

# **GURU KASHI UNIVERSITY**



**M.A MUSIC (Vocal)**

**Session: 2024-25**

**Department of Music  
Faculty of Visual and Performing Arts  
M.A MUSIC (Vocal)**

## **Session: 2024-25**

### **Graduate Attributes**

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

- 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.
- Creative, analytical, interpretive, reflective and problem-solving skills.
- 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.
- 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

### **Programme Learning Outcomes**

- Students would be prepared for the academic and professional fields of Music in general and, specifically, in the field of Indian Music.
- Students would gain proficiency in theoretical knowledge of Music and apply them in research and professional areas while they perform various stages.
- Students would gain proficiency in research methodology and assessment techniques in Music and would be able to conduct and analyze research in Music.
- Students would gain competencies and professional skills for working and conducting research in the field of Music.

## Programme Structure

<b>Semester-I</b>							
<b>Sr.No.</b>	<b>Course Code</b>	<b>Course Name</b>	<b>Type of Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>No. of Credits</b>
1	MMU101	History of Indian Music	Core	4	0	0	4
2	MMU102	Scientific Study of Indian Music	Core	4	0	0	4
3	MMU103	Stage Performance-I	Skill Based	0	0	4	2
4	MMU104	Historical and Theoretical study of Ragas	Compulsory Foundation	2	0	0	2
5	MMU105	A Study of the contribution by Saints and Seers to Indian music.	Elective Foundation	2	0	0	2
6	MMU106	Punjabi Compulsory	MD	3	0	0	3
<b>Disciplinary Elective-I (Any One of the following)</b>							
7	MMU107	Study of Ragas-I	Disciplinary				
8	MMU108	Biographical Study of Indian Classical Musicians and Scholars	Elective-I	3	0	0	3
<b>Disciplinary Elective-II (Any One of the following)</b>							
9	MMU109	Performance Approach of Classical, Semi - Classical and Light Music	Disciplinary				
10	MMU110	Practical approach to Gurmat Sangeet Tradition	Elective-II	0	0	6	3
<b>Total</b>				<b>18</b>	<b>0</b>	<b>10</b>	<b>23</b>

<b>Semester-II</b>							
<b>Sr.No.</b>	<b>Course Code</b>	<b>Course Name</b>	<b>Type of Course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>No. of Credits</b>
1	MMU201	Aesthetical Study of Indian Music	Core	4	0	0	4
2	MMU202	Interdisciplinary Approach in Indian Music	Core	4	0	0	4
3	MMU203	Stage Performance-II	Skill Based	0	0	4	2
4	MMU204	Classification of Indian Musical Instruments	Compulsory Foundation	2	0	0	2
5	MMU205	Multimedia and Performing Arts	VAC	2	0	0	2
6	MMU299	XXXX	MOOC	-	-	-	2
<b>Disciplinary Elective-III (Any One of the following)</b>							
6	MMU206	Study of Ragas (Viva-Voce)-II	Disciplinary Elective-III	0	0	6	3
7	MMU207	Performance of Approach to Folk, Devotional and Light Music					
<b>Disciplinary Elective-IV (Any One of the following)</b>							
8	MMU208	Study of Laya & Taal	Disciplinary Elective-IV	3	0	0	3
9	MMU209	Comparative Study of Hindustani and Carnatic Music					
<b>Total</b>				<b>15</b>	<b>00</b>	<b>10</b>	<b>22</b>

<b>Semester: III</b>							
<b>Sr. No.</b>	<b>Course Code</b>	<b>Course Name</b>	<b>Type of course</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>No. of Credits</b>
1	MMU301	Research Methodology in Performing Arts	Core	4	0	0	4
2	MMU302	Applied theory of Indian Music	Core	4	0	0	4
3	MMU303	Stage Performance-III	Skill Based	0	0	4	2
4	MMU398	Research Proposal	Research Skill	0	0	8	4
5	MMU305	Computer Lab	Skill Based	0	0	2	1
6	MMU396	Service Learning	Entrepreneurship	0	0	4	2
7	MMU307	Heritage and Culture: Hindustani Music	VAC	2	0	0	2
8	MMU399	XXXX	MOOC	0	0	0	2
<b>Open Elective Course</b>							
9	XXXX		IDC	2	0	0	2
<b>Total</b>				<b>12</b>	<b>0</b>	<b>18</b>	<b>23</b>
<b>Open Elective Courses ( For Other Departments)</b>							
10	OEC052	Punjabi Folk Singing	<b>Open Elective</b>	2	0	0	2
11	OEC053	Punjabi Sufi Music					

### Semester-IV

Sr.	Course Code	Course Name	Type of Course	L	T	P	No. of Credits
1	MMU401	Dissertation	Research Skill	0	0	0	20
2	MMU402	Gestalt Hindustani Music	AEC	1	0	0	01
<b>Total</b>				<b>1</b>	<b>0</b>	<b>0</b>	<b>21</b>

**Total Credits of the Programme: 88**

#### **Practical/Skill Based Paper Evaluation:**

**Stage Performance:** Course Title 'Stage Performance', Each student will perform 25 to 30 minutes of Vilambit and Drut Khyal with proper elaboration and all techniques of gaayan. In the addition of the course title each student will perform Drupad, Dhamar, 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.

## Details of Syllabus

### SEMESTER-I

**Course Title: History of Indian Music**

**Course Code: MMU101**

L	T	P	Credits
4	0	0	4

**Teaching Hours 60**

#### **Course Learning Outcomes:**

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

- Understanding the knowledge of Vedas along with the works of music scholars of the past.
- Analyze the contribution of different Singing styles (Gayan Shailies) of Indian Music in the growth of classical music.
- Describe the contribution of classical musicians in the growth and propagation of Indian Classical Music
- 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 Khayal Gayan:

- 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, Laxmi Narayan, *NibandhSangeet*, SangeetKaryalayaHathras. 1989.
- Paintal, Geeta, *Punjab ki Sangeet Parampra*, Radha Publication New Delhi, 1984

**Course Title: Scientific Study of Indian Music**

**Course Code: MMU102**

L	T	P	Credits
4	0	0	4

**Teaching Hours 60****Course Learning Outcomes:**

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

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

**Course Contents****Unit-I****14 Hours**

Voice Culture and various techniques of Voice Culture.  
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.  
Swar Sthapna 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 Shaili ka Vikas*, Hindi Madhyam Karyalya Nideshalya, Delhi Vishavidalya.
- Choudhary, Subhadra, *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 Karyalayaya Hathras, 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, *Bhartia Sangeet Ka Adhiyatmik Swarop*, Amar Granth Prakashan, 2004.
- Johry Seema, *Sangeetaayan*, Radha Publications, New Delhi, 1999
- Sarangdev, *Sangeet Ratnakar*, Sangeet Karyalayaya Hathras, 1964.
- Muni, Bharat, *Natya Shastra*, Chokhamba Sanskrit Sansthan, Varanasi, 1985.

**Course Title: Stage Performance-I**  
**Course Code: MMU103**

L	T	P	Credits
0	0	4	2

**Teaching Hours 60**

#### **Course Learning Outcomes:**

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

- Understanding the fundamental knowledge about stage performance.
- Explore the abilities of an artist along with artistic aptitude.
- Apply the method to become musically matured and sensible artist.
- 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 Shabad based on prescribed ragas  
A Bhajan based on prescribed ragas

#### **Unit-IV**

**15 Hours**

Detailed knowledge of Taal Dadra, 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, Kramik Pustak Malika Sangeet KaryalayaHathras, 2017*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.1991*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011*
- *Jha, Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020*
- *Sharma, Yashpal (Dr), Ustad Amir Khan: Jeewan ate Kla, Punjabi University Patiala, 2023*
- *Sharma, Yashpal (Dr), Khyal Gayan Diyan UstaadiBandishan, Punjabi University Patiala, 2023*

**Course Code: MMU104**  
**Course Title: Historical and Theoretical Study of Ragas**

L	T	P	Credits
2	0	0	2

**Teaching Hours=30**

**Course Learning Outcomes:**

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

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scale
- Students learn about various ragas classification systems.
- Students learn about various ragangas in Hindustani Music.
- Know about importance of 13<sup>th</sup> Century Ragas.

**Course Contents**

**Unit-I**

**8 Hours**

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

**Unit-II**

**9 Hours**

Detailed and Comparative study of the Ragas:

- Basant-Paraj
- Marwa Puria
- Bhupali-Deshkar
- Kedar-Kamod

**Unit-III**

**6 Hours**

Detailed Study of following Ragas:

- Gaud
- Bhairav
- Bilawal
- Kanhada

**Unit-IV**

**7 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.) *Bhartiya Sangeet 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, *Natya Shastra*, Chaukhamba Sanskrit Sansthan, Varanasi, 1985.

**Course Title: A Study of the Contribution by Saint and Seers to Indian music.**

**Course Code: MMU105**

L	T	P	Credits
2	0	0	2

**Teaching Hours 30**

**Course Learning Outcomes:**

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

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

**Course Contents**

**Unit-I**

**8 Hours**

Development of Devotional Music in India in ancient period.

**Unit-II**

**9 Hours**

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

Contribution of Sufism in the development of Indian devotional Music.

**Unit-III**

**7 Hours**

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

**Unit-IV**

**6 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, Sangeet Ratnavali, Punjabi University Patiala.1991*
- *Gurnam Singh (Dr.) Sikh Sacred Music, GurmatParkashan Patiala, 2001*
- *Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001*

**Course Title: Punjabi Compulsory**

**Course Code :MMU106**

L	T	P	Cr
3	0	0	3

**Total Hours: 45**

**Learning Outcomes:**

After completion of this course, the learner will be able to:

- Enhance proficiency in reading, writing, and speaking Punjabi.
- Critically analyze and interpret Punjabi literary works.
- Understand the historical and cultural contexts of Punjabi literature.
- Engage with contemporary issues in Punjabi culture and society.

**UNIT I**

**10 Hours**

ਉੱਚ ਪੱਧਰੀ ਪੰਜਾਬੀ ਵਿਆਕਰਣ ਅਤੇ ਭਾਸ਼ਾ ਵਿਗਿਆਨ

ਵਿਸ਼ੇਸ਼-ਵਿਆਕਰਣ ਅਤੇ ਰੂਪ:

ਧੁਨੀ ਅਤੇ ਧੁਨਿਵਿਗਿਆਨ-

ਅਰਥਕ ਰਚਨਾਵਾਂ

ਉੱਚ ਪੱਧਰੀ ਰਚਨਾ ਅਤੇ ਨਿਬੰਧ ਲੇਖਨ

ਪਾਠ: 'ਪੰਜਾਬੀ ਵਿਆਕਰਣ ਅਤੇ ਰਚਨਾਹਰਭਜਨ ਸਿੰਘ ਦੁਆਰਾ .ਡਾ "

ਪੰਜਾਬੀ ਭਾਸ਼ਾ ਵਿਗਿਆਨ ਤੇ ਚੁਣੇ ਹੋਏ ਅਕਾਦਮਿਕ ਲੇਖ

ਕਲਾਸੀਕਲ ਪੰਜਾਬੀ ਸਾਹਿਤ

**UNIT II****10 Hours**

ਵਿਸ਼ੇਭਕਤੀ ਅਤੇ ਸੁਫੀ ਪ੍ਰੰਪਰਾਵਾਂ : ਮੱਧਕਾਲੀਨ ਪੰਜਾਬੀ ਕਵਿਤਾ:

ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਦੇ ਕੰਮ

ਪਾਠ: "ਜਪੁਜੀ ਸਾਹਿਬ"

"ਸਿਧ ਗੋਸਟ"

ਸ਼ੇਖ ਫਰੀਦ ਦੀਆਂ ਬਾਣੀਆਂ

ਬਾਬਾ ਬੁੱਲ੍ਹੇਸ਼ਾਹ ਦੀ ਕਵਿਤਾ

**UNIT III****12 Hours**

ਆਧੁਨਿਕ ਪੰਜਾਬੀ ਸਾਹਿਤ

ਵਿਸ਼ੇ: 20ਵੀਂ ਸਦੀ ਦੀ ਪੰਜਾਬੀ ਕਹਾਣੀ

ਨਾਵਲ ਅਤੇ ਲੰਮੀ ਕਹਾਣੀ

ਸਮਕਾਲੀ ਪੰਜਾਬੀ ਕਵਿਤਾ

ਪਾਠ: "ਪਿੰਜਰ " (ਅਮ੍ਰਿਤਾ ਪ੍ਰੀਤਮ)

"ਛਿੰਜ " (ਸ.ਰਦਰਸ਼ਨ .)

"ਕੂੜੀ ਕਾਘਜ਼ ਦੀ " (ਨਾਨਕ ਸਿੰਘ)

"ਚੀਮਾ " (ਸੁਹਿੰਦਰ ਸਿੰਘ)

**UNIT IV****13 Hours**

ਪੰਜਾਬੀ ਸੰਸਕ੍ਰਿਤੀ ਅਤੇ ਸਮਾਜ

ਵਿਸ਼ੇਗਾਇਕੀ-ਸਾਹਿਤ ਅਤੇ ਲੋਕ-ਪੰਜਾਬੀ ਲੋਕ:

ਪੰਜਾਬੀ ਰਵਾਇਤੀ ਕਲਾ ਅਤੇ ਸੱਭਿਆਚਾਰ

ਸਮਕਾਲੀ ਪੰਜਾਬੀ ਸਮਾਜਿਕ ਮਸਲੇ

ਪਾਠ: "ਪੰਜਾਬੀ ਲੋਕ " ਸਾਹਿਤ- (ਰਘੁਬੀਰ ਸਿੰਘ)

"ਪੰਜਾਬੀ ਸੱਭਿਆਚਾਰ ਦੇ ਪਹਿਲੂ " (ਸੁਖਦੇਵ ਸਿੰਘ)

**Transaction Modes:**

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

**Suggested Readings:**

- Keshar Dr. K.S., *Punjab Kabh*, Edition 2012
- Dugal N .S & Jasvir Kaur , *Punjabi Grammar & Essay writing*, 13<sup>th</sup> Edition: 2013

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

L	T	P	Credits
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**Teaching Hours 45**

**Course Learning Outcomes:**

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

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

**Course Contents**

**Unit-I**

**13 Hours**

Presentation of Vilambit Khayal in any detailed raga other than the raga chosen in stage performance: Maru-Bihag, Malkauns, Bhairav, Bhopali, Bhimplasi.

**Unit-II**

**10 Hours**

Drut Khayal in all the raga prescribed in the syllabus as under below: Maru-Bihag, Malkauns, Bhairav, Bhopali, Bhimplasi.

**Unit-III**

**12 Hours**

Viva-Voce of all prescribed ragas.

**Unit-IV**

**10 Hours**

Demonstration of Comparison between Samprakartik Ragas prescribed on course title.

**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 KaryalayaHathras, 2017*
- *Jha, Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020*

- *Sharma, Yashpal (Dr), Khyal Gayan Diyan UstaadiBandishan, Punjabi University Patiala, 2023*

**Course Title: Biographical Study of Indian Musicians and Scholars**  
**Course Code: MMU108**

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:

- Gain knowledge about the contribution of Indian classical music male vocalist.
- Gain knowledge about the contribution of Indian classical music female vocalist.
- Demonstrate various aspects of Contribution and their differentiation.
- Know about Contribution of medieval scholars towards Indian Classical Music

**Course Contents**

**Unit-I**

**10 Hours**

Contribution of male vocalist to Indian Classical Music:

- Ustad Badhe Gulam Ali Khan
- Ustad Sohan Singh
- Pt. Jasraj

**Unit-II**

**10 Hours**

Contribution of female Vocalist to Indian Classical Music:

- Vidushi Gangubai Hangal
- Vidushi HirabaiBadodkar
- Vidushi Prabha Atre

**Unit-III**

**12 Hours**

Contribution of medieval scholars to Indian Classical Music:

- Pandit Sharangdev
- Somnath
- Ahobal
- Pundarik Vitthal
- Ramamatya

**Unit-IV**

**13 Hours**



Contribution of Modern Scholars to Indian Music:

- Pandit V.N. Bhatkhande
- Rabindra Nath Tagore
- Pandit Omkar Nath Thakur

**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, 2011*

**Course Title: Performance Approach of Classical, Semi Classical and Light Music**  
**Course Code: MMU109**

L	T	P	Credits
0	0	6	3

**Teaching Hours 90**

**Course Learning Outcomes:**

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

- Understand the fundamental knowledge about stage performance.
- Explore the competencies of an artist with artistic aptitude.
- Apply the methods to become musically matured and sensible artist.
- Render compositions in different kinds of Taalas.
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**Course Contents**

**Unit-I**

**23 Hours**

One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Ragas; Rageshri, Miyan Malhar, Miyan Ki Todi, Bilaskhani Todi, Gunkali

**Unit-II**

**21 Hours**

A Composition of Thumri/Dadra in prescribed Ragas.

**Unit-III**

**22 Hours**

On the Spot Composition of Shabad/Ghazal/Geet.

**Unit-IV****24 Hours**

Demonstration of following Taalas on Tabla or hand with dugunlayakarīs in 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) Saras Raag Darshika, Abhishek Publication Chandigarh, 2018
- Thakur, Onkar Nath, SanGeetanjali, Sangeet KaryalayayHathras, 198
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayaHathras, 2017
- Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayaHathras, 2020
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala. 1991
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi, 2011

**Course Title: Practical approach to Gurmat Sangeet Tradition**

**Course Code: MMU110**

L	T	P	Cr.
0	0	6	3
<b>Teaching Hours-90</b>			

**Learning Outcomes**

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

- The students will be able to know a basic history of the Gurmat Sangeet Tradition .
- They will be able to Identify and perform of the Nirdharit Raags of Gurmat Sangeet .
- They will be able to learn and present Gurmat Sangeet having influence of north Hindustani classical music.
- Gain knowledge of Tanti Saaz of Gurmat Sangeet.

**Course contents****UNIT I****21 Hours**

A composition of Gurbani Shabad in light music.

**UNIT II****23 Hours**

A composition of Gurbani Shabad in Raag Bilawal.

**UNIT-III**

**22 Hours**

A composition of Gurbani Shabad in Raag Kalyan.

**UNIT IV**

**24 Hours**

A composition of Gurbani Shabad in Raag Sarang.

**Transaction Mode**

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

**Suggested Readings**

- *Gurnam Singh (Dr.) Sikh Sacred Music, GurmatParkashan Patiala, 2001*
- *Gurnam Singh (Dr.), Sikh Musicology, Gurmat Sangeet Parkashan, 2001*

**SEMESTER-II**

**Course Title: Aesthetical Study of Indian Music**

**Course Code: MMU201**

L	T	P	Credits
4	0	0	4

**Total Hours: 60**

**Course Learning Outcomes:**

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

- Understand comprehensive knowledge of theoretical as well as practical of Indian Classical Music.
- Appraise the fundamental knowledge about Aesthetics.
- Understand comprehensive knowledge of time theory in Indian Classical Music.
- 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 Raag Vistaar.
- Analytical study of Ten Ashray Raagas.

## **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, *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 Title: Interdisciplinary  
Approach in Indian Music  
Course Code: MMU202**

L	T	P	Credits
4	0	0	4

**Total Hours: 60**

**Course Learning Outcomes:**

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

- Understand comprehensive knowledge of documentation and Preservation of Music with equipment and technology
- Appraise the fundamental knowledge about Interdisciplinary approach to fine arts form.
- Comprehend the knowledge about relationship of music with other subjects
- 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**

**13 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.) 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*

- *Tulsi Ram Devangan, Bharatiya Sangeet Shastra, Madhya Pradesh Hindi Granth Academy, Bhopal, 2010*
- *Mishra, Arun Kumar (Dr.) Bhartiya Kanth Sangeet AvamVadya Sangeet, Kanishka Publishers, New Delhi, 2002.*
- *Garg, Laxami Narayan, Nibandh Sangeet, Sangeet KaryalayaHathras, 1989.*
- *Verma, Rajiv (Dr.) & Parikh, Neelam, Bhartiya Sangeet Ka AdhiyatmikSawroop, Amar Granth Parkashan, 2004.*
- *Johry, Seema, Sangeetaayan, Radha Publications, New Delhi, 1999*

**Course Title: Stage Performance-II**

**Course Code: MMU203**

L	T	P	Credits
0	0	4	2

**Teaching Hours 60**

**Course Learning Outcomes:**

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

- Understand the fundamental knowledge about stage performance.
- Explore abilities of an artist with artistic aptitude.
- Apply Method to become musically matured and sensible artist.
- Explore creativity and systematic improvisation abilities.

**Course Contents**

**Unit-I**

**18 Hours**

One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Raags: Ahir Bhairav, Bihag, Chanderkauns, Patdeep, Jog

**Unit-II**

**15 Hours**

Dhamaar Gayan Shaili in one raga from the prescribed Ragas: Ahir Bhairav, Bihag, Chanderkauns, Patdeep Jog

**Unit-III**

**13 Hours**

A Composition of Geet/Ghazal  
A Composition of Shabad/Bhajan.

**Unit-IV**

**14 Hours**

Ability to play on hand Ada chartal, Jhap, Ektaal, Chartaal with Ekgun, Dugun and Chaugunlaykaris.

**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 KaryalayayaHathras.
- Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.
- Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.
- Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.
- Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.
- Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.

**Course Title: Classification of Indian musical Instruments**  
**Course Code: MMU204**

L	T	P	Credits
2	0	0	2

**Teaching Hours 30:**

**Course Learning Outcomes:**

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

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

**Course Contents**

**Unit-I**

**8 Hours**

Origin and development of following strings instruments:

- Tanpura
- Sitar

**Unit-II**

**6 Hours**

Origin and development of following wind instruments:

- Harmonium
- Flute

**Unit-III**

**9 Hours**

Origin and development of following Percussion Instruments:

- Tabla
- Mridang
- Guitar

**Unit-IV**

**7 Hours**

Origin and development of following Ghan Instruments:

- 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 Mishra, *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, *Bhartia Sangeet Main Vigianik Upkarnon Ka Paryog*, Kanishka Publishers, New Delhi, 2002
- Arun Kumar Sen, *Bhartia 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 Title: Multimedia and Performing Arts**

L	T	P	Credits
2	0	0	2

**Course Code: MMU205**

**Teaching Hours 30**

**Course Learning Outcomes:**

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

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



## Course Contents

### Unit-I

**9 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

**7 Hours**

Importance of Digital Equipment in Teaching and learning of Indian classical music.  
Role of multimedia in promoting different performing Arts.

### Unit-IV

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

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

L	T	P	Credits
0	0	6	3

**Course Code: MMU206**

**Teaching Hours:90**

### **Course Learning Outcomes:**

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

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

### **Course Contents**

#### **Unit-I**

**23 Hours**

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

Gunkali, Ahir Bhairav, Bihag, Chanderkauns, Patdeep, Jog

#### **Unit-II**

**24 Hours**

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

Gunkali, Ahir Bhairav, Bihag, Chanderkauns, Patdeep, Jog

#### **Unit-III**

**22 Hours**

Viva Voce of all prescribed ragas.

#### **Unit-IV**

**21 Hours**

Demonstration of Comparison between Samprakartik Ragas prescribed in course title.

**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 Title: Performance of Approach to Folk, Devotional and Light Music**  
**Course Code: MMU207**

L	T	P	Credits
0	0	6	3

**Teaching Hours 90**

**Course Learning Outcomes:**

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

- Demonstrate the concept of devotional music.
- Demonstrate the concept of folk music
- Interpret the concept of 'Gurmat Sangeet'
- Explore the ability as an artist with light music artistic aptitude.
- Develop the fundamental knowledge about stage performance.

**Course Contents**

**Unit-I**

**24 Hours**

Two Folk Songs based on Punjabi Folk Music.

One Folk Song based on any other region of India Folk Music.

**Unit-II**

**22 Hours**

A Composition of Padhtaal Gayan Shaili of Gurmat Sangeet.

A Composition of Kaafi Gayan Shaili.

**Unit-III**

**21 Hours**

A Composition of Film songs in Light Music.

A Shabad/Bhajan Composition in Light Music.

**Unit-IV**

**23 Hours**

A Composition of Patriotic Song.

A Composition of Saraswati Vandna.

**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, ChaukhambaVidhabhawan Varanasi, 2016*
- *Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti Gyanpeeth New Delhi, 2011*
- *Shukla, Shatrughan, Thumri ki utpatti, Vikas or shailiyen, Madhyam Karyalayanideshalya Delhi Uni. Delhi, 1991*
- *Brihaspati, Acharya, Sangeet Chintamani, Sangeet Karyalayaya, Hathras.*
- *Seksena, Madhubala (Dr.), Khyal Shally Ka Vikas, Vishal Publications, Kurukshtra, 1995.*

**Course Title: Study of Laya & Taal**

**Course Code: BPA208**

L	T	P	Cr
3	0	0	3

### Learning Outcomes

**Teaching Hours 45**

On the completion of the course the Students will be able to:

- Students will learn about basic importance of Laya in human life.
- Ability to recognize about ten Varns of Taal.
- Students will learn about different layakaries of Taal.
- Ability to know how to write the notation.

### Course Contents

#### Unit -1

**10 Hours**

Basic information of Laya.

Description of the Keharva Taal and Dadra Taal.

#### Unit-II

**10 Hours**

Notation of Teen Taal with dogun, Teegun and Chougun layakaries.

#### Unit-III

**13 Hours**

Distinguish between Teen Taal and Tilwadha Taal with the help of hand beat.

**Unit-IV****12 Hours**

Distinguish Between Dhamar Taal and Deepchandi Taal.

**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: Comparative Study of Hindustani and Carnatic Music****Course Code: MMU209**

L	T	P	Cr.
3	0	0	3

**Teaching Hours 45****Learning Outcomes**

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

- The students will be able to explain the notation system of Hindustani classical music.
- The students will be able to explain the notation system of carnatic music.
- The students will be able to explain the various primary and basic terminologies of Hindustani classical music.
- 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.*

**Semester-III**

**Course Title: Research Methodology in Performing Arts**

**Course Code: MMU301**

L	T	P	Cr
4	0	0	4

**Total Hours 60**

**Course Learning Outcomes**

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

- Analyse the research methods like qualitative, quantitative, descriptive, analytical, experimental, etc.
- Evaluate the different methods technique and standards of research for research papers and report writings.
- Apply comparative and contrast skills to formation of charts, tables and graphs, commonly found in Political Science literature.
- Design sampling and its different types.

**Course Contents**

**Unit I**

**16 Hours**

**Research:** its concept, nature, scope, need and Objectives of Research, Research types, Research methodology, Research process – Flow chart, description of various steps, Selection of research problem.

## **Unit II**

**12 Hours**

**Research Design:** Meaning, Objectives and Strategies of research, different research designs, important experimental designs, Methods of Data Collection and Presentation: Types of data collection and classification, Observation method, Interview Method, Collection of data through Questionnaires, Schedules, data analysis and interpretation, editing, coding, content analysis and tabulation

### **Primary and Secondary sources and their importance in research**

- Musical composition
- Performing Arts
- Manuscripts and Books
- Journals and Magazines
- Sculpture
- Paintings & Frescoes
- Musical Pillars
- Coins
- Oral tradition
- Gramophone records
- Electronic devices
- Discs and tapes

## **Unit III**

**18 hours**

**Sampling Methods:** Different methods of Sampling: Probability Sampling methods, Random Sampling, Systematic Sampling, Stratified Sampling, Cluster Sampling and Multistage Sampling, Non Probability Sampling Methods, Sampling Size.

## **Unit IV**

**14 hours**

**Report writing and Presentation:** Types of reports, Report Format – Cover page, Introductory page, Text, Bibliography, Appendices, Typing instructions, Oral Presentation

## Transaction Mode

Lecture, Group Discussion, Quiz, Open Talk, Self-study, Assignment

## Suggested Readings

- Creswell, John W. (2011). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. Thousand Oaks: Sage Publications.
- De Vaus, D. A. (2011). *Surveys in Social Research (5<sup>th</sup> Ed.)*. London: Routledge.
- Galderisi, Peter (2015). *Understanding Political Science Statistics: Observations and Expectations in Political Analysis*. New York: Routledge.
- Jesson, Lydia M., & Fiona M. L. (2011). *Doing Your Literature Review: Traditional and Systematic Techniques*. New Delhi: SAGE Publications Ltd.
- Kellstedt, M. P. & Guy D. W. (2013). *The Fundamentals of Political Science Research (2<sup>nd</sup> edition)*. Cambridge: Cambridge University Press.
- Lester, J. D. & Jim D. L. Jr. (2007). *Principles of Writing Research Papers*. New York: Longman.
- McNabb, David E. (2015). *Research Methods for Political Science: Quantitative and Qualitative Methods (2<sup>nd</sup> edition)*. New York: Routledge.
- Moses, J. W. & Torbjorn L. K. (2012). *Ways of Knowing: Competing Methodologies in Social and Political Research (second edition)*. China: Plagrave Macmillan.
- Kothari C.K. (2004). *Research Methodology, Methods and Techniques' New Age International, New Delhi*,
- David, McNabb. (2004). *Research methods for Political Science. Quantitative and Qualitative Methods, New Delhi: Prentice Hall*.
- Babbie, Earl (2010). *The Practice of Social Research, 12<sup>th</sup> ed., Belmont: Madwort*.
- Bryman, Alan (2012). *Social Research Methods, 4<sup>th</sup> ed., Oxford: Oxford University Press*.

**Course Title: Applied theory of Indian Music**

**Course Code: MMU302**

L	T	P	Cr
4	0	0	4

**Total Hours 60**

## Course Learning Outcomes:

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

- Understand Comprehensive knowledge of theoretical as well as practical of Indian Classical Music.
- Appraise the fundamental knowledge about various scientific terms of Gram Murchna.



- Comprehend the knowledge about Alap And Taans.
- 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-Samvad.

### **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 Taans in Improvisation of Ragas.
- Study of Melody and Harmony and its applications in 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 Paramnpara,*

*Sanjay Parkashan, Delhi, 2016*

- *Paranjape, Saratchandra Shridhar (Dr.), Bhartiya Sangeet Ka Itihas, ChaukhambaVidhabhawan Varanasi, 2016*
- *Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti Gyanpeeth New Delhi, 2011*

**Course Title: Stage Performance-III**

L	T	P	Credits
0	0	4	2

**Course Code: MMU303**

**Total Hours 60**

**Course Learning Outcomes:**

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

- Understand the fundamental knowledge about stage performance.
- Explore abilities of an artist with artistic aptitude.
- Apply Method to become musically matured and sensible artist.
- Explore creativity and systematic improvisation abilities.

**Course Contents**

**Unit-I**

**15 Hours**

One Vilambit Khayal with proper singing style in raga of your choice any one from prescribed Raags: Ramkali, Jajaiwanti, Gorakh Kalyan.

**Unit-II**

**14 Hours**

Dhrut khayal in three raga from the prescribed Ragas: Ramkali, jajaiwanti, Gorakh Kalyan.

**Unit-III**

**18 Hours**

A Composition of Geet/Ghazal  
A Composition of Shabad/Bhajan.

**Unit-IV**

**13 Hours**

Ability to play on hand Ada Deepchandi, Dhamar, Sooltaal with Ekgun, Dugun and Chaugunlaykaris.

**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 KaryalayayaHathras.*
- *Bhatkhande, Vishnu Narayan, Kramik Pustak Malika Sangeet KaryalayayHathras.*
- *Pataki, J.D. Aprachalit Raags (Part I to II), Anubhav Publication Allahabad.*

- *Jha Ramashraya, Abhinav Geetanjali, Sangeet KaryalayayHathras.*
- *Kapila, Surinder, Sangeet Ratnavali, Punjabi University Patiala.*
- *Sharma, Ganesh Parshad, Raag Praveen, Kanishka Publication Delhi.*

**Course Title: Research Proposal**

**Course Code: MMU398**

L	T	P	Credits
0	0	8	4

### **Learning Outcomes**

After completion of the course, the learner will be able to

1. Get deep insights to collect, review and analyze the related literature.
2. To apply the knowledge to formulate hypothesis & design research process.
3. Find the research titles which are significant, applicable and researchable.
4. Interpret the findings to design statistical strategies & write references, bibliography and webliography.

### **Course Content**

A research proposal contains all the key elements involved in the research process and proposes a detailed information to conduct the research.

The students are supposed to prepare the research proposal of any research area of their choice following these steps:

1. Selection of topic
2. Significance of the research area
3. Formulation of hypothesis/Research questions
4. Review of related literature
5. Method & Procedure (Includes sampling & design)
6. Data collection and proposed statistical analysis
7. Delimitations
8. Reference/Bibliography

### **Evaluation**

The students will have to complete the writing process of each topic given above within one week, which will be evaluated at the end of every week. It will consist of 8 marks each. The final proposal shall be of 15 marks, Viva 16 marks and attendance 5 marks.

### Transaction Mode

Collaborative learning, Group Discussion, E team Teaching, Activities, Assessments, Collaborative teaching, Peer Teaching, Video Based Teaching, Quiz, Open talk, E team Teaching, Case analysis, Flipped Teaching.

### Course Content: Computer Lab

Course Code: MMU305

L	T	P	Cr.
0	0	2	1

**Total Hours: 30**

### Learning Outcomes:

After completion of this course, the learner will be able to:

1. Recall and identify key computer hardware components, such as CPU, RAM, and storage devices.
2. Demonstrate proficiency in using common software applications, such as word processors or web browsers.
3. Analyze and troubleshoot common computer hardware and software issues.
4. Assess the security risks and measures associated with computer usage, including data protection and online safety

### Course Content

**30 hours**

Generating Charts/Graphs in Microsoft Excel, PowerPoint Presentation, Creating a new document with templates & Wizard, Word basics, Thesis Writing Formats & Scientific editing tools. Style Formats (MLA & APA). Using Words Drawing Features, Inserting Tables – (Adding, deleting, modifying rows and columns - merging & splitting cells), Using formulas in tables, Converting text to table and vice-versa, Mail Merge tool. Managing Workbooks, Working with Worksheets

### Transaction mode

Quiz, Project Based Learning, Video Based Teaching, Group Discussions, Open Talk

### Suggested Readings

- Leon & Leon, "Introduction to Computers", Vikas Publishing House, NewDelhi
- Saxena S., "MS Office Xp for Everyone", Vikas Publishing House, New Delhi, 2007
- June Jamrich Parsons, "Computer Concepts", Thomson Learning, 7th

*Edition, Bombay*

- White, “Data Communications & Computer Network”, Thomson Learning, Bombay
- Comer, “Computer networks and Internet”, Pearson Education, 4

**Course Title: Service Learning**

**Course Code: MMU396**

L	T	P	Cr.
0	0	4	2

**Total Hours: 30**

### **Learning Outcomes**

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

1. Participate in community activities to establish connections and build relationships.
2. Evaluate community needs through conversations with community members.
3. Develop and implement initiatives that address community needs.
4. Reflect on personal growth, community impact and ethical considerations related to service activities.

### **Course Content**

This course aims to engross students in meaningful service-learning activities that foster community linking. Students will actively participate in community-based projects, collaborate with community members and organizations and reflect on the impact of their service activities. Through this experiential learning approach, students will develop a deep understanding of community needs, build relationships with diverse stakeholders and contribute to community development.

In this course, students are expected to be present in the community throughout the semester and reflect on their experiences regularly after working with them. The students will use experiential learning for providing service learning. They will be able to analyse and have understanding of the key theoretical, methodological and applied issues.

Select 10 community related activities which are to be performed in nearby villages. Students in groups of 8-10 shall work on one activity.

### **Evaluation Criteria**

1. Every activity shall be evaluated on the same day out of 10 marks.
2. Total 10 activities out of 100 shall be evaluated and submitted to Examination branch.

### Activity Evaluation

1. Type of activity- 2 marks
2. Participation of student- 2 marks
3. Engagement in the activity- 2 marks
4. Outcome of the activities- 2 marks
5. Attendance- 2 marks

### Transaction Mode

Problem-solving learning, Blended learning, Gamification, Cooperative learning, Inquiry-based learning, Visualization, Group discussion, Experiential learning, Active participation

**Course Title: Heritage and Culture: Hindustani Music**

L	T	P	Credits
2	0	0	2

**Course Code: MMU307**

**Total Teaching Hours 30**

### Course Learning Outcomes:

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

- Initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India
- Examine the contributions of Male and female in the field of Folk, as well as Classical Vocalist.
- Know about Understanding of Indian Art forms.
- Gain knowledge about different forms of Punjabi folk music.

### Course Contents

#### Unit-I

**8 Hours**

Introduction to Indian Culture

- Indian Culture and Cultural Traditions
- Society and Culture
- Contribution of folk music to Indian classical music

#### Unit-II

**9 Hours**

Understanding Indian Art Forms

- Introduction to Performing Art
- Dance
- Music

**Unit-III****7 Hours**

Introduction to Indian Music

- Understanding Indian Music
- Brief history of Indian Music
- Music through ages
- Contributions of scholars

**Unit-IV****6 Hours**

Study of different forms of Punjabi folk music.

- Vocal Folk Form
- Instrumental Folk Form
- Dance Folk Form

**Mode of Transaction:** Lecture, Group Discussion, Self-learning**Tools of Transaction:** YouTube, Videos, Audio**Suggested Reading:**

- Garg, Laxmi Narayan, *Nibandh Sangeet Karyalayaya Hathras*. 1989.
- Verma, Rajiv (Dr.) & Parikh, Neelam, *Bhartia Sangeet Ka Adhiyatmik Swarup. 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
- 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 diyanlok Dhuna*, Punjabi University Patiala, 1984

**Course Title: Punjabi Folk Singing**

L	T	P	Credits
2	0	0	2

**Course Code: OEC052****Teaching Hours:30****Course Learning Outcomes:**

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

- Describe the fundamental concept of folk music.
- Examine the contributions of Male and female Punjabi Folk Singers.
- Gain knowledge about different gayan shailies of folk.
- Know about different forms of folk to others.

## Course Contents

### Unit-I

6 Hours

Contribution of folk music to Indian classical music.

### Unit-II

8 Hours

Study of Punjabi Singing Folk form:  
Kali, Vaar Gayan, 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:
- Narinder Biba
  - Jagmohan Kaur

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

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

### Suggested Reading:

- *Satyarathi, 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 diyanlokDhuna, Punjabi University Patiala, 1984*

**Course Title: Punjabi Sufi Music**

**Course Code: OEC053**

L	T	P	Credits
2	0	0	2
<b>Teaching Hours-30</b>			

### Learning Outcomes

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

- Demonstrate the concept of devotional music specially related to sufism.
- Demonstrate the concept of Sufi music like Kawali and Kaafi.
- Ability to learn about notation system.
- Know about importance of Taal and Laya in instrument Music.

### Course Contents



**UNIT- I** **7 Hours**

Brief history of Kawali Gayaki.

**UNIT -II** **8 Hours**

Detailed study of Sufi music.

**Unit- III** **6 Hours**

Brief history of kafi gayan shaili.

**UNIT-IV** **9 Hours**

Distinguish between of kafi and Kawali gayaki.

**Transaction Mode**

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

**Suggested Readings:**

- *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, ChaukhambaVidhabhawan Varanasi, 2016*
- *Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti Gyanpeeth New Delhi, 2011*
- *Shukla, Shatrughan, Thumri ki utpatti, Vikas or shailiyan, Madhyam Karyalayanideshalya Delhi Uni. Delhi, 1991*

**SEMESTER-IV**

**Course Title: Dissertation**

**Course Code: MMU401**

L	T	P	Credits
0	0	0	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.
- Develop advanced research skills, including literature review, data collection, analysis, and interpretation, to investigate a specific research question or problem.
- Apply critical thinking and analytical skills to evaluate existing literature, theories, and methodologies, and generate new insights or perspectives within the chosen research area.
- Plan, manage, and execute an independent research project, demonstrating self-motivation, time management, and organizational skills throughout the dissertation process.

Sr.	Course Code	Course Name	Type of Course	L	T	P	No. of Credits
1	MMU401	Dissertation	Research Skill	0	0	0	20
2	MMU402	Gestalt Hindustani Music	AEC	1	0	0	01
<b>Total</b>				<b>1</b>	<b>0</b>	<b>0</b>	<b>21</b>
Course Code MMU401 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 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: Gestalt Hindustani Music**

L	T	P	Credits
1	0	0	1

**Course Code: MMU402**

**Teaching Hours 15**

**Course learning Outcomes:**

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

- Explore the ability for competitive exams.
- Develop the fundamental knowledge of Music.
- Explore the scientific techniques used in music.
- Prepare for competitive exams such as UGC-NET, SLET

## Course Contents

### Unit-I

**3 Hours**

Technical Terms, History of Indian Music, Contribution of Musicologists and their textual tradition.

### Unit-II

**4 Hours**

Applied Theory, Raga System of Hindustani Music, Musical Instruments and its Classification, Folk Music, Gharana and Institutional System and conferences of Hindustani Music

### Unit-III

**4 Hours**

Compositional forms and their evolution, Rasa and Aesthetics, Contribution of Composers and Performers to Indian Music

### Unit-IV

**4 Hours**

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

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

### Suggested Reading:

- *Bhalla, Ranjit Kaur, Advanced Research Methodology, Kanishka Publication Delhi , 2019*
- *Haroon , Mohammed (Dr.), Indian Music Research, Kanishka Publication Delhi*
- *Sharma, Vinaymohan (Dr.), ShodhPravidhi, National Publishing House, Delhi, 1980*
- *Gautam Reena, Sources of Research in Indian Classical Music, Kanishka Publication Delhi, 2021*
- *Singh, Sanjay Kumar (Dr.), Anusandhaan K niyamavmvastuparak Sangeet, Kanishka Publication Delhi , 2015*
- *Chaudhary, Subhadra (Dr.), Sangeet Mein Anusandhan Ki Samasyaen Aur Kshetra, Krishna Brother, Ajmer, 1988*
- *Sharma, Manorma (Dr.), Sangeet AvamShodhPravidhi , 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 meinanusandhaan ki samsyayein, Kanishka Publication Delhi.*
- *Sharma, Ravi Kumar (Dr), Sangeet Mein ShodhPrividhi, Traitrikm Publication Delhi, 2017*
- *Husain, S.M. Azizuddin, Sufis of Punjab: A Biographical Study, Kanishka Publication Delhi, 2021*
- *Singh, Nivedita, Tradition of Hindustani Music: A Sociological Approach, Kanishka Publication Delhi, 2017*
- *Goswami, Sahliender Kumar, Hindustani SangeetkemhaanrachnakarSadarangAdarang , Kanishka Publication Delhi , 2018*
- *Gaveesh, Khayal: Past, Present & Future, Kanishka Publication Delhi, 2019*
- *Chaudhry, Subhash Rani, Sangeet keParmuskShastriyaSidhaant, Kanishka Publication Delhi , 2017*
- *Sharma, Yashpal (Dr.) Bhartiya Sangeet meinSharuti, Kanishka Publication Delhi , 2017*
- *Pandey, Amita, Khayal Gayki or Bhakti Ras, Kanishka Publication Delhi, 2014*
- *Goswami , Harikishan, Bhartiya Sangeet ki Prampra, Kanishka Publication Delhi, 2014*
- *Pathak, Sunnda (Dr.) Hindustani sangeet mein raag ki utpati or vikas, Radha Publication Delhi, 2016*
- *Taak, Tez Singh (Dr.) Sangeet Zigyasa or smadhan, Radha Publication Delhi, 2012*
- *Sachdev Renu, Dharmik Pramprayeinavm Hindustani Sangeet, Radha Publication Delhi, 2016*
- *Paintal, Geeta (Dr.), Punjab ki Sangeet Prampra, Radha Publication Delhi, 2011*
- *Bhatkhande, V.N, Sangeet Padtiyon ka tulnatmakadiain, Sangeet KaryalaHathras,*
- *Sharma, Bhagwat Sharan, Bhartiya Sangeet Ka Ithas, Sangeet KaryalaHathras.*
- *Sharma, Bhagwat Sharan, Pachchatya Sangeet Siksha, Sangeet KaryalaHathras.*
- *Yaman, Ashok Kumar, Sangeet Ratnawali, Abhishek Publication, Chandigarh*
- *Sharma, Sawtantar, Soundrya Ras or Sangeet, Anubhav Publication,*

*Allahabad*

- *Sharma, Sawtantar, Bhartiya Sangeet Ek Etihashik Visleshan, Neha Books Distributor, Delhi*
- *Dhankar Reeta (Dr.) Hariyana or Punjab ki Sangeet Pramnpra, Sanjay Parkashan, Delhi, 2016*
- *Pranjape, Saratchander Shridhar (Dr.), Bhartiya Sangeet Ka Ithas, Chaukhamba Vidhabhawan Varanasi, 2016*
- *Singh, Lalit Kishore (Prof), Dhvani or Sangeet, Bharti gyanpeeth New Delhi, 2011*
- *Shukal, Shatrughan, Thumri ki utpati, Vikas or shaliyan, Hindi Madhyam Karyalanideshalya Delhi Uni. Delhi, 1991*
- *Brahspati, Acharya, Sangeet Chintamani, Sangeet KaryalaHathras.*
- *Seksena, Madhubala (Dr.), Khyal Shally Ka Vikas, Vishal Publications, Kurukshtra, 1995.*