

GURU KASHI UNIVERSITY



Master of Arts in Music (Vocal) (Appendix-II)

Session: 2025-26

Faculty of Visual & Performing Arts

Type of learning outcomes	The Learning Outcomes Descriptors
Graduates should be able to demonstrate the acquisition of:	
Learning outcomes that are specific to disciplinary/inter disciplinary areas of learning	Analyze, interpret and assess their own compositions/Choreographies/music production, music performances, instruments, views on their field of study and those of others.
	Demonstrate each and every aspects of the art form. Perform in any reputed events, music festivals.
	Use modern technologies for enhancing the performance of entertainment industry.
	Choose appropriate online programmes for further learning, participate in seminars and conferences
Generic learning outcomes	Musical Proficiency and Performance Skills: Demonstrate technical mastery and expressive abilities in vocal or instrumental performance. Perform solo and ensemble repertoire with accuracy, style, and stage presence. Interpret compositions with historical and cultural sensitivity.
	Theoretical and Analytical Knowledge: Understand and apply music theory, notation, and composition techniques. Analyze musical works across genres, styles, and historical periods. Engage in critical listening and evaluation of musical performances.
	Music History and Cultural Context: Acquire knowledge of the history and development of music traditions, particularly Indian classical and world music systems. Explain the cultural, social, and philosophical contexts of music practices.

	Appreciate the interrelation between music and other art forms.
	Creative and Compositional Skills:
	Create original compositions or improvisations using traditional and modern approaches.
	Explore digital tools and technologies in music creation and production.
	Conduct basic research in musicology, ethnomusicology, or performance studies.
	Prepare written reports, analytical papers, and project documentation related to music topics.

Programme Learning outcomes: Postgraduate Diploma in Music (Vocal) is awarded to students who have demonstrated the achievement of the outcomes located at level 6.5:

Element of the Descriptor	Programme learning outcomes relating to Postgraduate Diploma in Music (Vocal)
The graduates should be able to demonstrate the acquisition of:	
Knowledge and Understanding	Introduces the history, theory, and aesthetics of Indian music systems.
	Develops understanding of ragas, their theoretical foundations, and historical evolution.
	Provides foundational insights into interdisciplinary connections between music and Indian civilization.
	Offers a classification of Indian musical instruments to enhance theoretical clarity.
	Promotes a scholarly view through studies of saints, seers, and classical music texts.
	Explores the Indian knowledge system as it relates to music.
General, technical and professional skills required to perform and accomplish tasks	Builds performance proficiency through structured stage presentations.
	Encourages professional skills such as stage presence, clarity of tone, rhythm control, and expression.
	Strengthens viva voce skills by focusing on accurate raga execution and improvisation.
	Reinforces hands-on training in traditional and regional singing techniques.
	Develops vocal and instrumental skills through folk, devotional, and light music.
Application of	Facilitates application of musicological and theoretical

knowledge and skills	<p>learning in performance settings.</p> <p>Connects classical knowledge with folk and devotional genres in practical contexts.</p> <p>Applies traditional wisdom through practical sessions involving live singing and interpretation of texts.</p> <p>Encourages real-time musical creativity and analytical application of learned ragas.</p>
Generic learning Outcomes	<p>Strengthens academic inquiry and reflective thinking through aesthetically and historically rooted studies.</p> <p>Promotes interdisciplinary thinking by linking music with philosophy, spirituality, and cultural studies.</p> <p>Encourages evaluation of performances and compositions, fostering self-reflection and critical insight.</p>
Constitutional, humanistic, ethical, and moral values	<p>Reinforces spiritual and ethical dimensions of music through devotional and saint-based musical traditions.</p> <p>Encourages cultural sensitivity and inclusive perspectives through folk music studies.</p> <p>Promotes moral awareness through music as a medium of ethical storytelling and social harmony.</p>
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	<p>Prepares learners for performance careers in classical, folk, or light music domains.</p> <p>Builds entrepreneurial thinking through skill-based, culturally rooted training.</p> <p>Develops teaching potential and public engagement capabilities essential for music educators and practitioners.</p>
Credit requirements	Completion of 46 Credits for 1- Year PG Diploma in Music (Vocal).
Entry requirements	Candidate must have passed any Graduation in any stream with 45% marks.

Semester: I										
S r . N o .	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total
1	MMU 1400	History of Indian Music	Core Course	4	0	0	4	30	70	100
2	MMU 1401	Scientific Study of Indian Music	Core Course	4	0	0	4	30	70	100
3	MMU 1402	Historical and Theoretical Study of Ragas	Core Course	4	0	0	4	30	70	100
4	MMU 1403	Essay on Indian Music	Core Course	4	0	0	4	30	70	100
5	MMU 1404	Stage Performance-I	Practicum	0	0	8	4	30	70	100
6	IKS 0023	Introduction to Indian Music	Indian Knowledge System	4	0	0	4	30	70	100
Total				20	0	08	24	180	420	600

Semester: II										
Sr. No.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total
1	MMU 2450	Aesthetical Study of Indian Music	Core Course	4	0	0	4	30	70	100
2	MMU 2451	An Interdisciplinary approach of Indian Music	Core Course	4	0	0	4	30	70	100
3	MMU 2452	Classification of Indian musical Instruments	Core Course	4	0	0	4	30	70	100
4	MMU 2453	Biographical Study of Indian Musicologists and Scholars	Core Course	4	0	0	4	30	70	100
5	MMU 2454	Study of Ragas-(Viva-Voce)-I	Practicum	0	0	8	4	30	70	100
6	MMU 2455	Techniques of Studio Recording	Employability & Entrepreneurship Skill Course	0	0	4	2	15	35	50
Total				16	0	12	22	165	385	550

Programme Learning outcomes: Master of Arts in Music (Vocal) is awarded to students who have demonstrated the achievement of the outcomes located at level 6.5 :

Element of the Descriptor	Programme learning outcomes relating to Master of Arts in Music (Vocal)
The graduates should be able to demonstrate the acquisition of:	
Knowledge and Understanding	Provides advanced theoretical understanding of Indian classical music, including detailed studies of rhythm (laya) and melodic structures (raga).
	Encourages comparative analysis between regional classical systems to deepen cultural and musicological insights.
	Promotes academic engagement with traditional and modern pedagogical approaches in music education.
	Develops critical perspectives through rigorous theoretical and analytical exploration.
General, technical and professional skills required to perform and accomplish tasks	Enhances practical command over rhythmic elements and performance of complex tala structures and builds capabilities in traditional and contemporary performance practices, including genre-specific nuances.
	Reinforces proficiency in collaborative and solo performance settings rooted in classical and devotional traditions.
	Trains learners in presentation skills, lecture-demonstration formats, and multimedia-supported musical expression.
Application of knowledge and skills	Facilitates direct implementation of theory in practical settings through rhythm, melody, and performance-based exercises.
	Encourages use of multimedia tools and digital platforms in delivering, documenting, and enhancing musical performances.
	Supports scholarly inquiry and knowledge application

	through structured research work and dissertation writing.
Generic learning outcomes	<p>Promotes reflective thinking, analytical reasoning, and independent research through critical study and academic writing.</p> <p>Cultivates skills in organizing, presenting, and defending music-based arguments or research findings.</p> <p>Fosters intellectual engagement with both historical and contemporary issues in music.</p>
Constitutional, humanistic, ethical, and moral values	<p>Reinforces respect for spiritual and community-based music traditions.</p> <p>Encourages ethical learning through devotional music and values-based musical pedagogy.</p> <p>Promotes awareness of cultural diversity and the role of music in social and moral discourse.</p>
Employability and job-ready skills, and entrepreneurship skills and capabilities/qualities and mindset	<p>Prepares learners for careers in teaching, performing, cultural research, or digital content creation in the music industry.</p> <p>Develops leadership and public speaking skills through demonstration and performance-based formats.</p> <p>Enhances digital competence for modern performance contexts using multimedia platforms.</p>
Credit requirements	Completion of 90 Credits for Master of Arts Music (Vocal)
Entry requirements	Bachelor' degree with Honours/ Honours with Research in relevant subject (4-Years) or One-Year PG Diploma in relevant subject with at least 45% marks or equivalent CGPA in aggregate , after 3 year Bachelor Degree

Semester: III										
Sr. No .	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int .	Ext .	Total
1	MMU 3500	Applied theory of Indian Music	Core Course	4	0	0	4	30	70	100
2	MMU 3501	Comparative Study of Hindustani Music and Carnatic Music	Core Course	4	0	0	4	30	70	100
3	MMU 3502	Study of Ragas (Viva-Voce)-II	Practicum	0	0	8	4	30	70	100
4	MMU 3503	Music Entrepreneurship	EEC	0	0	4	2	15	35	50
Discipline Elective-I (Select any one Theory Subject with its practical)										
5	MMU 3504	A Study of Laya & Tala	Discipline Elective Course	2	0	0	2	15	35	50
6	MMU 3505	Punjabi Folk Singing								
7	MMU 3506	A Study of Laya & Tala	Discipline Elective Course	0	0	4	2	15	35	50
8	MMU 3507	Punjabi Folk Singing								
Discipline Elective-II (Select any one Theory Subject with its practical)										
9	MMU 3508	A Study of the Contribution by Saints and Seers to Indian Music	Discipline Elective Course	2	0	0	2	15	35	50
10	MMU 3509	Practical Approach to Light Music								
11	MMU 3510	A Study of the Contribution by Saints and Seers to Indian Music	Discipline Elective Course	0	0	4	2	15	35	50
12	MMU 3511	Practical Approach to Light Music								
Total				12	0	20	22	165	385	550

Semester: IV										
Sr. No.	Course Code	Course Title	Type of Course	L	T	P	No. of Credits	Int.	Ext.	Total
1	MMU 4550	Research Methodology	Core Course	4	0	0	4	30	70	100
2	MMU 4551	Dissertation	Research Skill	0	0	0	12	200	100	300
3	MMU 4552	Carrier opportunities in Music	Employability &Entrepreneurs hip Skill Course	0	0	4	2	15	35	50
Discipline Elective-III (Select any one from the following)										
4	MMU 4553	Multimedia and Performing Arts	Discipline Elective Course	2	0	0	2	15	35	50
5	MMU 4554	Critical Study of Raga		2	0	0	2	15	35	50
Total				8	0	4	22	275	275	550
Grand Total				56	0	44	90	785	1465	2250

SEMESTER-I

Course Title: History of Indian Music	L	T	P	Cr.
Course Code: MMU1400	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understanding the knowledge of Vedas along with the works of music scholars of the past.
2. Analyze the contribution of different Singing styles (GayanShailies) of Indian Music in the growth of classical music.
3. Describe the contribution of classical musicians in the growth and propagation of Indian Classical Music
4. Analyze the origin, development and characteristics of Indian Classical Music Schools (Gharana) and contribution to develop Indian classical music.

Course Contents**Unit-I****15 Hours**

Historical development of music in following periods:
Vedic Period, Ramayana Period, Mahabharata Period

Unit-II**14 Hours**

Detailed study of the following Singing Styles:
Khayal, Tappa, Thumri

Unit-III**18 Hours**

Origin, Development, characteristics and importance of the following Gharanas of KhayalGayan:
Gwalior Gharana, Patiala Gharana, Indore Gharana, Agra Gharana

Unit-IV**13 Hours**

Contribution of Punjab in the development of Indian Classical Music.
Contribution of Sikh Guru Sahiban in the development of Music

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- *Sharma, Yashpal (Dr), Ustad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023*
- *Sharma, Joginderpal, BhartiSangeet da Ithas, Punjabi University Patiala. 1984*
- *SmajikVigyanPatrika, GhranaAnk, Punjabi University Patiala. 2004*
- *Gurnam Singh (Dr.), Punjabi Sangeetkar, Punjabi University Patiala, 1986*
- *Garg, LaxmiNarayan, NibandhSangeet, SangeetKaryalayaHathras. 1989.*
- *Paintal, Geeta, Punjab kiSangeetParampra, Radha Publication New Delhi, 1984*

Course Title: Scientific Study of Indian Music	L	T	P	Cr.
Course Code: MMU1401	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.
2. Appraise the fundamental knowledge about various scientific term of Voice.
3. Comprehend the knowledge about music of Vedic period.
4. Understand the knowledge of Veda along with the works of music scholars of the past.

Course Contents

Unit-I

14Hours

Importance of Voice Culture in Hindustani Music.
Correct intonation of Swaras.

Unit-II

15 Hours

Detailed study of Technical terms of music: Nibadh-Anibadh Gaan, Alaptav-Bahutav, Avirbhav-Tribhaav, Alankaras: Khatka, Murki, Kan, Meend, Kaku, Varna.

Unit-III

13 Hours

Origin and development of Indian Musical Scale.
SwarSsthapna on the string of veena as described by scholar of medieval period.

Unit-IV

18 Hours

Evolution of notation System. It's merits and demerits.
Comparative study of Hindustani and Carnatic System of Music with the Special reference to Swar and Raga.

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 Shailika, Vikas, Hindi Madhyam Karyalya Nideshalya, Delhi Vishavvidalya.

- Choudhary, Subhadra, *BharatiyaSangeet me Nibadda: Taal, Geetak, Prabandh, kaLakshanLakshyamulak Adhyayan*, Radha Publications, Delhi, 2004
- Sharma, Yashpal (Dr.) *BhartiyaSangeet 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, *NibandhSangeet*, SangeetKaryalayayHathras, 1989.
- Verma, Rajiv(Dr.)&Parikh, Neelam, *BhartiaSangeetKaAdhiyatmikSwaroop*, Amar GranthPrakashan, 2004.
- JohrySeema, *Sangeetaayan*, Radha Publications, New Delhi, 1999
- Sarangdev, *SangeetRatnakar*, SangeetKaryalayayaHathras, 1964.
- Muni, Bharat, *NatyaShastra*, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

Course Title: Historical and Theoretical Study of Ragas	L	T	P	Cr.
Course Code:MMU1402	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Students get the knowledge about the historical development of the prescribed ragas with respect to their scale
2. Students learn about various ragas classification systems.
3. Students learn about various ragas in Hindustani Music.
4. Know about importance of 13th Century Ragas.

Course Contents

Unit-I

12 Hours

Development of Raga Classification System in Ancient, Medieval and Modern times.

Unit-II

15Hours

Detailed and Comparative study of the Ragas:

Basant-Paraj, MarwaPuria, Bhupali-Deshkar, Kedar-Kamod

Unit-III

18 Hours

Detailed Study of following Ragas:

Gaud, Bhairav, Bilawal, DarbariKanhada

Unit-IV

15 Hours

Study of the following Ragang in the modern context:

Sarang, Malhar, Bilawal,Kalyan,Todi

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.) *BhartiaKanthSangeetEvamVadyaSangeet*, Kanishka Publishers, New Delhi, 2002.
- Garg, Laxami Narayan, *NibandhSangeet, SangeetKaryalayaHathras*, 1989.

- Verma, Rajiv (Dr.) & Parikh, Neelam, *BhartiaSangeetKaAdhyatmikSwaroop*, Amar GranthParkashan, 2004.
- JohrySeema, *Sangeetaayan*, Radha Publications, New Delhi, 1999
- Sarangdev, *SangeetRatnakar*, SangeetKaryalayaHathras, 1964.
- Muni, Bharat, *NatyaShastra*, Chaukhamba Sanskrit Sansthan, Varanasi, 1985.

Course Title: Essay on Indian Music	L	T	P	Cr.
Course Code: MMU1403	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Comprehend the knowledge about spiritual aspects of Indian music.
2. Appraise the fundamental knowledge about television reality shows of Indian music.
3. Understand the knowledge of a role of social media in the promotion of music.
4. Learn about the importance of music in human life.

Course Contents

UNIT- I 15 Hours

Role of Social media in the promotion of music.

UNIT- II 14 Hours

Importance of music in human life.

UNIT- III 18 Hours

Critical analysis of television reality shows of Indian music.

UNIT- IV 13 Hours

Spiritual aspects of Indian music.

Transaction Mode

Open talk, Quiz, Video Based Teaching, Question, Group Discussion, Project based Learning.

Suggested Readings:

- Mahajan Anupam (1994) *RaagIn The Hindustani Classical Music*, Gyan Publishing House, New Delhi.
- Bagchee Sandeep (1998) *Nad-Understanding Raag Music*, Eeshwar, Mumbai
- Jha Ramashraya (2014), *Abhinava Geetanjali*, Sangeet Kryalaya, Hatras
- Roy Ashok (2004) *Music Makers: Living: Legends of Hindustani Classical Music*, Rupa, New Delhi

- *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*

Course Title: Stage Performance-I	L	T	P	Cr.
Course Code:MMU1404	0`	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understanding the fundamental knowledge about stage performance.
2. Explore the abilities of an artist along with artistic aptitude.
3. Apply the method to become musically matured and sensible artist.
4. Rendering of the compositions in different taals.

Course Contents**Unit-I****18 Hours**

One Vilambit Khayal in any prescribed Ragas:

Maru-Bihag, Malkauns, Bhairav, Bhopali, Bhimplasi

Unit-II**13 Hours**

A Composition of Dhrupad Gayan with proper elaboration in prescribed ragas.

Unit-III**14 Hours**

A composition of Shabad based on prescribed ragas

A composition of Bhajan based on prescribed ragas

Unit-IV**15 Hours**

Detailed knowledge of TaalDadra, Kehrava, Roopak, Teental.

Ability to play on Tabla or hand.

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading

- Bhatkhande, Vishnu Narayan, KramikPustak Malika SangeetKaryalayaHathras, 2017
- Kapila, Surinder, SangeetRatnavali, Punjabi University Patiala. 1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011
- Jha, Ramashraya, AbhinavGeetanjali, SangeetKaryalayaHathras, 2020
- Sharma, Yashpal (Dr), Ustad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023
- Sharma, Yashpal (Dr), KhyalGayanDiyanaUstaadiBandishan, Punjabi University Patiala, 2023

Course Title: Introduction to Indian Music	L	T	P	Cr.
Course Code: IKS0023	4	0	0	4

Total Hours: 60**Course Objective:**

This course teaches how to appreciate North music in particular and Indian classical music in general. It is designed for students with no prior knowledge of music. The course is intended to cater to both creative and intellectual curiosities of performers, connoisseurs, engineers, social scientists or music enthusiasts with a meditative predilection, regardless of their background.

Course Learning Outcomes: After completion of this course the learner will be able to:

1. To be able to appreciate and enjoy one of the earliest codified systems of music in India. To gain reliable knowledge about musical terms such as Sruti, Swara, Raga, jhala, manodharma and musical forms such as varna, kritis, thillana, javali, padam etc.
2. To learn about different musical instruments used in Carnatic music, their design, physics of acoustics, from the instructor supplemented with guest lectures by instrument makers.
3. To understand and address some of the abstract philosophical questions regarding musical expression, perception, experience, aesthetics, and cognition. Also, the study of history of Indian music and its evolution from the Vedic to contemporary era.
4. To read about the lives and ingenuity of composers such as PurandaraDasa, Tyagaraja, ShyamaShastri, MutthuSwamyDikshitar, Mysore Vasudevacharya and others Northern Indian classical music also, their influence and interactions with Carnatic.

Course Content**Unit-I****15 Hours**

AdharaShadja/Swar, Saptasvara (Saptak), VaidikaGana/LaukikaGana, Taal, Jaati, Raaga, Vedic period and Natyashastra period.

Unit – II**14Hours**

Raaga classification, Importance of Taal and Laya in Instrument music. Biographical sketch and contribution towards Indian music like Tansen and Pandit Vishnu Narayan Bhatknde

Unit – III**16 Hours**

Musical Forms- Dhaupad, Khyal, Thumri, Tappa, Tarana, Bhajan

Unit – IV

15 Hours

Music in performance, concert format and Sahayaknad.

Transactional Mode

Seminars, Group discussion, Team teaching, Focused group discussion, Assignments, Project-based learning, Simulations, reflection and Self-assessment

References:

All the relevant reading material, audio samples and YouTube links will be provided in the class.

Suggested Readings

1. *The Natyashastra ascribed to Bharata-Muni, translated by Dr. M.M. Ghosh, Vol. I, Chapters I-XXVII, revised second edition, published by Manisha Granthalaya, Calcutta, 1967; VOL. II, Chapters XXVIII – XXXVI, Calcutta 1959.*
2. *Karnataka Music as Aesthetic Form by Dr R Satyanarayana.*
3. *South Indian Music Books I- VI Prof. P Sambamoorthy.*
4. *Kaur.D. (2017). SangeetRoop(Part-I) Pearl Books Private Ltd. Patiala.*
5. *Sharma. M. (2014)Sangeet Manual H. G. Publications.*
6. *Sharma. Y. (2011) Gayan Kalan Publication Bearu. Punjabi University, Patiala.*
7. *Chuchan. P. (1997) Bharti ShastrisangeetKaVikaas*

Semester-II

Course Title: Aesthetical Study of Indian Music	L	T	P	Cr.
Course Code:MMU2450	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.
2. Appraise the fundamental knowledge about Aesthetics.
3. Understand comprehensive knowledge of time theory in Indian Classical Music.
4. Comprehend the knowledge about Swar, Raga and Talas.

Course Contents**Unit-I****15 Hours**

Meaning, definition and Principles of Aesthetics.
 Indian theories of Aesthetics.
 Western theories of Aesthetics.

Unit-II**14 Hours**

Aesthetics of Ragas.
 Raag- Definition, concept and characteristics.
 Elements of RaagVistaar.
 Analytical study of Ten AshrayRaagas.

Unit-III**18 Hours**

Time Theory of Raag- Its importance and relevance in contemporary music scene with particular study of:
 Sandhi Parkash Raag, Adhav Darshak Raag, Parmel Parveshak Raag, Uttarang-Puravang Raag, Seasonal Raag

Unit-IV**13 Hours**

Aesthetics of Tala.
 Definition, Concept, Ten Pranaas and Various elements of Tala.

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Garg, Laxmi Narayan, NibandhSangeetKaryalayayaHathras. 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, BhartiaSangeetKaAdhiyatmikSwaroop. 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, SoundaryaRas or Sangeet, Anubhav Publication, Allahabad*
- *Tak, Tej Singh (Dr.) SangeetJigyasa or Samadhan, SRadha Publication Delhi, 2012*

Course Title: An Interdisciplinary approach of Indian Music	L	T	P	Cr.
Course Code:MMU2451	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand comprehensive knowledge of documentation and Preservation of Music with equipment and technology
2. Appraise the fundamental knowledge about Interdisciplinary approach to fine arts form.
3. Comprehend the knowledge about relationship of music with other subjects
4. Understand the knowledge of Veda along with the works of music Scholars of the past.

Course Contents

Unit-I

15 Hours

Interrelationship of Classical Music and Gurmat Sangeet.
Documentation and Preservation of Music with equipment and technology.

Unit-II

15 Hours

Interrelationship of Classical Music and Folk Music.
Application of Indian Classical Music elements in Film Music.

Unit-III

12 Hours

Role of Computer and Internet in the improvisation and preservation of Indian Classical Music.
Analytical study of musical sound based principles of Physics

UNIT IV

18 Hours

Relationship of Music with other forms of Fine Arts .
Music and Mathematical approach in Laya and Tala of Indian Music.

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

Suggested Reading:

- Sharma, Yashpal (Dr.) *BhartiyaSangeet 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
- Tulsi Ram Devangan, *BharatiyaSangeet Shastra*, Madhya Pradesh Hindi Granth Academy, Bhopal, 2010
- Mishra, Arun Kumar (Dr.) *BhartiaKanthSangeetAvamVadyaSangeet*, Kanishka Publishers, New Delhi, 2002.

- *Garg, Laxami Narayan, NibandhSangeet, SangeetKaryalayaHathras, 1989.*
- *Verma, Rajiv (Dr.) & Parikh, Neelam, BhartiaSangeetKaAdhiyatmikSawroop, Amar GranthParkashan, 2004.*
- *Johry, Seema, Sangeetaayan, Radha Publications, New Delhi, 1999*

Course Title: Classification of Indian musical Instruments	L	T	P	Cr.
Course Code:MMU2452	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Analyze the origin, development of Indian Musical instruments.
2. Understanding the knowledge of Indian musical instruments.
3. Gain knowledge of musical instruments as accompaniment with Vocal forms of music.
4. Know about the classification of Indian musical instruments.

Course Contents

Unit-I

18 Hours

Origin and development of following strings instruments: Tanpura, Sitar

Unit-II

12 Hours

Origin and development of following wind instruments: Harmonium ,Flute

Unit-III

15 Hours

Origin and development of following Percussion Instruments:Tabla, Mridang, Guitar

Unit-IV

15 Hours

Origin and development of following GhansInstruments:Khartaal, Manjeera

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.), *BhartiyaKanthSangeetAvamVadyaSangeet*, Kanishka Publishers, New Delhi, 2002
- Lalmani Mishra (Dr.), *BharatiyaSangeetVadya, LokodyaGranthmala series of BharatiyaJnanpith*, New Delhi, 1973
- Pt. Debu Chaudhary, *On Indian Music*, Roshan Press, 2005
- Garg, LaxmiNaryan, *NibandhSangeet, SangeetKaryalaya, Hathras*, 1989

- *AneetaGautam, BhartiaSangeet Main VigianikUpkarnonKaParyog, Kanishka Publishers, New Delhi, 2002*
- *Arun Kumar Sen, BhartiaTaloKaShastriyaVivechan, MadhayaPardesh Academy, Bhopal. 2002*
- *Manjushree (Dr.),Indian Music in Professional and Academic Institutions: Sanjay Parkashan,New Delhi*
- *RoshmiGoswami, Man and Music in India,Indian Institute at Advance Study, 1992.*
- *Uma Garg (Dr.), SangeetKaSaundrya Bodh, Sanjay Parkashan, Delhi.1998*

Course Title: Biographical Study of Indian Musicologists and Scholars	L	T	P	Cr.
Course Code: MMU2453	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Gain knowledge about the contribution of Indian classical music male vocalist.
2. Gain knowledge about the contribution of Indian classical music female vocalist.
3. Demonstrate various aspects of Contribution and their differentiation.
4. Study about the theoretical Raags of Indian Music.

Course Contents

Unit-I

15 Hours

Contribution of male Vocalist to Indian Classical Music:Ustad Bade Gulam Ali Khan, Pandit Jasraj

Unit-II

13 Hours

Contribution of female Vocalist to Indian Classical Music :Vidushi Gangubai Hangal, Vidushi Prabha Atre

Unit-III

14Hours

Contribution of the following in preservation and propagation of Hindustani Music :Pandit V.N. Bhatkhande, Pandit Omkar Nath Thakur

Unit-IV

18 Hours

Contribution of following towards the Music of Punjab: Pandit Dalip Chander Vedi (Agra Ghrana), Pandit Amarnath (Indore Ghrana)

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 KaryalyaHathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991

- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2012*

Course Title: Study of Ragas-(Viva-Voce)-I	L	T	P	Cr.
Course Code:MMU2454	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Evaluate the differentiation between different ragas along with having the ability of making notation.
2. Gain knowledge of ragas with creativity.
3. Demonstrate various aspects of ragas and their differentiation.
4. Write the practical composition according to the Notation system
5. Evaluate the mood created by the Raga rendition.

Course Contents

Unit-I

30 Hours

Presentation of one Vilambit Khayal in any detailed raga other than raga chosen in stage performance.

Gunkali, AhirBhairav, Bihag, Chanderkauns, Patdeep, Jog

Unit-II

30 Hours

Drut Khayal in all the raga prescribed in the syllabus as given below:

Gunkali, AhirBhairav, Bihag, Chanderkauns, Patdeep, Jog

Unit-III

30Hours

Viva-Voce of all prescribed ragas.

Unit-IV

30 Hours

Demonstration of Comparison between Samprakartik Ragas prescribed incourse title.

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

- Bhatkhande, Vishnu Narayan, KramikPustak Malika SangeetKaryalayaHathras, 2017
- JhaRamashraya, AbhinavGeetanjali, SangeetKaryalayayaHathras, 2020
- Kapila, Surinder, SangeetRatnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

Course Title: Techniques of Studio Recording	L	T	P	Cr.
Course Code:MMU2455	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. To understand the basic concepts of music recording and its importance.
2. Develop capabilities of preparing proposals for starting small business
3. Know the availability of various institutional supports for making a new start-up.

Course Contents

Unit- I 13 Hours

Practical Approach record devotional music composition in studio.

Unit- II 14 Hours

Practical Approach record light music composition in studio.

Unit- III 15 Hours

Technique of Studio mixing, editing and composing.

Unit- IV 18 Hours

Field visit: Record the renowned artist vocal style in classical/folk/light etc.

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, Prasanna (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

SEMESTER-III

Course Title: Applied theory of Indian Music	L	T	P	Cr.
Course Code:MMU3500	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand Comprehensive knowledge of theoretical as well as practical of Indian Classical Music.
2. Appraise the fundamental knowledge about various scientific terms of Gram Murchna.
3. Comprehend the knowledge about AlapAndTaans.
4. Explore creativity and systematic improvisation abilities.

Course Contents**Unit I** **15 Hours**

Study of Shruti and its application in classical music.

Cycle of fourth and fifth in the context of Swar-SanwaadSamvad.

Unit II **14 Hours**

A study of Gram:

Definition of Gram, Shadaj Gram, Madhyam Gram, Gandhar Gram

Unit III **13 Hours**

Importance and principle of Alap and TaansinImprovisation of Ragas.

Study of Melody and Harmony and its applicationsin music.

Unit IV **18Hours**

Concept of Music Therapy in Indian music.

Modern Trends in Indian Classical Music.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Tools of Transaction: YouTube, Videos, Audio

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

- *Dhankar Reeta (Dr.) Haryana or Punjab ki Sangeet Parampara, 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*

Course Title: Comparative Study of Hindustani and Carnatic Music	L	T	P	Cr.
Course Code:MMU3501	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. The students will be able to explain the notation system of Hindustani classical music.
2. The students will be able to explain the notation system of carnatic music.
3. The students will be able to explain the various primary and basic terminologies of Hindustani classical music.
4. Gain knowledge about north and south Padhties.

Course Contents

UNIT I **10 Hours**

Basic concept of Hindustani and Carnatic music.

UNIT II **10 Hours**

Comparison on the basis of Raag, Taal system.

UNIT III **12 Hours**

Comparison on the basis of composition forms.

UNIT IV **13 Hours**

Comparison of on the basis of accompanist instruments.

Transaction Mode: Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Kulshrestha.K (2010) History and Evolution of Hindustani Music, Sri Natarajan Prakashan, New Delhi.*
- *Ranade Ashok Da. (2014) Keywords and Concepts Hindustani Classical Music, Promilla&CO.Publishers, New Delhi.*

Course Title: Study of Ragas-(Viva Voce)-II	L	T	P	Cr.
Course Code:MMU3502	0	0	8	4

Total Hours: 120

Course Learning Outcomes: After completion of this course the learner will be able to:

1. The students will be able to perform DrutKhayals proficiently the Raags of Hindustani classical music according to their syllabus.
2. The students will be able to perform proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
3. Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
4. The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium

Course Contents

UNIT- I 30 Hours

One Drutkhyal composition of Raag Bhageshri with alaap and Taan.

UNIT- II 30 Hours

One DrutKhyal with alaap and taan of Raag Asawari and Durga.

UNIT- III 30 Hours

Presentation of Deepchandi and Dadra taal with dugunlayakaries on hand.

UNIT- IV 30 Hours

A Presentation of Film Song based on any Raag.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*

Course Title: Music Entrepreneurship	L	T	P	Cr.
Course Code:MMU3503	0	0	4	2

Total Hours: 60

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

Course Title: A Study of Laya & Tala	L	T	P	Cr.
Course Code:MMU3504	2	0	0	2

Total Hours:30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Students will learn about basic importance of Laya in human life.
2. Ability to recognize about ten Varns of Taal.
3. Students will learn about different layakarries of Taal.
4. Ability to play on hand as well as Tabla.

Course Content

Unit-1

7 Hours

Basic information of Laya and Tala and ability to write the notation of Keharva Taal, Teen Taal.

Unit-II

8 Hours

Notation of Ek Taal, Deepchandi Taal and Jhap Taal with dogun layakarries.

Unit-III

8 Hours

Distinguish between Teen Taal and Tilwadha Taal. sDistinguish between Sool Taal Taal and Jhap Taal.

Unit-IV

7 Hours

Importance of Laya and Tala in Music. Notation of Dhamar Taal and Jhoomra Taal with Dogun layakarries.

Transactional Modes: Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- 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.

Course Title: Punjabi Folk Singing	L	T	P	Cr.
Course Code:MMU3505	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Describe the fundamental concept of folk music.
2. Examine the contributions of Male and female Punjabi Folk Singers.
3. Gain knowledge about different gayanshailies of folk.
4. Know about different forms of folk to others.

Course Contents

Unit-I 6Hours

Contribution of folk music to Indian classical music.

Unit-II 8 Hours

Study of Punjabi Singing Folk form:

Kali, VaarGayan, Kawishri

Unit-III 7 Hours

Study of different forms of Punjabi folk music:

Vocal Folk Forms.

Instrumental Folk Forms.

Unit-IV 9 Hours

Contribution of female Punjabi Musicians to folk Music:

NarinderBiba, Jagmohan Kaur

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

Satyarthi, Devinder, Punjabi LokGeet, Punjabi University Patiala, 2001

Sambhi, Ranjit Singh, GeetMutyaran de, Gracious Books Patiala, 2008

Singh, Gurnam (Dr.) PunkabiLokSangeetVirasat Part-II, Punjabi University Patiala, 2005

Gill, Gurpartap Singh, Punjabi diyanlokDhuna, Punjabi University Patiala, 1984

Course Title: A Study of Laya & Tala	L	T	P	Cr.
Course Code:MMU3506	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Students will learn about basic importance of Laya in human life.
2. Ability to recognize about ten Varns of Taal.
3. Students will learn about different layakaries of Taal.
4. Ability to play on hand as well as Tabla.

Course Content

Unit-1

15Hours

Basic information of Laya and Tala and ability to play of Keharva Taal and TeenTaal.

Unit-II

14 Hours

Ability to play of Ek Taal, Deepchandi Taal and Jhap Taal with dogun layakaries.

Unit-III

13Hours

Distinguish between Teen Taal and Tilwadha Taal. Distinguish between Sool Taal Taal and Jhap Taal.

Unit-IV

18Hours

Importance of Laya and Tala in Music. Ability to play of Dhamar Taal and Jhoomra Taal with Dogun layakaries.

Transactional Modes: Group Discussions, Questions, Project Based Learning, Video Based Teaching.

Suggested Readings:

- 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.

Course Title: Punjabi Folk Singing	L	T	P	Cr.
Course Code:MMU3507	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Describe the fundamental concept of folk music.
2. Examine the contributions of Male and female Punjabi Folk Singers.
3. Gain knowledge about different gayanshailies of folk.
4. Know about different forms of folk to others.

Course Contents

Unit-I 15 Hours

One composition of Mirza. One composition of Heer.

Unit-II 14 Hours

Punjabi Singing Folk form:Kali,Vaar Gayan, Kavishri

Unit-III 13 Hours

Different forms of Punjabi folk music: Vocal Folk Forms.
Instrumental Folk Forms.

Unit-IV 18 Hours

Contribution of female Punjabi Musicians to folk Music:
One composition of Narinder Biba and Jagmohan Kaur

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

Tools of Transaction: YouTube, Videos, Audio

Suggested Reading:

Satyarthi, Devinder, Punjabi LokGeet, Punjabi University Patiala, 2001

Sambhi, Ranjit Singh, GeetMutyaran de, Gracious Books Patiala, 2008

Singh, Gurnam (Dr.) PunjabiLokSangeetVirasat Part-II, Punjabi University Patiala, 2005

Gill, Gurpartap Singh, Punjabi diyanlokDhuna, Punjabi University Patiala, 1984

Course Title: A Study of the Contribution by Saints and Seers to Indian Music	L	T	P	Cr.
Course Code:MMU3508	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Gain knowledge about Saint and seers of India.
2. Evaluate the contribution by saint and seers to Indian music.
3. Demonstrate various aspects of devotional music.
4. Know about their Gayan Shailies.

Course Contents

Unit-I

7 Hours

Development of Devotional Music in India in ancient period.

Unit-II

8 Hours

Contribution of Sikh Guru in the development of Indian Classical Music.

Unit-III

7 Hours

Contribution of Kabir, Surdaas, and Meera in the development of Indian Classical Music.

Unit-IV

8 Hours

Contribution of Chaitanya Mahaprabhu and Chandidas in the development of devotional Music.

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

Tools of Transaction: YouTube, Videos, Audio.

Suggested Reading:

- [*ShantsheelaSathianathan*](#), Contributions of Saints and Seers to the Music of India, Kanishka Publishers, Distributors, 1996
- Kapila, Surinder, SangeetRatnavali, Punjabi University Patiala.1991
- Gurnam Singh (Dr.) Sikh Sacred Music, GurmatParkashan Patiala, 2001
- Gurnam Singh (Dr.), Sikh Musicology, GurmatSangeetParkashan, 2001

Course Title: Practical Approach to Light Music	L	T	P	Cr.
Course Code:MMU3509	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Explore the competencies of an artist with artistic aptitude.
2. Apply the methods to become musically matured and sensible artist.
3. Render compositions in different kinds of Taalas.

Course Contents

Unit-I 8 Hours

Historical development of Khyal Gyaan

Unit-II 7 Hours

Historical Development of Thumri and Dadra in prescribed Ragas.

Unit-III 8 Hours

History of the Ghazal/Geet singing.

Unit-IV 7 Hours

Notation of Tala Deepchandi, Pancham Sawari.

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) SarasRaagDarshika, Abhishek Publication Chandigarh, 2018
- Thakur, OnkarNath, SanGeetanjali, SangeetKaryalayaHathras, 198
- Bhatkhande, Vishnu Narayan, KramikPustak Malika SangeetKaryalayaHathras, 2017
- JhaRamashraya, AbhinavGeetanjali, SangeetKaryalayaHathras, 2020
- Kapila, Surinder, SangeetRatnavali, Punjabi University Patiala. 1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

Course Title: A Study of the Contribution by Saints and Seers to Indian Music	L	T	P	Cr.
Course Code:MMU3510	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Gain knowledge about Saint and seers of India.
2. Evaluate the contribution by saint and seers to Indian music.
3. Demonstrate various aspects of devotional music.
4. Know about their Gayan Shailies.

Course Contents

Unit-I

15 Hours

Two Composition of Kabir ji in the development of Indian Classical Music.

Unit-II

18 Hours

One Composition of Kedar Raga of any Sikh Guru Sahiban in the development of Indian Classical Music.

Unit-III

13 Hours

One Composition of Surdaas, in the development of Indian Classical Music.

Unit-IV

14 Hours

Two Composition of Meera Bhajanin the development of devotional Music.

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

Tools of Transaction: YouTube, Videos, Audio.

Suggested Reading:

- [*ShantsheelaSathianathan*](#), *Contributions of Saints and Seers to the Music of India*, Kanishka Publishers, Distributors, 1996
- *Kapila, Surinder, SangeetRatnavali*, Punjabi University Patiala.1991
- *Gurnam Singh (Dr.) Sikh Sacred Music*, GurmatParkashan Patiala, 2001
- *Gurnam Singh (Dr.), Sikh Musicology*, GurmatSangeetParkashan, 2001

Course Title: Practical Approach to Light Music	L	T	P	Cr.
Course Code:MMU3511	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understand the fundamental knowledge about stage performance.
2. Explore the competencies of an artist with artistic aptitude.
3. Apply the methods to become musically matured and sensible artist.
4. Render compositions in different kinds of Taalas.

Course Contents**Unit-I****12 Hours**

One VilambitKhayal with proper singing style in raga of your choice any one from prescribed Ragas; Rageshri, MiyanMalhar, Miyan Ki Todi, BilaskhaniTodi, Gunkali

Unit-II**15Hours**

A Composition of Thumri/Dadra in prescribed Ragas.

Unit-III**18 Hours**

On the Spot Composition of Shabad/Ghazal/Geet.

Unit-IV**15 Hours**

Demonstration of following Taalas on Tabla or hand with dugunlayakaris in Deepchandi, PanchamSawari.

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) SarasRaagDarshika, Abhishek Publication Chandigarh, 2018
- Thakur, OnkarNath, SanGeetanjali, SangeetKaryalayaHathras, 198
- Bhatkhande, Vishnu Narayan, KramikPustak Malika SangeetKaryalayaHathras, 2017
- JhaRamashraya, AbhinavGeetanjali, SangeetKaryalayaHathras, 2020
- Kapila, Surinder, SangeetRatnavali, Punjabi University Patiala.1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011.

SEMESTER-IV

Course Title: Research Methodology	L	T	P	Cr.
Course Code:MMU4550	4	0	0	4

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Identify and explain the main research paradigms (qualitative, quantitative, mixed-methods) and methodologies (experimental, survey, ethnographic, etc.) relevant to visual and performing arts research.
2. develop a research proposal, including a clear research question, objectives, methodology, and expected outcomes, relevant to visual and performing arts.
3. analyze and critique research studies in visual and performing arts, identifying strengths, limitations, and potential biases.
4. Identify and apply ethical principles and guidelines in research, including informed consent, confidentiality, and intellectual property.

Course Contents**Unit-I****13 Hours**

Defining research and its significance, Aims and objectives/scope and types of research, Areas of research in performing arts, Criteria for selection of the research problem.

Unit-II**14 Hours**

Sources of research (primary and secondary) in performing arts. Methods and techniques of data collection and its tools, Formulation of hypothesis and its type, Writing synopsis

Unit –II

18 Hours

Methods of data analysis, Writing research report

Unit-IV

15 Hours

Multi-disciplinary research approaches in performing arts, Research design for the rape tic studies in performing arts.

Mode of Transaction: Group Discussion, Quiz, Open Talk, One-minute presentation/art performance, Assignment.

Suggested Readings

- Bhalla, Ranjit Kaur, Advanced Research Methodology, Kanishka Publication Delhi, 2019
- Haroon , Mohammed (Dr.), Indian Music Research, Kanishka Publication Delhi
- Sharma, Vinaymohan (Dr.), ShodhPravidhi, National Publishing House, Delhi, 1980
- Gautam Reena, Sources of Research in Indian Classical Music, KanishkaPublication Delhi, 2021
- Chaudhary, Subhadra (Dr.), Sangeet Mein Anusandhan Ki Samasyaen Aur Kshetra, Krishna Brother, Ajmer, 1988
- Sharma, Manorma (Dr.), Sangeet Avam Shodh Pravidhi , Haryana Sahitya Academy, Chandigarh, 1990
- Sharma, Vandna (Dr.) Bhartiya sangeet meinanusandhaan ki samsyayein, Kanishka Publication Delhi.
- Sharma, Ravi Kumar (Dr), Sangeet Mein Shodh Prividhi, Traitrikm Publication Delhi, 2017

Course Title: Dissertation	L	T	P	Cr.
Course Code:MMU4551	0	0	0	12

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Develop analytical and logical thinking in the process of conducting research.
2. Apply the implications of Music research in generating new knowledge.
3. Develop advanced research skills, including literature review, data collection, analysis, and interpretation, to investigate a specific research question or problem.
4. Apply critical thinking and analytical skills to evaluate existing literature, theories, and methodologies, and generate new insights or perspectives within the chosen research area.
5. Plan, manage, and execute an independent research project, demonstrating self-motivation, time management, and organizational skills throughout the dissertation process.

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 forth 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.

Course Title: Carrier opportunities in Music	L	T	P	Cr.
Course Code:MMU4552	0	0	4	2

Total Hours: 60

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Identify various career opportunities in the music industry.
2. Explain the roles and responsibilities associated with different music careers.
3. Evaluate the skills and qualifications required for music-related professions.
4. Analyze the impact of technology and media on music career development.
5. Create a personal career plan aligned with interests and industry demo

Course Contents

UNIT-I

13 Hours

Performance Careers: Vocalis/ Singer, Instrumentalist, Conductor, Session Musician, Live Band Member

UNIT-II

14 Hours

Production & Creative Careers : Music Produce, Songwriter / Lyricist, Composer (Film, TV, Games), Sound Designer. Arranger

UNIT-III

15 Hours

Education & Therapy Careers: Music Teacher (School/College/Private).Music Therapist. Choir Director. Workshop Leader. Music Education Consultant

UNIT-IV

18 Hours

Business & Technology Careers: Artist/Label Manager, Music Promoter.DJ / Electronic Music Artist, Music App Developer / Software Engineer, Music Lawyer / Copyright Specialist

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

Suggested Readings:

- Arora, Renu (2008). Entrepreneurship and Small Business, Dhanpat Rai& Sons Publications.

- Chandra, Prasana (2018). Project Preparation, Appraisal, Implementation, Tata 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 Title: Multimedia and Performing Arts	L	T	P	Cr.
Course Code:MMU4553	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. Understanding the importance of Print media, Electronic Media.
2. Gain knowledge about multimedia, Mobile Apps, Computer software, websites & Other digital equipment in promoting to performing arts.
3. Understanding the knowledge about the different sources of multimedia like Print Media, Electronic Media etc.
4. know about use of Print media and Electronic Media.
5. Gain knowledge about the Role of digital Applications in enhancement of Teaching/Learning of music.

Course Contents

Unit-I

7 Hours

Meaning, definition and types of Media.

Role of Print Media in the promotion of different Performing Arts.

Unit-II

8 Hours

Detailed knowledge of Multimedia.

Role of Electronic Media in the promotion of different Performing Arts.

Unit-III

8 Hours

Importance of Digital Equipment in Teaching and learning of Indian classical music.

Role of multimedia in promoting different performing Arts.

Unit-IV

7 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.

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 Upkarnoka Paryog*: Aneeta Gautam, Kanishka, Publishers, New Delhi. 2002
- *Home recording for Musicians*, Jeff Strong, Wiley Publishing Inc., New York, 2002

Course Title: Critical Study of Ragas	L	T	P	Cr.
Course Code: MMU4554	2	0	0	2

Total Hours: 30

Course Learning Outcomes: After completion of this course the learner will be able to:

1. The students will be able to perform Drut Khayals proficiently the Raags of Hindustani classical music according to their syllabus.
2. The students will be able to perform proficiently the Raags of Hindustani classical music in various talas according to their syllabus.
3. Preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
4. The students will be able to develop basic skills of playing instruments like Tanpura & Harmonium

Course Contents

UNIT- I 7 Hours

One Drut khyal notation of Raag Bhageshri with alaap and Taan.

UNIT- II 8 Hours

One Drut Khyal with alaap and taan of Raag Asawari and Durga.

UNIT- III 7 Hours

Notation of Deepchandi and Dadra taal with dugun layakaries.
One Drut Khyal with alaap and taan of Raag Bhairavi and Patdeep.

UNIT- IV 8 Hours

One notation of Film Song based on any Raag.

Transaction Mode

Group Discussions, Questions, Project Based Learning, Video Based Teaching

Suggested Readings:

- *Abhinav geetanjali Part I to V - Pt. Ram Ashray Jha, Sangeet Karyalya, Hathras*
- *Raag Rahasya – Acharya Brihaspati.*
- *Rag Parichay : Harish Chander Shrivastava*