, Chaukhamba Sanskrit Sansthan, Varanasi, 1985.

**Course Code: MAM.558**

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

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

CLO 2: Students learn about various raga classification systems.

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

**Course Content:**

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

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

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

**Suggested Reading:**

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

**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 Taalas.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Ragas; <ul style="list-style-type: none"><li>• Madhuwanti</li><li>• Abhogi</li><li>• Hansdhwani</li><li>• Rageshri</li><li>• Miyan Malhar</li><li>• Megh Malhar</li><li>• Gujri Todi</li><li>• Bilaskhani Todi</li></ul>	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 Taalas on Tabla or hand with dugun layakaris in Deepchandi, Pancham Sawari.	CLO

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

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

**Suggested Reading**

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



**Course Code: MAM.554**

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

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 of different ragas along with having the ability of making notation.

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

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

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

CLO-5 Evaluate the mood created by the Raga rendition

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
Unit I 23 Hours	Presentation of one Vilambit Khayal in any detailed raga other than raga chosen in stage performance. Madhuwanti, Hansdhvani, Rageshri, Miyan-Malhar, Megh-Malhar, Gujri Todi, Bilaskhani Todi	CLO 1, 2
Unit II 23 Hours	Drut Khayal in all the raga prescribed in the syllabus as under below: Madhuwanti, Hansdhvani, Rageshri, Miyan-Malhar, Megh-Malhar, Gujri Todi, Bilaskhani Todi	CLO 2,5
Unit III 22 Hours	Viva Voce of all prescribed ragas.	CLO 2
Unit IV 22 Hours	Demonstration of Comparison between Samprakartik Ragas prescribed in coursetitle.	CLO 4

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

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

**Suggested Reading:**

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

**Course Code: MAM.559**

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

L	T	P	Credits
3	0	0	3

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

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

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

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

CLO-3 To demonstrate various aspects of devotional music.

**Course Contents:**

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

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

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

**Suggested Reading:**

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

**Course Code:** MAM.560

**Course Title:** Principle of Sound and Stage arrangement's

L	T	P	Credits
3	0	0	3

**Total Teaching Hours: 45**

**Course Learning Outcomes:**

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

CLO-1 Familiar with the necessary equipment like various Microphones, Mixer, Sound Card, Monitors, Amplifiers, various types of cables and connectors, computer Hardware, Software and basics concepts of audio recording.

CLO-2 Understanding the knowledge of basics techniques of stage performance, Live sound Operator as well as live Stage Artist.

**Course Contents:**

Unit/Hours	Content	Mapping with CLOs
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Unit I 14 hours	Detailed knowledge of different Sound Equipment's: <ul style="list-style-type: none"> <li>• Microphones</li> <li>• Sound Card</li> <li>• Mixer</li> <li>• Monitors</li> <li>• Amplifiers</li> </ul> Brief knowledge of the following technical terms of Sound System: <ul style="list-style-type: none"> <li>• Equalization</li> <li>• Compressor</li> <li>• Echo</li> <li>• Delay</li> <li>• Reverb</li> </ul>	CLO 1
Unit II 12 Hours	Principles of Stage Performance. Main Components of Stage Performance. Technique and Methods of Sound Arrangement in live performance.	CLO 1
Unit III 11 Hours	Historical Development of Sound Recording System. Importance of Home Studio Recording in promoting new talent.	CLO 2
Unit IV 10 Hours	Contribution of Akashvaani and Doordarshan in the propagation of Hindustani music.	CLO 2

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

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

**Suggested Reading:**

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

**Course Code: MAM.561**

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

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. Sources and tools of Data Collection.	CLO 2
Unit III 11 Hours	Brief knowledge of following terms: <ul style="list-style-type: none"> <li>• Bibliography</li> <li>• Foot Notes</li> <li>• References</li> <li>• Appendix and Preface</li> </ul>	CLO 3
Unit IV 12 Hours	Preparation of Research Proposal	CLO 4, 5

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

**Suggested Reading:**

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

Kanishka Publication, Delhi.

- Sharma, Ravi Kumar (Dr), Sangeet Mein Shodh Prividhi, Traitrikm Publication, Delhi, 2017

**Course Code: MAM.557**

**Course Title: Entrepreneurship**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 15**

**Course Learning Outcomes:**

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

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

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

**Course Content:**

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

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

**Suggested Readings:**

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

**Course Code: MAM.563**

**Course Title: Punjabi Folk Music**

L	T	P	Credits
2	0	0	2

**Total Teaching Hours: 30**

**Course Learning Outcomes:**

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

CLO-1 Describe the fundamental concept of folk music.

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

**Course Content:**

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

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

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

**Suggested Reading:**

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

**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
<b>Total</b>						<b>20</b>
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.

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