

**Learning Outcomes based Curriculum Framework  
(LOCF)**

**For**

**MPA Music (Vocal & Instrumental)  
Post Graduate Programme**

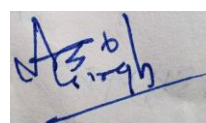
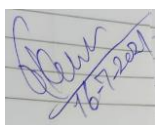


**Department of Music (Vocal & Instrumental)  
Chaudhary Devi Lal University  
Sirsa – 125055**

**2021**

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## 1. About the Department

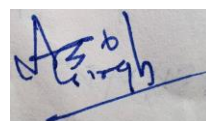
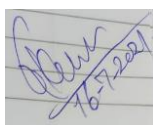
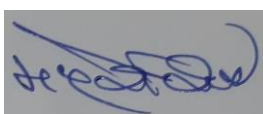
The Department of Music, Chaudhary Devi Lal University, Sirsa was established in June, 2017 with major funding from the State Government. The Department is located at the second floor of Tagore Bhawan of the University. The first batch of the students was admitted in August, 2017. The department has been running Vocal music programme from the session of 2017-18 and Instrumental music programme from the session 2020-21. The department has produced about 27 post graduate students, most of them have preferred to go for higher studies, some are actively engaged in jobs in various fields while some have developed their own business. Currently, department is running MPA (two year) programme. The Department of Music has two well-aerated classrooms for MPA (Previous) and MPA (Final) with defined sitting arrangement, electricity facility with power back up, projector and smart boards.

## 2. Learning Outcomes based Curriculum Framework

The Choice Based Credit Scheme has evolved into learning outcomes based curriculum framework and provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill-based courses. The courses can be evaluated following the grading system, which is considered better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, which enables the student to move across institutions of higher learning. The uniformity in evaluation system also enables the potential employers in assessing the performance of the candidates.

### 2.1 Objectives of the Programme

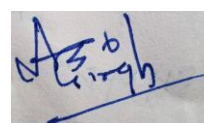
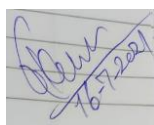
- To provide a multidisciplinary quality learning experience to students that will empower them to dream big.
- To provide skill based education to the students and to equip them with innovative industrial and research updates leading towards their self-reliance and development as entrepreneurs.
- To enhance multi-institutional collaboration at national and international levels by signing MoUs and by carrying out joint research activities.
- To serve the society by catering the needs at local, national and international level with utmost commitment, integrity and enthusiasm.



## 2.2 Programme Outcomes (POs)

After completion of the programme, the students will have

<b>PO1</b>	<i>Knowledge:</i> Knowledge in the basic and advanced fields of the core and applied disciplines, for the fulfilment of professional requirements
<b>PO2</b>	<i>Critical Thinking:</i> Capability of critical thinking based on the contextual knowledge of human beings with music for succulent life, enabling them to critically analyse the day-to-day problems faced by the society.
<b>PO3</b>	<i>Interdisciplinary approach and Adaptation:</i> Understanding of the vital connections, within and among-the cultural, social and the physical environment, enabling them to integrate and synthesize the acquired knowledge within their fields and beyond.
<b>PO4</b>	<i>Application Development:</i> Understanding for the development of the applications of succulent life and to contribute in happy environment for sustainable development of the society by Music.
<b>PO5</b>	<i>Ethics and Leadership:</i> Awareness about sound professional and character ethics as well as the qualities of leadership and team building skills.
<b>PO6</b>	Problem Solving: Capability for developing innovative and solution centered approach for handling any kind of problem and the paradigm of scientific temperament.
<b>PO7</b>	Skills and Inferential knowledge: knowledge about various core and advanced skills for theoretical and practical understanding of different descriptive and inferential musical tools and techniques.
<b>PO8</b>	Specialization and Employability: specialization in various skills based on practical training, fields visits and project based vocational training as well as specialization for an entrepreneurial thinking and career-oriented approach in research as well as in industries



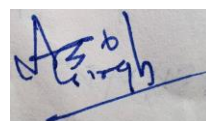
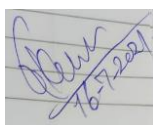
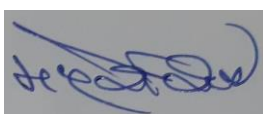
## 2.3 Programme Specific Outcomes (PSOs)

After completing the programme, the student will

<b>PSO1</b>	gain core and advanced knowledge in different areas of Music which will enable them to develop the powers of inquiry, critical analysis, logical thinking for finding solutions for mental and social problems.
<b>PSO2</b>	become trained in high quality practical techniques and skills in various fields of music which will enable them to launch start-ups and become entrepreneurs for good musical presentation and processes in various industries.
<b>PSO3</b>	become acquainted with high standards of academic integrity, research ethics, music-ethics, entrepreneurial values, musical tools, life skills as well as with principles and concepts of applied areas of music which will help them in emerging as strong personalities with good leadership qualities in academics, research as well as industry.
<b>PSO4</b>	become capable for conceptualization on the basis of acquired knowledge that will help them to design, review and execute any project. Students will develop qualities of critical thinking, methodology designing (for synthesis of core and advanced scientific concepts) and will learn the art of effective communication during project writing and presentation

## 3. Programme Structure

MPA music programme is a four-semester postgraduate programme consisting 100 credits weightage of Core Courses (CC), Discipline Specific Elective Courses (DSC), Skill Enhancement Courses (SEC) and Open Elective Courses (OEC).



**Table 1**  
**Semester wise Courses and Credit Scheme**

Semesters	Core Courses (CC)			Discipline Specific Courses (DSC)			Skill Enhancement Courses(SEC)			Open Elective Courses (OEC)		Total Credits
	No. of Courses	Credits (T+P)	Total Credits	No. of Courses	Credits (T+P)	Total Credits	No. of Courses	Credits (T+P)	Total Credits	No. of Courses	Credits (P)	
1 <sup>st</sup>	4	8+8	16	1	0+4	4	1	0+0	0	0	A total of 8 credits are to be earned from other Departments  <i>Students have to opt open elective course in consultation with chairperson and Director, University Centre for Outreach Programmes and Extension</i>	20
2 <sup>nd</sup>	4	8+8	16	1	0+4	4	1	0+4	4	1		28
3 <sup>rd</sup>	3	4+8	12	2	0+8	8	1	0+4	4	1		28
4 <sup>th</sup>	4	6+8	14	2	0+6	6	1	0+4	4	0		24
<b>Total Credits</b>	<b>Core Credits</b>		<b>58</b>	<b>Discipline Specific Credits</b>		<b>22</b>	<b>Skill Enhancement Credits</b>		<b>12</b>	<b>Open Elective Credits</b>		<b>100</b>
<b>Percentage</b>	<b>58%</b>			<b>22%</b>			<b>12%</b>			<b>08 %</b>		<b>100%</b>

**Table 2**

**Detailed break-up of Credits Courses**

<b>Semesters</b>	<b>Core Courses</b>	<b>Discipline Specific Courses</b>	<b>Skill Enhancement Courses</b>	<b>Open Elective Courses</b>	<b>Total Courses</b>
	<b>CC</b>	<b>DSC</b>	<b>SEC</b>	<b>OEC</b>	<b>CC+DSC+SEC+OEC</b>
Semester 1 <sup>st</sup>	CC1	DSC1	SEC1	0	6
	CC2				
	CC3				
	CC4				
Semester 2 <sup>nd</sup>	CC5	DSC2	SEC2	OEC1	7
	CC6				
	CC7				
	CC8				
Semester 3 <sup>rd</sup>	CC9	DSC3	SEC3	OEC2	7
	CC10	DSC4			
	CC11				
Semester 4 <sup>th</sup>	CC12	DSC5	SEC4	0	7
	CC13	DSC6			
	CC14				
	CC15				

**Table 3**  
**Course Code and Title along with Credits Detail**

Course Code		Course Title		Credits		
				Theory	Practical	Total
<b>Semester 1<sup>st</sup></b>						
MPA/MUS/1/CC1	History of Indian Music		4	0	4	
MPA/MUS/1/CC2	Applied Musicology		4	0	4	
MPA/MUS/1/CC3	Stage Performance		0	4	4	
MPA/MUS/1/CC4	Viva-Voce		0	4	4	
<b>Student will choose any one course from these DSC (Vocal or Instrumental) options</b>						
MPA/MUS/1/DSC1	Creative Music Singing (Vocal)		0	4	4	
MPA/MUS/1/DSC2	Light Classical Music of Singing (Vocal)		0			
MPA/MUS/1/DSC3	Creative Music on Sitar (Instrumental)		0			
MPA/MUS/1/DSC4	Light Music on Sitar (Instrumental)		0			
MPA/MUS/1/SEC1	Universal Humanistic Values and Life Skills		0	0	0	
			<b>Total</b>		<b>20</b>	
<b>Semester 2<sup>nd</sup></b>						
MPA/MUS/2/CC5	History & Theory of Applied Music		4	0	4	
MPA/MUS/2/CC6	General Study of Western Music		4	0	4	
MPA/MUS/2/CC7	Stage Performance		0	4	4	
MPA/MUS/2/CC8	Viva-Voce		0	4	4	
<b>Student will choose one course of their stream in these DSC (Vocal or Instrumental) options</b>						
MPA/MUS/2/DSC5	Creative Music Singing (Vocal)		0	4	4	
MPA/MUS/2/DSC6	Light Classical Music of Singing (Vocal)		0			
MPA/MUS/2/DSC7	Creative Music on Sitar (Instrumental)		0			
MPA/MUS/2/DSC8	Light Music on Sitar (Instrumental)		0			
MPA/MUS/2/SEC2 Or MPA/MUS/2/SEC3	Indian Folk Instrumental (String) or Accompanying Skills on Harmonium with Vocal/Instrumental		0	4	4	
OEC1	Open Elective Course		0	4	4	
			<b>Total</b>		<b>28</b>	
<b>Semester 3<sup>rd</sup></b>						
MPA/MUS/3/CC9	Inter-disciplinary Approach in Indian		4	0	4	



	Music			
MPA/MUS/3/CC10	Stage Performance	0	4	4
MPA/MUS/3/CC11	Viva-Voce	0	4	4
<b>Student will choose any two course from these DSC (Vocal) options</b>				
MPA/MUS/3/DSC9	Creative Music Singing (Vocal)	0	8	8
MPA/MUS/3/DSC10	Light Classical Music of Singing (Vocal)			
MPA/MUS/3/DSC11	Folk Music in Singing (Vocal)			
MPA/MUS/3/DSC12	Creative Music on Sitar (Instrumental)	0	8	
MPA/MUS/3/DSC13	Light Music on Sitar (Instrumental)			
MPA/MUS/3/DSC14	Creative Music on Tabla (Instrumental)			
MPA/MUS/3/SEC4 OR MPA/MUS/3/SEC5	Accompanying Skills on Tanpura with Vocal/Instrumental OR Accompanying Skills on Sarngi with Vocal/Instrumental	0	4 4	4
OEC-2	Open Elective Course	0	4	4
		<b>Total</b>		<b>28</b>
<b>Semester 4<sup>th</sup></b>				
MPA/MUS/4/CC12	Multidimensional Values of Indian Music	4	0	4
MPA/MUS/4/CC13	Stage Performance	0	4	4
MPA/MUS/4/CC14	Viva-Voce	0	4	4
MPA/MUS/4/CC15	Cardinal Principals of Academic Integrity and Research Ethics	2	0	2
<b>Student will choose any one course from these DSC (Vocal &amp; Instrumental) options</b>				
MPA/MUS/4/DSC15	Creative Music Singing (Vocal)		4	6
MPA/MUS/4/DSC16	Light Classical Music of Singing (Vocal)			
MPA/MUS/4/DSC17	Folk Music in Singing (Vocal)		2	
MPA/MUS/4/DSC18	Creative Music on Harmonium (Vocal)		4	
MPA/MUS/4/DSC19	Creative Music on Sitar (Instrumental)			
MPA/MUS/4/DSC20	Light Music on Sitar (Instrumental)			
MPA/MUS/4/DSC21	Creative Music on Tabla (Instrumental)		2	
MPA/MUS/4/DSC22	Creative Music on Harmonium (Instrumental)			

MPA/MUS/4/SEC6 Or MPA/MUS/4/SEC7	Accompanying Skills on Tabla with Vocal/Instrumental Or Indian Folk Instrumental (Percussions)	0	4	4
			4	
		<b>Total</b>		<b>24</b>
		<b>Overall Total</b>		<b>100</b>

**Table 4**  
**Core Courses**

Semester	Course Code	Name of Courses	Credit	Total
<b>Semester 1<sup>st</sup></b>	MPA/MUS/1/CC1	History of Indian Music	4	16
	MPA/MUS/1/CC2	Applied Musicology	4	
	MPA/MUS/1/CC3	Stage Performance	4	
	MPA/MUS/1/CC4	Viva-Voce	4	
<b>Semester 2<sup>nd</sup></b>	MPA/MUS/2/CC5	History & Theory of Applied Music	4	16
	MPA/MUS/2/CC6	General Study of Western Music	4	
	MPA/MUS/2/CC7	Stage Performance	4	
	MPA/MUS/2/CC8	Viva-Voce	4	
<b>Semester 3<sup>rd</sup></b>	MPA/MUS/3/CC9	Inter-disciplinary Approach in Indian Music	4	12
	MPA/MUS/3/CC10	Stage Performance Hindustani Music	4	
	MPA/MUS/3/CC11	Viva-Voce Hindustani Music	4	
<b>Semester 4<sup>th</sup></b>	MPA/MUS/4/CC12	Multidimensional Values of Indian Music	4	14
	MPA/MUS/4/CC13	Stage Performance	4	
	MPA/MUS/4/CC14	Viva-Voce	4	
	MPA/MUS/4/CC15	Cardinal Principals of Academic Integrity and Research Ethics	2	
		<b>Total</b>	<b>58</b>	<b>58</b>

**Table 5**

**Discipline Specific Courses**

Semester	Course Code	Name of Courses	Credit	Total
<b>Student will choose any one course from these DSC (Vocal &amp; Instrumental) options</b>				
<b>Semester 1<sup>st</sup></b>	MPA/MUS/1/DSC1	Creative Music Singing (Vocal)	4	4
	MPA/MUS/1/DSC2	Light Classical Music of Singing (Vocal)		
	MPA/MUS/1/DSC3	Creative Music on Sitar (Instrumental)	4	
	MPA/MUS/1/DSC4	Light Music on Sitar (Instrumental)		
<b>Student will choose any one course from these DSC (Vocal &amp; Instrumental) options</b>				
<b>Semester 2<sup>nd</sup></b>	MPA/MUS/2/DSC5	Creative Music Singing (Vocal)	4	4
	MPA/MUS/2/DSC6	Light Classical Music of Singing (Vocal)		
	MPA/MUS/2/DSC7	Creative Music on Sitar (Instrumental)	4	
	MPA/MUS/2/DSC8	Light Music on Sitar (Instrumental)		
<b>Student will choose any one course from these DSC (Vocal &amp; Instrumental) options</b>				
<b>Semester 3<sup>rd</sup></b>	MPA/MUS/3/DSC9	Creative Music Singing (Vocal)	8	8
	MPA/MUS/3/DSC10	Light Classical Music of Singing (Vocal)		
	MPA/MUS/3/DSC11	Folk Music in Singing (Vocal)		
	MPA/MUS/3/DSC12	Creative Music on Sitar (Instrumental)	8	
	MPA/MUS/3/DSC13	Light Music on Sitar (Instrumental)		
	MPA/MUS/3/DSC14	Creative Music on Tabla (Instrumental)		
<b>Student will choose any one course from these DSC (Vocal &amp; Instrumental) options</b>				
<b>Semester 4<sup>th</sup></b>	MPA/MUS/4/DSC15	Creative Music Singing (Vocal)	4	6
	MPA/MUS/4/DSC16	Light Classical Music of Singing (Vocal)		
	MPA/MUS/4/DSC17	Folk Music in Singing (Vocal)	2	
	MPA/MUS/4/DSC18	Creative Music on Harmonium (Vocal)		
	MPA/MUS/4/DSC19	Creative Music on Sitar (Instrumental)	4	
	MPA/MUS/4/DSC20	Light Music on Sitar (Instrumental)		
	MPA/MUS/4/DSC21	Creative Music on Tabla (Instrumental)	2	
	MPA/MUS/4/DSC22	Creative Music on Harmonium (Instrumental)		
			<b>Total</b>	<b>22</b>

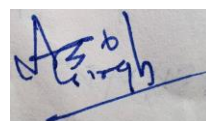
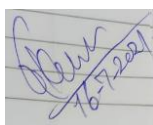
**Table 6**  
**Skill Enhancement Courses**

Semester	Course Code	Name of Courses	Credit	Total
Semester 1 <sup>st</sup>	MPA/MUS/1/SEC1	Universal Humanistic Values and Life Skills	0	0
Semester 2 <sup>nd</sup>	MPA/MUS/2/SEC2	Indian Folk Instrument (String Instrument)	4	4
	OR MPA/MUS/2/SEC3	Accompanying Skills on Harmonium with Vocal/Instrumental	4	
<b>Student will choose any one course from these SEC (Vocal &amp; Instrumental) options</b>				
Semester 3 <sup>rd</sup>	MPA/MUS/3/SEC4	Accompanying Skills on Tanpura with Vocal/Instrumental	4	4
	OR MPA/MUS/3/SEC5	Accompanying Skills on Sarangi with Vocal/Instrumental	4	
<b>Student will choose any one course from these SEC (Vocal &amp; Instrumental) options</b>				
Semester 4 <sup>th</sup>	MPA/MUS/4/SEC6	Accompanying Skills on Tabla with Vocal/Instrumental	4	4
	OR MPA/MUS/4/SEC7	Indian Folk Instrumental (Percussions)	4	
			<b>Total</b>	<b>12</b>

**Table 7**

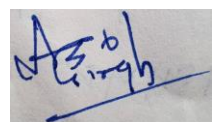
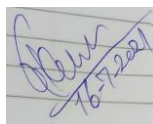
**Open Elective Courses**

<b>Course Code</b>	<b>Name of Courses</b>	<b>Credit</b>	<b>Total</b>
MPA/MUS/9/OEC1	General study of Indian Music (Vocal & Instrumental)	4	4
MPA/MUS/9/OEC2	Knowledge of Indian Classical & Light Music (Vocal & Instrumental)	4	4
		<b>Total</b>	<b>8</b>

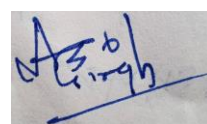
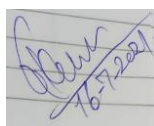


**Course Wise Content Details**

**MPA Music  
1<sup>st</sup> Semester**



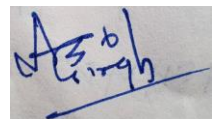
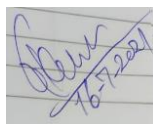
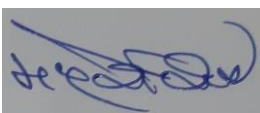
<b>Course Name: History of Indian Music</b> <b>Course Code: MPA/MUS/1/CC1</b>		Total Credits : 4 Time : 3 Hrs. Marks : 100 Theory : 70 I A : 30 Lectures: : 60
<b>Note for the paper setter:</b> The question paper will consist of nine questions in all. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.		
<b>Course Outcomes:</b>		
CO1	The students shall understand the meaning and basic concept of History of Indian Music according to time period and Granthas	
CO2	To know about the variety of the Music in ancient period	
CO3	To know about the variety of the Music in medieval period	
CO4	The students shall know about the Classification of the Ragas	
<b>Unit- 1</b>		
<b>Development of Music during the period of:</b> Ramayana, Mahabharat, Puranas (Vayu Purana, Harivansha Purana & Markandaya Purana), <b>Detail study of the following Granthas:</b> Natya Shastra, Brihaddeshi, Sangeet Ratnakar and Sangeet Parijat		
<b>Unit- 2</b>		
<b>General Study of the following terms from Vedic to Modern period:</b> Sama Gana, Dhruva Gana, Mahageetak, Giti and Jatigana		
<b>Unit- 3</b>		
<b>General Study of the following terms:</b> Prabandha, Nibadha, Anibadha Gana, Ragalapa, Rupkalapa, Alapti, Ragalapti and Rupkalapti		
<b>Unit- 4</b>		
<b>Detailed study of the following systems of classification of Ragas:</b> Dashvidh Raga Vargikaran, Rag-Ragini Vargikaran, Shudh-Chayalaga & Sankirna, Rag Vargikaran, Mela Rag Vargikaran, That-Rag Vargikaran, Raganga Rag Vargikaran		





### Suggested Readings:

- Acharya Brahspti, (2002&06), *Sangeet Rtnakar*, part 1-2, Anuvad – Garg Laxminarayan, Sangeet Karyalya Hathras,
- Chauhan Subhdra, (2000), *Sharang Dev krit Sangeet Ratnakar Saraswiti Vyakhaya aur Anuvadit* 1-4 Volm, Radha Publications, New Delhi
- Shastri K.Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, UP
- Mahajan Anupama, (1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi,
- Manjula Sexana, (2000) *Asthetic Kala or Saundrya ka Darshnick Vivechan*, D.K. Print World,
- Mittal Anjali, (2000) *Hindustani Music and the Aesthetic Concept of Form*, D.K. Print World,
- O.C. Gangoli, (1935) *Ragas and Raginis*, Nalanda Books On Asian Arts (<http://www.ibiblio.org/guruguha/MusicResearchLibrary/Books-English/BkE-GangulyOC-Ragas&Raginis-0026.pdf>)
- Paranjape Sharat Chander Sridhar, 2015, *Bhartya Sangeet ka Itihas*, Chaukhamba Prakashan, Delhi
- Pathak Sunanda, (2016) *Ragon ki Utpati evam Vikas*, Radha Publication, Delhi
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi
- Sharma Premlata, (1963) *Sangeet Raj* (Nriptikumbhkaranprita) Sansskrit and English, Hindu Vishvavidyalaya Sanskrit Publication Board, Varanasi
- Shastri Babu Lal Shukul, (2015) *Natya Shastra of Bharat Muni*, 1-4 Volm (Hindi Verson), Chaukhamba Sanskrit Sansthan, Varanasi



<b>Course Name: Applied Musicology</b> <b>Course Code: MPA/MUS/1/CC2</b>	Total Credits : 4
	Time : 3 Hrs.
	Marks : 100
	Theory : 70
	I A : 30
	Lectures : 60

**Note for the paper setter:** The question paper will consist of nine questions in all. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

### Course Outcomes

CO1	The students shall understand the concept and the nature of the Similar Ragas
CO2	To get knowledge of writing the Compositions/Notations of Ragas
CO3	To know about the Talas and its Layakararies
CO4	The students get knowledge of the Evolution and development of Singing/Playing style of Classical and Semi-Classical Music

### Unit- 1

**Detailed and comparative study of the following category of Ragas:** Yaman: Shuddha Kalyan, Puriya Kalyan. Kafi: Megh Malhar, Bahar. Malkauns: Chandrakauns, Jog Kauns.

Vrindavani Sarang: Shudh Sarang, Shamkalyan

### Unit- 2

Ability to write any one composition of Vilambit Khayal/Maseetkhani Gat and Drut

Khayal/Razakhani Gat with notation in any of the above mentioned Ragas.

### Unit- 3

**Ability to write Dugun, Tigun, 3/4, 4/5 Layakararies of the following Talas:** Teen Tal, ChauTal, EkTal, JhapTal and Kehrwa

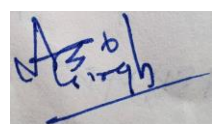
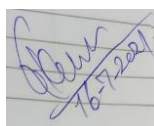
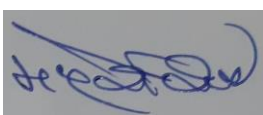
### Unit- 4

**Evolution and development of the following:** Dhrupad, Dhamar, Khayal, Thumri, Gat, Maseet Khani & Razakhnai Gat

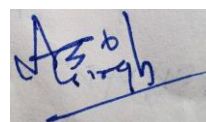
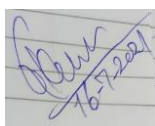
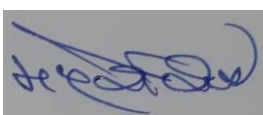
### Suggested Readings:

- Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi
- Patvardhan Sudha, (2011) *Raag Vigyan I-VII*, Sangeet Karyalaya, Hathras
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi

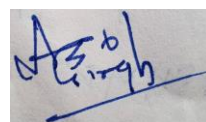
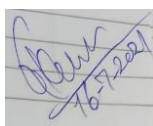
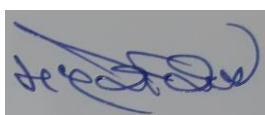
- Pathak Sunanda, (2016) *Ragon ki Utpati evam Vikas*, Radha Publication, Delhi
- Mahajan Anupama, (1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi,
- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar, Jodhpur*, Jodhpur
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi



<b>Course Name: Stage Performance</b> <b>Course Code: MPA/MUS/1/CC3</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
<b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.		
<b>Note-2:</b> For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.		
<b>Course Outcomes</b>		
CO1	The students learn how to sing/play composition of Vocal and Instrumental music in given Ragas	
CO2	The students learn how to sing composition of Dhrupad/Dhamar in Vocal Music and to play a notation other than Teen Tal in Instrumental music in Ragas of unit-1	
<b>Unit-1</b>		
<b>A student is required to prepare any one Raga with Vilambit Khayal/Maseet Khani Gat, Chhota Khayal/Raza Khani Gat and Madhya Laya ki Gat mentioned below:</b>		
Yaman, Malkauns, Mian Malhar and Vrindavani Sarang		MM: 50
<b>Unit- 2</b>		
One Dhrupad/Dhamar, One Gat in other than Teen Tal will have to be present by the student at the time of stage performance with layakaris (Dugan, Tigun, Chaugun, Layakaris).		
MM: 20		
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Bhatkhande V.N, (2013) Karmik Pustak Malika I-VI, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi</li> <li>• Mahajan Anupama, (2008) Compositions in Instrumental Music (tradition and creation), Sanjay Prakashan, Delhi</li> <li>• Vasant Prabhu Lal, (2019) Sangeet Visharad, Sangeet Karyalaya Hathras</li> <li>• Sharma Bhagwat Sharan, (1957) Sitar-Malika, Sangeet Karyalay, Hathras</li> <li>• Kumar Vinod, (2021) <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>		



<b>Course Name: Viva-Voce</b> <b>Course Code: MPA/MUS/1/CC4</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
<b>Notes for the Course Setter</b>		
<p><b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.</p> <p><b>Note-2:</b> For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus: Yaman: Shuddha Kalyan, Mian Malhar: Bahar, Malkauns: Chandrakauns and Vrindavani Sarang: Shudh Sarang</p>		
<b>Course Outcomes</b>		
CO1	The students learn how to sing/play the Raga with its details and concept	
CO2	The students understand the details and concept of Ragas	
<b>Unit- 1</b>		
A student is required to prepare any one Raga from the list of above mentioned Ragas of his/her choice to perform it for not less than 15 minutes. <span style="float: right;">MM: 20</span>		
<b>Unit- 2</b>		
A student is required to prepare all the above for viva-voce examination. <span style="float: right;">MM: 50</span>		
<p><b>Note:</b> Selected Raga for the performance in this Course should not be the same as already performed in Practical Course of Stage Performance.</p>		
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• V.N. Bhatkhande, (2013) <i>Karmik Pustak Malika I-VI</i>, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi</li> <li>• Mahajan Anupama, (2016) <i>Compositions in Instrumental Music (tradition and creation)</i>, Sanjay Prakashan, Delhi</li> <li>• Vasant Prabhu Lal, (2019) <i>Sangeet Visharad</i>, Sangeet Karyalaya Hathras</li> <li>• Sharma Bhagwat Sharan, (1957) <i>Sitar-Malika</i>, Sangeet Karyalay, Hathras</li> <li>• Sharma Bharti, (2005) <i>Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna</i>, Sanjay Prakashan, Delhi</li> <li>• Kumar Vinod, (2021) <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>		



<b>Course Name: Creative Music Singing (Vocal)</b> <b>Course Code: MPA/MUS/1/DSC1</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students get knowledge of Creative Singing in Classical Music
CO2	To know about the Talas
CO3	To know about the Talas and its Layakaries
CO4	The students get knowledge and perceptibility of the Evolution and development of Singing in the style of Classical and Semi-Classical Music

#### Unit- 1

**A student is required to perform all the Raga as Vocal Music (Singing) from the list given below:** Yaman, Mian Malhar, Malkauns and Vrindavani Sarang MM: 20

#### Unit- 2

**A student a required to play following talas on Tabla:** Teen Tal, Ek Tal (Vilambit), Deepchandi, Dadra, Kaharwa and Rupak MM: 20

#### Unit- 3

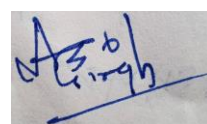
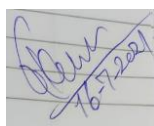
**Ability to write Dugun, Tigun, 3/4, 4/5 Layakaris of the following Talas:** Teen Tal, Chau Tal, Ek Tal, Jhap Tal and Kehrwa Tal MM: 20

#### Unit- 4

**A student is required to sing Thumri/Tappa or ability to sing composition in rag Khamaj, Peelu and Bhairvi MM: 10**

### Suggested Readings:

- Bhatkhande V.N, (2013) Karmik Pustak Malika I-VI, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi
- Patvardhan Sudha, (2011) *Raag Vigyan I-VII*, Sangeet Karyalaya, Hathras
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar, Jodhpur, Jodhpur*



<b>Course Name: Light Classical Music of Singing (Vocal)</b> <b>Course Code: MPA/MUS/1/DSC2</b> <b>(Practical Course)</b>	Total Credits : 4
	Time : 30 Min
	Marks : 100
	External : 70
	Internal : 30

**Notes for the Course Setter**

**Note-1** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

**Course Outcomes**

CO1	The students get an Discipline Specific Elective knowledge of singing of Light Classical Music
CO2	The students get knowledge and perceptibility of Light Music in prescribed Ragas
CO3	The students get knowledge to create and explain the composition of Light Music
CO4	The students learn how to understand and explain the performing compositions

**Unit- 1**

**A student is required to sing:** Bhajan, Shabad, Ghazal, Thumri, Keertan and Filmy or Non Filmy Songs etc. MM: 20

**Unit- 2**

A student is asked to explain/perform particular Tal on that particular sung composition.

MM: 20

**Unit- 3**

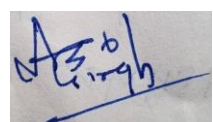
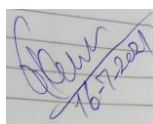
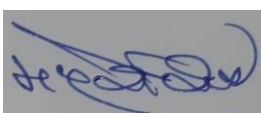
**A student is required to sing any composition that must be based on ragas given below:** Yaman, Bilawal, Bhairvi, Khamaj and Kafi etc. MM: 20

**Unit- 4**

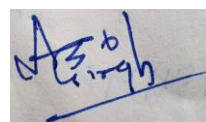
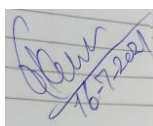
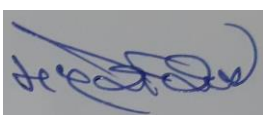
A student is asked to sing and explain notation of particular sung composition. MM: 10

**Suggested Readings:**

- Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corporation
- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar, Jodhpur, Jodhpur*



<b>Course Name: Creative Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/1/DSC3</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
<b>Notes for the Course Setter</b>  <b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.  <b>Note-2:</b> For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.		
<b>Course Outcomes</b>		
CO1	The students get an Discipline Specific Elective knowledge of Sitar recital	
CO2	The students get knowledge and perceptibility of Playing Sitar in others Talas	
CO3	The students learn how to play clear and prepare the Bols of right hand on Sitar	
CO4	The students learn how to understand and play the technique of Meend, Gamak etc. adornments of Music	
<p style="text-align: center;"><b>Unit- 1</b></p> <p><b>A student is required to perform all the Raga on Sitar from the list given below:</b>          Yaman, Bilawal, Bhairvi, Khamaj <span style="float: right;">MM: 20</span></p> <p style="text-align: center;"><b>Unit- 2</b></p> <p><b>A student is required to play a composition in following Talas:</b> Teen Tal, Chau Tal, Jhap Tal and Tivra Tal <span style="float: right;">MM: 20</span></p> <p style="text-align: center;"><b>Unit- 3</b></p> <p><b>A student is required to play following:</b> Alankars, Introduce Bol of Right Hand <span style="float: right;">MM: 20</span></p> <p style="text-align: center;"><b>Unit- 4</b></p> <p><b>A student is required to Play following:</b> Both typed of Meend, Gamak and Ghaseet etc. <span style="float: right;">MM: 10</span></p>		
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Atre Prabha, (2016) <i>Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning &amp; Audio CD Hardcover-1</i>, B.R. Publishing Corpotation</li> <li>• Shelar Sanjeev, (2017) <i>Tabla Taal Lipi, Rajasthani Granthagar, Jodhpur</i>, Jodhpur</li> <li>• Sharma Bhagwat Sharan, (1957), <i>Sitar-Malika</i>, Sangeet Karyalay, Hathras</li> <li>• Kumar Vinod, (2021) <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>		





<b>Course Name: Light Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/1/DSC4</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Tarana
CO2	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Tappa
CO3	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Dadra
CO4	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Hori

#### Unit- 1

**Students are required to Detail knowledge of Tarana and perform the Tarana (on sitar) with some Badhat/Tan/Todas etc. into the Ragas: Rag Kafi and Rag Khamaj**

MM: 20

#### Unit- 2

**Students are required to Detail knowledge of Tappa and Students are required to perform the Tappa (on sitar) with some Badhat/Tan/Todas etc. into the Ragas: Rag Bhairavi, Rag Kafi, Rag Khamaj**

MM: 20

#### Unit- 3

**Students are required to Detail knowledge of Dadra and Students are required to perform the Dadra (on sitar) with some Badhat/Tan/Todas etc. into the Ragas: Rag Bhairavi, Rag Kafi, Rag Khamaj**

MM: 20

#### Unit- 4

**Students are required to Detail knowledge of Hori and Students are required to perform the Hori (on sitar) with some Badhat/Tan/Todas etc. into the Ragas: Rag Bhairavi, Rag Kafi and Rag Khamaj**

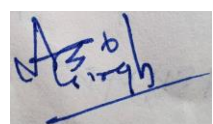
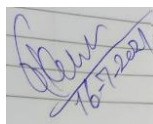
MM: 10

### Suggested Readings:

- Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal,*

*Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corporation, New Delhi

- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar*, Jodhpur, Jodhpur
- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras
- Kumar Vinod, (2021) *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi



<b>Course Name: Universal Humanistic values and Life Skills</b> <b>Course Code: MPA/MUS/1/SEC1</b>	Total Credits : 0 Internal evaluation with satisfactory/unsatisfactory remarks
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**Note for the Course Setter**

1. Nine Questions will be set in all and students will be required to attempt 5.
2. Question no. 1 will be compulsory and will consist of 7 short answer type questions of 2 marks spread over the entire syllabus (2 X 7=14 marks).
3. For the remaining four questions, students will attempt 1 out of 2 questions from each of the four units (14 marks each).

**Course Outcomes**

CO1	Understanding the concept and the role of paradigm and principles in strengthening universal values and life skills
CO2	Understanding the concept and the role of personal vision and leadership
CO3	Understanding the concept and the role of principles of personal management, interdependence and interpersonal leadership.
CO4	Understanding the concept and the role of principles of empathic communication, creative cooperation and balanced self-renewal.

**Unit- 1**

**Paradigms and Principles:** Role of paradigms and principles in strengthening universal humanistic values and life skills; Inside-out approach; Personality ethics and character ethics; Primary and secondary greatness; The Principle centred paradigm; The principles of growth and change; Habits as internalized principles and pattern of behaviour; The journey from dependence to independence and finally to interdependence; Role of P-PC (Production- Productive Capacity) balance in life

**Unit- 2**

**Principles of Personal Vision:** Definition and role of proactivity in life; The power of principle centred choice and initiative, Focusing on circle of influence and its expansion, Distinction between 'To Be' and 'To Have', Making and keeping commitments.

**Principles of Personal Leadership:** The principle of beginning with the end in mind; Leadership and management- The two creations, Becoming your own first creator, Making a principle centred personal mission statement, Creating ability to use whole brain and two ways to tap the right brain, Identifying the roles and goals towards the mission, Mission sentiments towards the organization and family

**Unit- 3**

**Principles of Personal Management and Interdependence:** Power of independent will, Role and importance of time management, Exercise to say "NO", Identifying the roles in life, Delegation and its effectivity. Emotional bank and its major deposits, Importance of laws for life, Expectations and their clarification, Personal integrity, the powers of interdependence

**Principles of Interpersonal Leadership:** Cooperation and its role in working, Human interaction

and various paradigms related to it, Selecting the best option, The five dimensions of Win/Win, Training and agreements of Win/Win, Role of system and process for Win/Win

#### Unit- 4

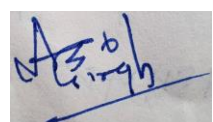
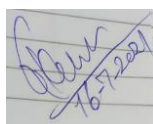
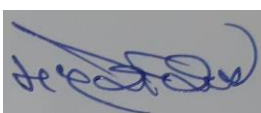
**Principles of Empathic Communication:** Character communication and empathic listening, Screening of the prescribe, Four autobiographical responses, Understanding and perception, Seek to understand,

**Principles of Creative Cooperation:** Synergistic communication; Synergy in classroom, business and communication, Fishing for the third alternative, valuing the differences.

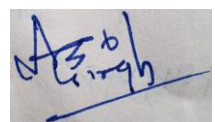
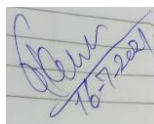
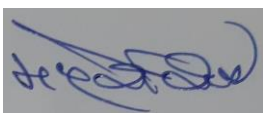
Principles of balanced self-renewal: Four dimensions of renewal, balance and synergy in renewal, The upward spiral

#### Suggested Readings:

- Covey S. R, (2004) *The Seven Habits of Highly Effective People*, Simon and Schuster Publishers, New Delhi
- Neill, M. (2019) *The Inside Out Revolution: The Only Thing You Need to Know to Change Your Life Forever*, Hay House Publishers, UK
- Frankl, V. (1992) *Man's Search For Meaning*, Washington Square Publishers
- Khera, S. (2005) *You Can Win*, Macmillan India Ltd. (In English and Hindi)



**MPA Music**  
**2<sup>nd</sup> Semester**



<b>Course Name: History and Theory of Applied Music</b> <b>Course Code: MPA/MUS/2/CC5</b>	Total Credits : 4
	Time : 3 Hrs.
	Marks : 100
	Theory : 70
	I A : 30
	Lectures : 60

**Note for the paper setter:** The question paper will consist of nine questions in all. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

#### Course Outcomes

CO1	The students shall understand the basic concept of History of Indian Music according to Granthas
CO2	The students shall understand the basic concept of Shruti and Swar of Indian Music according to Granthas
CO3	The Students know about the method of adornments of Music and improve their quality
CO4	The students know the comparative study of the Ragas

#### Unit- 1

**History and detail study of the following Granthas:** Swarmelakalanidhi, Raga-Vibodha, Sangeet Darpana and Rag-Tarangni

#### Unit- 2

**Relationship of Shruti and Swara with special reference to the following works:** Natya Shastra, Dattilam, Brihadeshi, Bharat Bhashya and Sangeet- Ratankara

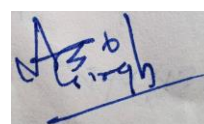
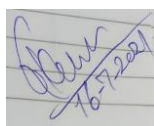
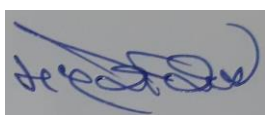
#### Unit- 3

**A study of the following:** Sthaya, Kaku, Alankar, Gamak,

**Historical development of the following string instruments and their importance in Indian Music:** Rudra Veena, Vichitra Veena, Surbahar, Sitar and Sarod.

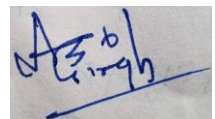
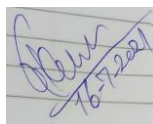
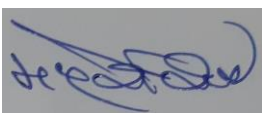
#### Unit- 4

**A study of the following:** Sthaya, Kaku, Alankar and Gamak

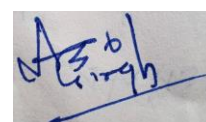
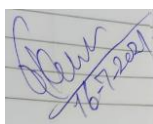
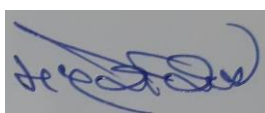


### Suggested Readings:

- Shastri Babu Lal Shukal, (2015) *Natya Shastra* of Bharat Muni, 1-4 Volm (Hindi Verson), Chaukhamba Sanskrit Sansthan, Varanasi
- Sharma Premlata, (1963) *Sangeet Raj* (Nriptikumbhkaranprith) Sansskrit and English, Hindu Vishvavidyalaya Sanskrit Publication Board, Varanasi
- Shastri K.Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, UP
- Mahajan Anupama, (1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi,
- O.C. Gangoli, (1935) *Ragas and Raginis*, Nalanda Books On Asian Arts (<http://www.ibiblio.org/guruguha/MusicResearchLibrary/Books-English/BkE-GangulyOC-Ragas&Raginis-0026.pdf>)
- Paranjape Sharat Chander Sridhar, (2015) *Bhartya Sangeet ka Itihas*, Chaukhamba Prakashan, Delhi
- Pathak Sunanda, (2016) *Ragon ki Utpati evam Vikas*, Radha Publication, Delhi
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi



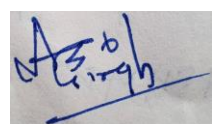
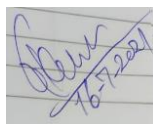
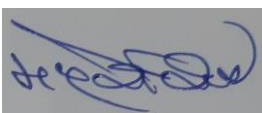
<b>Course Name: General Study of Western Music</b> <b>Course Code: MPA/MUS/2/CC6</b>		Total Credits : 4 Time : 3 Hrs. Marks : 100 Theory : 70 I A : 30 Lectures : 60
<b>Note for the paper setter:</b> The question paper will consist of nine questions in all. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.		
<b>Course Outcomes</b>		
CO1	The students get knowledge of western Music	
CO2	The students gets an elementary knowledge of western Music	
CO3	The students gets an elementary knowledge of wind instruments of western Music	
CO4	The students know the Notation system of study of the Ragas	
<b>Unit- 1</b>		
<b>Historical Study of western music in brief from the following countries:</b> South East Asia, China, Arab, Japan		
<b>Unit- 2</b>		
<b>Elementary knowledge of western music:</b> Pitch, Scale, Octave, Interval, Rhythm, Beats, Tempo, Time Signature, lager line, Clefs, Harmony and Slur etc.		
<b>Unit- 3</b>		
<b>Description of western instrument: Wind Instruments &amp; String Instruments:</b> Wind Instruments: - Clarinet, Flute and String Instruments: Guitar and Harp.		
<b>Unit- 4</b>		
<b>Brief study of notation system in western music:</b> Staff Notation, Sol-fa Notation, Numes Notation and Cheeve Notation		



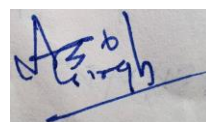
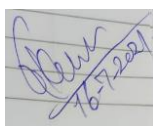
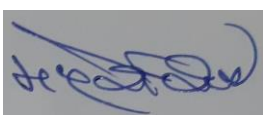


### Suggested Readings:

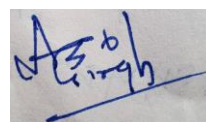
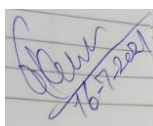
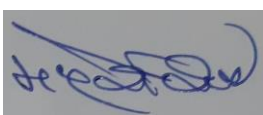
- Ghosh Santosh, (2021) *Music in the Ancient World*, Global Version Publishing House, Delhi
- Stone Ruth M., (2008) *The Concise Garland Encyclopedia of World Music (Vol-I & II)*, Routledge New York & London
- Terry E. Miller & Andrew Shahiari, (2009) *World Music*, Routledge New York & London
- Tagore S. N., (1963) *Universal History of Music*, Chowkhamba Shanskrit Series Varanasi,
- Sharma Amal Dash, (2011) *Vishav Sangeet Ka Itihas*, Rajkamal Prakashan, Delhi



<b>Course Name: Stage Performance</b> <b>Course Code: MPA/MUS/2/CC7</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
<b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.		
<b>Note-2:</b> For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.		
<b>Course Outcomes</b>		
CO1	The students learn how to sing/play composition of Vocal and Instrumental music in given Ragas	
CO2	The students learn how to sing composition of Dhrupad/Dhamar in Vocal Music and to play a notation other than Teen Tal in Instrumental music in Ragas of unit-1	
<b>Unit-1</b>		
<b>A student is required to prepare any one Raga with Vilambit Khayal/Maseetkhani Gat Chhota Khayal/Raza Khani Gat or Madhya Laya ki Gat mentioned below: Ahir Bhairav, Bageshwari, Puriya Dhnashree and Miyan Ki Todi</b> MM: 50		
<b>Unit- 2</b>		
One Thumri OR any Dhun in Raga Bhairavi.		MM: 20
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Bhatkhande V.N, (2013) <i>Karmik Pustak Malika I-VI</i>, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi</li> <li>• Mahajan Anupama, (2016) <i>Compositions in Instrumental Music (tradition and creation)</i>, Sanjay Prakashan, Delhi</li> <li>• Vasant Prabhu Lal, (2019) <i>Sangeet Visharad</i>, Sangeet Karyalaya Hathras</li> <li>• Sharma Bhagwat Sharan, (1957) <i>Sitar-Malika</i>, Sangeet Karyalaya, Hathras</li> <li>• Kumar Vinod, (2021) <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>		



<b>Course Name: Viva-Voce</b> <b>Course Code: MPA/MUS/2/CC8</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
<b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.		
<b>Note-2:</b> For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.		
<b>Course Outcomes</b>		
CO1	The students learn how to sing/play the Raga with its details and concept	
CO2	The students understand the details and concept of Ragas	
<b>Unit-1</b>		
<b>A student is required to prepare any one Raga with Vilambit Khayal/Maseetkhani Gat Chhota Khayal/Raza Khani Gat or Madhya Laya ki Gat mentioned below: Ahir Bhairav, Bageshwari, Puriya Dhnashree and Miyan Ki Todi</b> MM: 20		
<b>Unit- 2</b>		
A student is required to prepare all the above mentioned Ragas for Viva-Voce examination.		
MM: 50		
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Thakur Omkarnath, (2012) Sangeetanjali I-VI, Pilgrims Publishing, Varansi</li> <li>• Ratanjankar S.N. (1994) Abhinav Geet Manjari, Sanskar Prakashan, Mumbai</li> <li>• Jha Ramashrey, (2015) <i>Abhinav Geetanjali I-V</i>, Anurag Books, Dist, Delhi</li> <li>• Bhatkhande V.N, (2013) <i>Karmik Pustak Malika I-VI</i>, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi</li> <li>• Mahajan Anupama, (2016) <i>Compositions in Instrumental Music (tradition and creation)</i>, Sanjay Prakashan, Delhi</li> <li>• Vasant Prabhu Lal, (2019) <i>Sangeet Visharad</i>, Sangeet Karyalaya Hathras</li> <li>• Sharma Bhagwat Sharan, (1957) <i>Sitar-Malika</i>, Sangeet Karyalay, Hathras</li> <li>• Kumar Vinod, (2021) <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>		



<b>Course Name: Creative Music Singing (Vocal)</b> <b>Course Code: MPA/MUS/2/DSC5</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students get knowledge of Creative Singing in Classical Music
CO2	To know about the Talas
CO3	To know about the Talas and its Layakaries
CO4	The students get knowledge and perceptibility of the Evolution and development of Singing in the style of Classical and Semi-Classical Music

### Unit- 1

**A student is required to perform all the Raga as Vocal Music (Singing) from the list given below:** Bhairav, Kedar, Kafi and Ahir – Bhairav MM: 20

### Unit- 2

**A student is required to sing Composition based on below mentioned Talas:** Teen Tal, Chau Tal, Jhap Tal and Tivra Tal MM: 20

### Unit- 3

**A student is required to sing any Light-classical composition based on Raga as given below:** Kedar, Kafi, Bharivi and Darbari MM: 20

### Unit- 4

A student is required to sing Thumri/Tappa or ability to sing composition in rag Khamaj, Peelu, Bhairvi MM: 10

### Suggested Readings:

- Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi
- Vasant Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalaya Hathras
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar*, Jodhpur, Jodhpur
- Vinay Mishra (2015) *Harmonium Vividh Ayam*, Akansha Publishing House, Delhi

<b>Course Name: Light Classical Music of Singing</b> <b>Course Code: MPA/MUS/2/DSC6</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students get an Discipline Specific Elective knowledge of Sitar recital
CO2	The students get knowledge and perceptibility of Playing Sitar in others Talas
CO3	The students learn how to play clear and prepare the Bols of right hand on Sitar
CO4	The students learn how to play the Light Music as Dhun etc. on the Sitar

#### Unit- 1

**A student is required to perform all the Raga on Sitar from the list given below:**

Bhairav, Kedar, Kafi and Ahir Bhairav MM: 20

#### Unit- 2

**A student is required to play following Talas on Tabla such as:** Teen Tal, Chau Tal and Jhap Tal and Tivra Tal MM: 20

#### Unit- 3

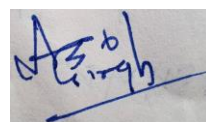
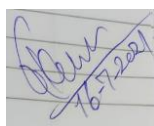
**A student is required to play following:** Alankars, Explain Bols of Right Hand on Sitar MM: 20

#### Unit- 4

**A student is required to Play following:** Dhun and Any Light Composition. MM: 10

### Suggested Readings:

- Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corpotation, Delhi
- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar, Jodhpur*
- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras



<b>Course Name: Creative Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/2/DSC7</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students get an Discipline Specific Elective knowledge of Sitar recital
CO2	The students get knowledge and perceptibility of Playing Sitar in others Talas
CO3	The students learn how to play clear and prepare the Bols of right hand on Sitar
CO4	The students learn how to play the Light Music as Dhun etc. on the Sitar

#### Unit- 1

**A student is required to perform all the Raga on Sitar from the list given below:**

Bhairav, Kedar, Kafi and Ahir Bhairav MM: 20

#### Unit- 2

**A student is required to play following Talas on Tabla such as:** Teen Tal, Chau Tal and Jhap Tal and Tivra Tal MM: 20

#### Unit- 3

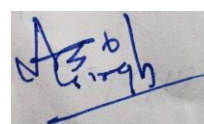
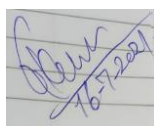
**A student is required to play and Explain following:** Alankars, Bols of Right Hand on Sitar MM: 20

#### Unit- 4

**A student is required to Play following:** Dhun and Any Light Composition. MM: 10

### Suggested Readings:

- Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corporation
- Shelar Sanjeev, (2017) *Tabla Taal Lipi, Rajasthani Granthagar, Jodhpur*, Jodhpur
- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras
- Kumar Vinod, (2021) *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi



<b>Course Name: Light Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/2/DSC8</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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**Notes for the Course Setter**

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

**Course Outcomes**

CO1	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Tarana
CO2	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Tappa
CO3	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Dadra
CO4	The students get an Discipline Specific Elective knowledge of Sitar recital in Semi-Classical of Vocal Music style as Hori

**Unit- 1**

**Students are required to Detail knowledge of Tarana and perform the Tarana with some Badhat/Tan/Todas etc. into the Ragas: Pilu, Jhinjhoti and Des MM: 20**

**Unit- 2**

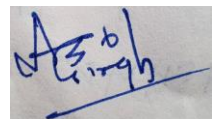
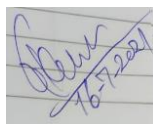
**Students are required to Detail knowledge of Tappa and Students are required to perform the Tappa with some Badhat/Tan/Todas etc. into the Ragas: Rag Bhairavi, Rag Kafi, Rag Khamaj MM: 20**

**Unit- 3**

**Students are required to Detail knowledge of Dadra and Students are required to perform the Dadra with some Badhat/Tan/Todas etc. into the Ragas: Rag Bhairavi, Rag Kafi, Rag Khamaj MM: 20**

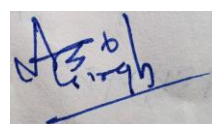
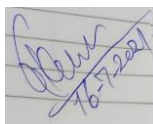
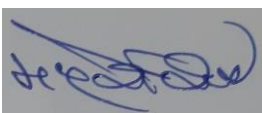
**Unit- 4**

**Students are required to Detail knowledge of Hori and Students are required to perform the Hori with some Badhat/Tan/Todas etc. into the Ragas: Rag Bhairavi, Rag Kafi and Rag Khamaj MM: 10**



**Suggested Readings:**

- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras
- Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corpotation, Delhi





<b>Course Name: Indian Folk Instrumental (String)</b> <b>Course Code: MPA/MUS/2/SEC2</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students get an Discipline Specific Elective knowledge of Culture with folk Music and Instruments
CO2	The students get an Discipline Specific Elective knowledge of Tuning and Playing the folk Instruments
CO3	Elective knowledge of Folk Music Instruments
CO4	Proficiency of Performance of Folk Music

#### Unit- 1

**Basic knowledge of Folk Music Instruments given below:** Bainjo, Rawanhattha, Iktara, Tumbi, Gubchu, Sarangi etc.

**Play Folk Music on the instruments given below:** Bainjo, Rawanhattha, Iktara, Tumbi, Gubchu, Sarangi etc. MM: 20

#### Unit- 2

**A Student is required to perform the following:** Ability to fine Tuning of Folk Music Instruments, Knowledge of Swar, Shruti and Raga of Folk Music, Ability to accompany with other folk Music Instruments MM: 20

#### Unit- 3

**A Student is required to perform the following:** Ability to change strings of folk instrument including its maintenance as handling and care, Ability to accompany a folk artist with using folk instrument, Ability to tune/play similar Folk Music Instruments

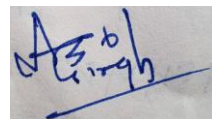
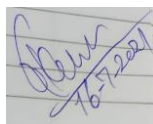
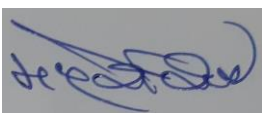
MM: 20

#### Unit- 4

**A Student is required to perform the following:** Knowledge of technicality of abrasion on Folk Music Instruments, Knowledge of marchland (Seemavariti Pradesh) Folk Music Instruments, Knowledge of plucking Folk Instruments in different Layakri/Tempo

**Suggested Readings:**

- Singh Dilbag, (2019) *Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan*, Natraj Prakshan, Delhi
- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Sharma Arvinder, (2011) *Punjab ka Lok Sangeet*, Sanjay Prakshan, Delhi
- Samar Devi Lal, Verma Dinga Ram, (2018) *Rajasthan ka Lok Sangeet*, Rajasthan Granthaghar, Jodhpur
- Tiwari Jyoti, (2002) *Kumaoni Lok Geet tatha Sangeet-Shastriya Privesh*, Kanishka Prakshan, Delhi
- Bhairvi, (2015) *Punjab ki Vadan Sangeet Prampra*, Kanishka Prakshan, Delhi
- Singh Bhagwati Sharan, (2016), *Uttar Pradesh ke Lok Geet*, Suchna Vibhag, UP.



<b>Course Name: Accompanying Skills on Harmonium with Vocal/Instrumental</b> <b>Course Code: MPA/MUS/2/SEC3</b> <b>(Practical Course)</b>	Total Credits : 4
	Time : 30 Min
	Marks : 100
	External : 70
	Internal : 30

### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	Ability to play Nagma/Lahra with different Talas
CO2	Proficiency in performance of accompanying
CO3	Elective knowledge of Folk Music Instruments
CO4	Basic knowledge of playing the Harmonium with caring and handling

#### Unit- 1

**Ability to play Nagma/Lahra with different Talas such as:** Teen Tal, Ek Tala and Jhap Tala Etc. MM: 20

#### Unit- 2

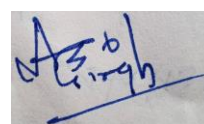
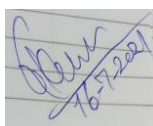
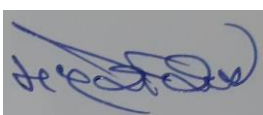
**Knowledge of playing different classical styles i.e.:** Khayal, Tappa, Thumri etc. Knowledge of playing various folk styles on harmonium. Play harmonium with its ideal posture MM: 20

#### Unit- 3

**A Student is required to perform the following:** Ability to change strings of folk instrument including its maintenance as handling and care, Ability to accompany a folk artist with using folk instrument, Ability to tune/play similar Folk Music Instruments MM: 20

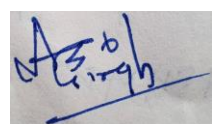
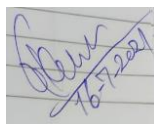
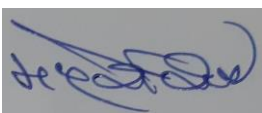
#### Unit- 4

**A Student is required to perform the following:** About the basic knowledge of care and handling of the instrument. General knowledge of Hindustani Sangeet and Carnatic Sangeet. MM: 10

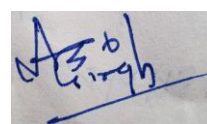
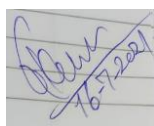
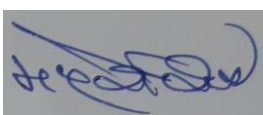


### Suggested Readings:

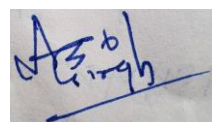
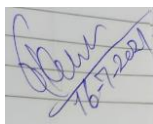
- Vinay Mishra, (2015) *Harmonium Vividh Ayam*, Akansha Publishing House, Delhi
- Singh Dilbag, (2019) *Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan*, Natraj Prakshan, Delhi
- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Sharma Arvinder, (2011) *Punjab ka Lok Sangeet*, Sanjay Prakshan, Delhi
- Samar Devi Lal, Verma Dinga Ram, (2018) *Rajasthan ka Lok Sangeet*, Rajasthan Granthaghar, Jodhpur
- Tiwari Jyoti, (2002) *Kumaoni Lok Geet tatha Sangeet-Shastriya Privesh*, Kanishka Prakshan, Delhi
- Bhairvi, (2015) *Punjab ki Vadan Sangeet Prampra*, Kanishka Prakshan, Delhi
- Singh Bhagwati Sharan, (2016), *Uttar Pradesh ke Lok Geet*, Suchna Vibhag, UP



<b>Course Name: General Study of Indian Music (Vocal &amp; Instrumental)</b> <b>Course Code: MPA/MUS/9/OEC1</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 30 Min Marks : 100 External : 70 Internal : 30
<b>Notes for the Course Setter</b> <p><b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.</p> <p><b>Note-2:</b> General study of Indian Music (Vocal &amp; Instrumental) will be taught either vocal or instrumental.</p>	
<b>Course Outcomes</b>	
CO1	General Knowledge of Indian Music (Vocal & Instrumental) with entertainment
<p><b>For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus:</b></p> <p>a) Handling and playing of Harmonium/Sitar          b) Ability to sing or play one Drut Khayal/Razakhani Gat in Yaman and Bilawal          c) One Bhajan/Dhun          d) One Haryanvi Folk song/Folk instrument          e) National Anthem vocal/instrumental <span style="float: right;">MM: 100</span></p>	
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Bhatkhande V.N, (2013) <i>Karmik Pustak Malika I-VI</i>, Sangeet Karylaya, Hathras</li> <li>• Mahajan Anupama, (2016) <i>Compositions in Instrumental Music (tradition and creation)</i>, Sanjay Prakashan, Delhi</li> <li>• Chaudhuri Debu, (1981) <i>Sitar and its techniques</i>, Avon Book Company, Delhi</li> <li>• Mishra Vinay, (2015) <i>Harmonium Vividh Ayam</i>, Akansha Publishing House, Delhi,</li> <li>• Singh Dilbag, (2019 ) <i>Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan</i>, Natraj Prakshan, Delhi</li> <li>• Dhankar Rita, (2017) <i>Haryana Tatha Punjab ki Sangeet Prampra</i>, Hindi Book Centre, Delhi</li> <li>• Kumar Vinod, (2021) <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>	



**MPA Music**  
**3<sup>rd</sup> Semester**



<b>Course Name: Interdisciplinary Approach in Indian Music</b> <b>Course Code: MPA/MUS/3/CC9</b>	Total Credits : 4 Time : 3 Hrs. Marks : 100 Theory : 70 I A : 30 Lectures : 60
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**Note for the paper setter:** The question paper will consist of nine questions in all. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

### Course Outcomes

CO1	The students shall understand the meaning and basic concept of Interdisciplinary Approach in Indian Music along with analytical study of sounds with other styles of singing in music such as principles of stage performance, voice cultures etc.
CO2	To know about the mathematical approach in Indian music with musical relationship with other disciplines.
CO3	To know about the study of culture, religion, and heredity approach in Indian music.
CO4	The students shall know about the Classification of the Ragas.

#### Unit-1

Analytical Study of Musical Sound, Basic principles of stage performance and Application of Voice Culture in Indian Music

#### Unit-2

Mathematical Approach in Music and Tala, Inter -relationship of Folk Music & Classical Music and Music and Personality Development

#### Unit-3

Music and Indian Culture, Music and Religion, Importance of Heredity & environmental approach in Indian Music

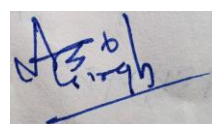
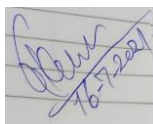
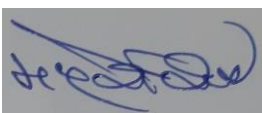
#### Unit –4

**Detailed and comparative study of following Ragas:** Marwa – Puriya – Sohini, Darbari – Adana, Lalit – Bhatiyar and Yamini Bilawal– Devgiri Bilawal

**Ability to write any one composition of Vilambit Khyal/Masitkhani Gat and Drut Khyal/Razakhani Gat with notation in any one of the above-mentioned Ragas:** Study of the following Tala and ability to write them in Dugun, chaugun layakaries, Dhamaar, Ada -Chautala, Deepchandi, Jhumra.

### Suggested Readings:

- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Shastri K.Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, UP
- Mahajan Anupama, ( 1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Pathak Sunanda, 2016, *Ragon ki Utpati evam Vikas*, Radha Publication, Delhi
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi
- Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karylaya, Hathras, Hari-om Offset Press, Delhi





<b>Course Name: Stage Performance</b> <b>Course Code: MPA/MUS/3/CC10</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** The evaluation of students consists of both internal and external evaluation i.e., Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students shall learn the ability to perform ragas like, yamni bilawal, marwa, darbari etc.
CO2	The students shall learn some light- classical dhun or Tappa gayki.

### Unit- 1

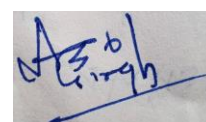
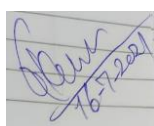
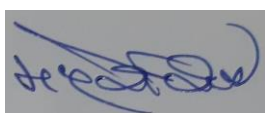
**A student is required to prepare any one Raga with Vilambit Khayal/Maseetkhani Gat Madhya Laya Khayal/Raza Khani Gat mentioned below:** Marwa, Darbari, Lalit and Yamini Bilawal

### Unit- 2

One Tappa/One Dhun

### Suggested Readings:

- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Shastri K.Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, UP
- Mahajan Anupama, (1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Pathak Sunanda, (2016) *Ragon ki Utpati evam Vikas*, Radha Publication, Delhi
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi
- Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi
- Kumar Vinod, (2021) *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi



<b>Course Name: Viva-Voce</b> <b>Course Code: MPA/MUS/3/CC11</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students learn & get prepared (singing/playing) for performance with some similar ragas such Mrwa-Puriya-Sohni etc.
CO2	A student shall learn and get prepare for all the above Raga for Viva-Voce examination as well.

### Unit-1

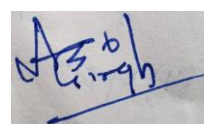
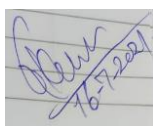
**A student is required to prepare any one Raga from the list as following ragas. The candidate may choose the Ragas of choice to perform it for not less than 15 minutes, Ragas such as: Marwa – Puriya – Sohini, Darbari – Adana, Lalit – Bhatiyar and Yamani Bilawal– Devgiri Bilawal**  
MM: 50

### Unit- 2

A student is required to prepare all the above Raga for Viva-Voce examination. MM: 20

### Suggested Readings:

- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Shastri K.Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, UP
- Mahajan Anupama, (1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Pathak Sunanda, (2016) *Ragon ki Uttpati evam Vikas*, Radha Publication, Delhi
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi
- Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karylaya, Hathras, Hari-om Offset Press, Delhi
- Kumar Vinod, (2021) *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi



<b>Course Name: Creative Music Singing (Vocal)</b> <b>Course Code: MPA/MUS/3/DSC9</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students learn how to sing/play the Raga with its details and conceptual study as: Miyan Ki Todi, Puriya- Dhanashree etc.
CO2	The students shall learn to sing/play such ragas on some classical ragas such as: ek taal, Ada-Chautal, rupak etc.
CO3	The students shall learn to sing some light classical styles such as hoti, chaiti etc.
CO4	The students shall learn to sing/play basic Alankars or any Geet in music.

### Unit- 1

**A student is required to perform all the Raga as Vocal Music from the given below:** Miyan Ki Todi, Puriya- Dhanashree, Darbari – Kanhada and Yaman MM: 20

### Unit- 2

**A student is required to present the following in Vocal:** Alankars and Any Geet. MM: 20

### Unit- 3

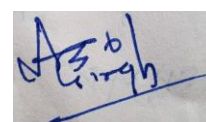
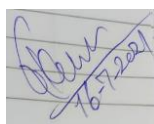
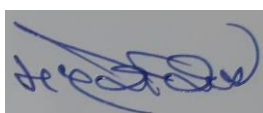
**A student is required to perform any one of the following:** Hori and Chaiti MM: 20

### Unit- 4

**A student is required to sing a composition in following Taals:** Ek Taal, Aada –Chautaal, Deepchandi and Rupak MM: 10

### Suggested Readings:

- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Shreevastav Harish Chandra, (2020) *Raag Parichay I-IV*, Sangeet Sadan Prakashan, Prayagraj
- Garg Laxmi Narayan, (2013) *Sangeet Taal Parichay*, Sangeet Karyalaya, Hathras
- Bharti Bharti, *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Rago ki Avdharna*, Sanjay Prakashan, Delhi
- O.C. Gangoli, (1935) *Ragas and Raginis*, Nalanda Books On Asian Arts



<b>Course Name: Light Classical Music of Singing (Vocal)</b> <b>Course Code: MPA/MUS/3/DSC10</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students learn & get prepared (singing/playing) for performance with some classical styles in music as Kajri, Sadra, Chaiti, Abhang etc.
CO2	Along performance students will learn to write notation of such ragas.
CO3	The students learn & get prepared (singing/playing) for performance with some ragas such Marwa, Puriya, Basant, Bhatiyar etc.
CO4	An ability is created in the student to explain or elaborate taals on sung composition or raga.

#### Unit- 1

**A student is required to perform all the Raga on Harmonium from the list given below:** Yaman, Mian Malhar, Malkauns, Vrindavani Sarang A student is required to sing: Kajari, Sadra, Chaiti and Abhang MM 20

#### Unit- 2

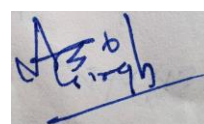
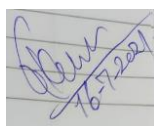
A student is required to sing and explain notation of particular sung composition. MM 20

#### Unit- 3

**A student is required to sing any composition that must be based on ragas given below:** Marwa, Puriya, Basant and Bhatiyar MM 20

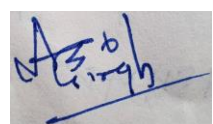
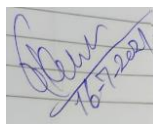
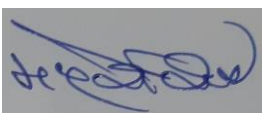
#### Unit- 4

A student is required to explain/elaborate particular Taal on that particular singing composition. MM 10



### Suggested Readings:

- Mishra Vinay, (2015) *Harmonium Vividh Ayam*, Akansha Publishing House, Delhi
- Singh Dilbag, (2019) *Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan*, Natraj Prakshan, Delhi
- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Sharma Arvinder, (2011) *Punjab ka Lok Sangeet*, Sanjay Prakshan, Delhi
- Samar Devi Lal, (2018) *Verma Dinga Ram, Rajasthan ka Lok Sangeet*, Rajasthan Granthaghar, Jodhpur
- Tiwari Jyoti, (2002) *Kumaoni Lok Geet tatha Sangeet-Shastriya Privesh*, Kanishka Prakshan, Delhi
- Bhairvi, (2015) *Punjab ki Vadan Sangeet Prampra*, Kanishka Prakshan, Delhi
- Singh Bhagwati Sharan, *Uttar Pradesh ke Lok Geet*, Suchna Vibhag, Uttar Prdesh



<b>Course Name: Folk Music in Singing (Vocal)</b> <b>Course Code: MPA/MUS/3/DSC11</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students learn & get prepared (singing/playing) for performance with Haryanvi folk music such as Ragni, Lok-Geet, Sevaiya, Tabil-Bahre etc.
CO2	The students learn & get prepared (singing/playing) for performance with Punjabi folk music such as Tappa, Dhola, Mahiya etc.
CO3	The students learn & get prepared (singing/playing) for performance with Rajasthani folk music such as Mand, Tejja, Moriya etc.
CO4	The students learn & get prepared (singing/playing) for performance with Himachali folk music such as Ghodi, Suhag, Sohar etc.

#### Unit- 1

Students are required to perform (Sing or Play) the **Haryanvi Folk** some short Alap and Bol-Bant at least for 20 Minutes of Performance from the list given below: Ragni, Lok-Geet, Bahre –Tabil, Savaiye and Nihalde etc. MM: 20

#### Unit- 2

Students are required to perform (Sing or Play) the **Punjabi Folk with some Alap and Bol-Bant at least for 20 Minutes of Performance from the list given below:** Tappa, Dhola, Mahiya and Mundri etc. MM: 20

#### Unit- 3

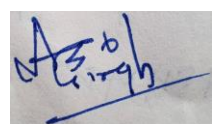
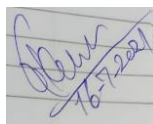
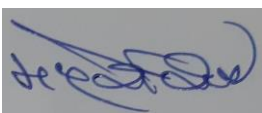
Students are required to perform (Sing or Play) the **Rajasthani Folk with some short Alap and Bol-Bant at least for 20 Minutes of Performance from the list given below:** Mand, Dhola Maru, Falasda, Jhulriya , Teja and Moriya Thai Re Thai etc. MM: 20

#### Unit- 4

Students are required to perform (Sing or Play) the **Himachali and UP Folk with some short Alap and Bol-Bant with detail knowledge at least for 20 Minutes of Performance from the list given below:** Chhinj Sessional, Ghodi, Suhag, Bihaiyan,

**Suggested Readings:**

- Singh Dilbag, (2019) *Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan*, Natraj Prakshan, Delhi
- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Sharma Arvinder, (2011) *Punjab ka Lok Sangeet*, Sanjay Prakshan, Delhi
- Samar Devi Lal, Verma Dinga Ram, (2018) *Rajasthan ka Lok Sangeet*, Rajasthan Granthaghar, Jodhpur
- Tiwari Jyoti, (2002) *Kumaoni Lok Geet tatha Sangeet-Shastriya Privesh*, Kanishka Prakshan
- Bhairvi, (2015) *Punjab ki Vadan Sangeet Prampra*, Kanishka Prakshan
- Singh Bhagwati Sharan, *Uttar Pradesh ke Lok Geet*, Suchna Vibhag, UP



<b>Course Name: Creative Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/3/DSC12</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn & get prepared for performance on particular instrument (Sitar) to perform such Ragas as: Sohni, Marwa. Purvi etc.
CO2	The students shall learn to play such Ragas with some classical Talas as Jhaptaal, Adha Chautal etc.
CO3	The students learn some Alankar techniques on Sitar with some technicality on instrument.

#### Unit- 1

**A student is required to perform all the Raga on Sitar from the list given as:** Sohni, Marwa, Puriya and Purvi MM: 30

#### Unit- 2

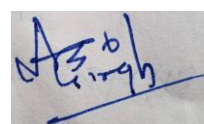
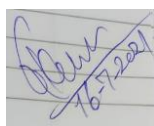
**A student is required to play a composition in following on Talas on Sitar:** Jhap Taal, Adha Chautal and Rupak MM: 20

#### Unit - 3

**A student is required to play/explain following:** Different types of Alankars (from Raag given above), Krintan and khataka MM: 20

### Suggested Readings:

- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Shastri K.Vasudev, (1958) *Sangeet Shastra*, Prakashan Shakha, Suchna Vibhag, UP
- Mahajan Anupama, (1990) *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Sharma Bharti, (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi
- Bhatkhande V.N., (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras
- Kumar Vinod, (2021) *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi





<b>Course Name: Light Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/3/DSC13</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn badhat, todas, Taans with performing such classical styles of music as Tarana on some Ragas: Kirwani, Khamaj, Pahadi etc.
CO2	The students will learn badhat, todas, Taans with performing such classical styles of music as Tappa on some Ragas: Kirwani, Khamaj, Pahadi etc.
CO3	The students will learn badhat, todas, Taans with performing such classical styles of music as Dadra on some Ragas: Kirwani, Khamaj, Pahadi etc.
CO4	The students will learn badhat, todas, Taans with performing such Light classical styles as Hori on some Ragas: Kirwani, Khamaj, Pahadi etc.

#### Unit- 1

**Students are required to perform the Tarana with some Badhat/Tan/Todas etc. into the Ragas mentioned as: Kirwani, Khamaj, Pahadi and Pilu** MM: 20

#### Unit- 2

**Students are required to perform the Tappa with some Badhat/Tan/Todas etc. into the Ragas mentioned as: Kirwani, Khamaj, Pahadi and Pilu** MM: 10

#### Unit - 3

**Students are required to perform the Dadra with some Bol-Bant/Badhat/Tan/Todas etc. into the Ragas mentioned as: Kirwani, Lalit, Darbari and Pilu** MM: 20

#### Unit - 4

**Students are required to perform the Hori with some Bol-Bant/Badhat/Tan/Todas etc. into the Ragas mentioned as: Kirwani, Khamaj, Todi and Pahadi** MM: 20

### Suggested Readings:

- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras
- Atre Prabha, (2016) *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corporation, New Delhi

<b>Course Name: Creative Music on Tabla (Instrumental)</b> <b>Course Code: MPA/MUS/3/DSC14</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	Students will learn basic classical Taals with different layakaries.
CO2	Students leans mathematical evaluations of different Taals such as: Uthan in Ada-Chautal, Kayda, etc.
CO3	Students will learn mathematical approach of different Taals such as Chakradhar in Ada-Chaoutal etc.
CO4	Students will learn some basic Taals such: Ek Taal, Deepchandi etc.

#### Unit- 1

**A student is required to perform all the Taal on Tabla with Dugun, Chaugun from the list given as:** Rupak Taal, Ada- Chautaal and Dadra MM: 20

#### Unit- 2

**A student is required to play following on Tablas:** Uthan in Aada- Chautaal, Kayda in Aada - Chautaal, Peshkar in Aada -Chautaal and Tihai in Aada –Chautaal MM: 20

#### Unit - 3

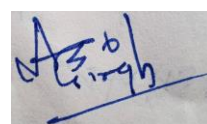
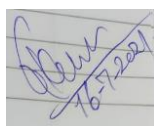
**A student is required to play following:** Chakardar in Aada –Chautaa, Rela Aada –Chautaal and Tukda Aada –Chautaal MM: 20

#### Unit - 4

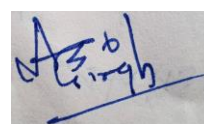
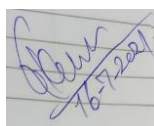
**A student is required to Play following Taal on Tabla:** Ek Taal, Aada - Chautaal and Deepchandi MM: 10

### Suggested Readings:

- Garg Laxmi Narayan, (2013) *Taal Parichay*, Sangeet Karyalaya, Hathras
- Sharma Bhagwat Sharn, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras
- Vashishth S.N, (1994) *Table Par Delhi aur Purva*, Sangeet Karyalaya, Hathras
- Vashishth Satyanarayan, (2006) *Kayda aur Peshkar*, Sangeet Karyalaya, Hathras
- Mishra Vijay Shankar, (2005) *Tabla Puran*, Kanishka Publishers, Delhi



<b>Course Name: Accompanying Skills on Tanpura with Vocal/Instrumental</b> <b>Course Code: MPA/MUS/3/SEC4</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
<b>Notes for the Course Setter</b> <p><b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.</p> <p><b>Note-2:</b> For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.</p>		
<b>Course Outcomes</b>		
CO1	Students will learn basic concepts of Shruti-Swar and particular Ragas.	
CO2	Students will learn proficiency in performance with knowing ideal postures for playing instruments, knowledge of playing Tanpura in different Layas.	
CO3	Students will learn some technical aspects of Tanpura tuning along with adjustments of Parada in Sitar and Strings changing.	
CO4	Students will learn basic knowledge of handling and caring of instrument as its maintenance.	
<p style="text-align: center;"><b>Unit- 1</b></p> <p><b>Sound knowledge of music:</b> Knowledge of Swaras &amp; Shruti, Knowledge of Raga. <span style="float: right;">MM: 20</span></p> <p style="text-align: center;"><b>Unit- 2</b></p> <p><b>Proficiency in performance:</b> Proficiency of performing specific instrument with its ideal posture, Knowledge of plucking Tanpura in different Layas and Basic knowledge of Hindustani Sangeet and Carnatic Sangeet. <span style="float: right;">MM: 20</span></p> <p style="text-align: center;"><b>Unit - 3</b></p> <p><b>Ability to tune Tanpura &amp; Sitar:</b> Raga based Tanpura tuning, Ability to do minor 'Jawari' adjustment, Knowledge of tuning Sitar (strings of Baj, Joda &amp; Chikari) and Ability to adjustment of Parada in Sitar. <span style="float: right;">MM: 20</span></p> <p style="text-align: center;"><b>Unit - 4</b></p> <p><b>Ability to change string of Tanpura and Sitar, including maintenance of instrument with knowledge its handling and care:</b> Ability to change strings of Tanpura and Sitar, Knowledge of handling and care of the instrument <span style="float: right;">MM: 20</span></p>		
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Vishal Pankaj, (2008) <i>Handbook of Tanpura</i>, Pankaj Publications, Delhi</li> </ul>		



<b>Course Name: Accompanying Skills on Sarangi with Vocal/Instrumental</b> <b>Course Code: MPA/MUS/3/SEC5</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	Students will learn how to perform NAgm/Lehra with osme specific Taals.
CO2	Students will learn proficiency in performance as playing Sarangi with other folk styles including knowledge of other classical styles with knowledge of Tappa, Thumri, Khayal.
CO3	Students will learn basic knowledge of handling and caring of instrument as its maintenance.
CO4	Students will learn elementary knowledge of SWar-Shruti, knowledge of making varities of instruments along Raag and Thaata System in Indian Classical Music.

#### Unit- 1

**Ability to play Nagma or Lahra with different Tala such as:** Ek Tala, Jhap Tala, Dhamar. MM: 20

#### Unit- 2

**Proficiency in performance Knowledge of playing different classical styles such as:** Khayal, Tappa, Thumri etc.

Knowledge of playing Sarangi as accompanying instrument with various folk styles.

Performing Sarani with its ideal posture. MM: 20

#### Unit - 3

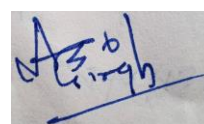
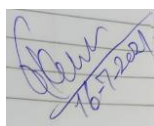
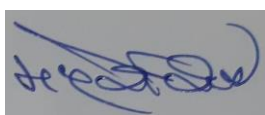
Basic knowledge of Sarangi in reference with its care and handling, Basic knowledge of care and handling of the particular instrument and Knowledge of Hindustani Sangeet and Carnatic Sangeet. MM: 20

#### Unit - 4

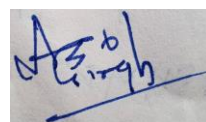
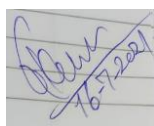
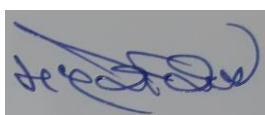
Knowledge of Shudh – Vikrit Swara's along with different octaves, Technical knowledge of Sarangi as its body parts its making verities and Basic knowledge of Raga and That system. MM: 10

### Suggested Readings:

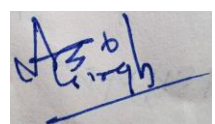
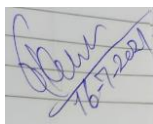
- Khan Anees Ahmad, (2014) *Delhi Ghrane ke Sarangi Vadaq Ustad Bundu Khan*, Naitik Prakashan, Gaziabad, UP



<p align="center"><b>Course Name: Knowledge of Indian Classical &amp; Light Music (Vocal &amp; Instrumental)</b>  <b>Course Code: MPA/MUS/9/OEC2</b>  <b>(Practical Course)</b></p>		<p>Total Credits : 4  Time : 45 Min  Marks : 100  External : 70  Internal : 30</p>
<p><b>Notes for the Course Setter</b></p> <p><b>Note-1:</b> The evaluation of students consists of both internal and external evaluation i.e., Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.</p> <p><b>Note-2:</b> For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.</p>		
<p><b>Course Outcomes</b></p>		
CO1	Students will learn the basic concepts of Light classical Music along with Indian Classical Music aspects both on Vocal or Instrumental.	
CO2	Students will learn play drut and Vilambit Khayal with some particular Raaga such as Komal Rishab Asavari, Raag Bhairvi etc. along with knowledge of playing or singing of different folk styles. (Either on Vocal or instrumental)	
<p align="center"><b>Unit- 1</b></p> <p>Knowledge of Indian Classical &amp; Light Music (Vocal &amp; Instrumental) will be taught either vocal or instrumental.</p> <p align="center"><b>Unit- 2</b></p> <p><b>For end term examination, each candidate will be given 30 minutes for practical performance as per the following syllabus:</b> Ability to sing or play one Drut Khayal/Razakhani Gat in Rag Bilaskhani Todi, Rag Komal Rishab Asawari and Rag Bhairvi. One Bhajan/Dhun, One Haryanvi Folk song/Folk instrument, Taal on Tabla, Uthan in Aada Chautaal, Kayada in Aada Chautaal, Chakardhar in Aada Chautaal, Raila in Aada Chautaal and Tukda in Aada Chautaal</p>		
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Bhatkhande V.N, (2013) <i>Karmik Pustak Malika I-VI</i>, Sangeet Karyalaya, Hathras</li> <li>• Mahajan Anupam, (2016) <i>Compositions in Instrumental Music (tradition and creation)</i>, Sanjay Prakashan, Delhi</li> <li>• Chaudhuri Debu, (1981) <i>Sitar and its techniques</i>, Avon Book Company, Delhi</li> <li>• Mishra Vinay, (2015) <i>Harmonium Vividh Ayam</i>, Akansha Publishing House, Delhi</li> <li>• Sharma Bhagwat Sharn, (2014) <i>Taal Prakash</i>, Sangeet Karyalaya, Hathras</li> <li>• Vashishth S.N, (1994) <i>Table Par Delhi aur Purva</i>, Sangeet Karyalaya, Hathras</li> <li>• Vashishth Satyanarayan (2006) <i>Kayda aur Peshkar</i>, Sangeet Karyalaya, Hathras</li> <li>• Kumar Vinod, (2021), <i>Sitar Rachna Sangrah</i>, Yashasvi Enterprises, Delhi</li> </ul>		



**MPA Music**  
**4<sup>th</sup> Semester**



<b>Course Name: Multidimensional Values of Indian Music</b> <b>Course Code: MPA/MUS/4/CC12</b>	Total Credits : 4
	Time : 3 Hrs.
	Marks : 100
	Theory : 70
	I A : 30
	Lectures : 60

**Note for the paper setter:** The question paper will consist of nine questions in all. First question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus. In addition, eight more questions will be set unit-wise comprising of two questions from each of the four units. The candidates are required to attempt four more questions of 15 marks each selecting at least one question from each unit.

### Course Outcomes

CO1	The students shall understand the meaning and basic concept Origin and Development of Musical Instruments along knowing importance of Sanskrit texts in Indian classical music.
CO2	To know about the impact factor of Indian classical music and Carnatic music with knowing relevance of theory and practical aspects in Indian music.
CO3	To know about the relatable study of society, psychological aspects and education by the Indian Music.
CO4	The students will learn comparative study of different ragas with their similarities with knowledge of writing the notation of particular Raga.

### Unit-1

Origin and Development of Musical Instrument, Importance of Sanskrit Texts in Indian Music and Vocational Aspects of Indian Music

### Unit-2

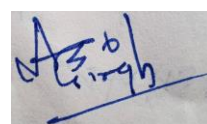
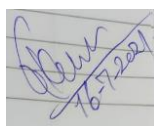
Impact of Vocal Classical Music on Indian Classical Instrumental Music, Relevance of Theory and Practice in Indian Classical Music and Utility of Electronic Instruments and E-Sources in Indian Classical Music

### Unit-3

Music and Society, Music and Psychology, Music and Education

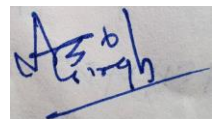
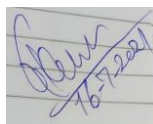
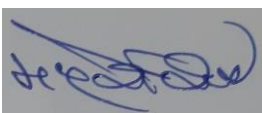
### Unit –4

**Detailed and comparative study of following regards:** Maru Bihag –Bihag – Nat Bihag, Bilaskhani Todi – Bhupaali Todi, Kounsi Kanhada – Aabhogi Kanhada – Nayaki Kanhada and Jog – Jog Kauns



### Suggested Readings:

- Mahadik Prakash, *Bhartiya Sangeet ke Tantrivadya*, Madhay Pradesh Hindi Granth Akadmi, Bhopal
- Tiwari Harish Kumar, (2005) *Manch Pardarshan mein Kalakar aur Shrota*, Sanjay Prkashan, Delhi
- Sharma Sawtentra, (2013) *Bhartiya Sangeet Ka Shedhantik Vishleshan*, Neha publishers & Distributors, Delhi
- Bhatnagar Madhur Lata, (1994) *Bhartiya Sangeet ka Saundrya Vidhan*, Hindi Madhyam Karyanvaya Nideshalaya, Delhi Vishavvidyalya, Delhi
- Bhatkhande V.N, (1957), Garg Laxminarayan, *Bhatkhande Sangeet Shasthra-4 bhag*, Sangeet Karylaya, Hathras





<b>Course Name: Stage Performance</b> <b>Course Code: MPA/MUS/4/CC13</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn the ability to perform ragas like: Maru bihag-Bihag-Nat Bihag, Bilaskhani Todi- Bhup[ali Todi etc (in Drut and Vilambit Khayal.)
CO2	The students shall learn performing a Tarana in different Taals.
CO3	The students shall learn performing a Dadra /Dhun in Mishr Khamaj and Bhairvi etc.

### Unit- 1

A student is required to prepare any one Raga with Bada Khayal/Vilambit/Maseetkhani Gat, Chhota Khayal/Razakhani or Madhya Laya ki Gat with Elaborations mentioned as: Maru Bihag – Bihag – Nat Bihag, Bilaskhani Todi – Bhupaali Todi, Kounsi Kanhada – Aabhogi Kanhada – Nayaki Kanhada and Jog – Jog Kauns MM: 50

### Unit- 2

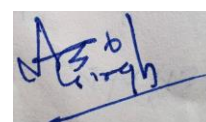
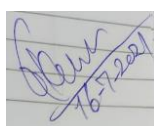
One Tarana/One Gat in any other Tala than Teental MM: 50

### Unit- 3

One Dadra in Mishr Khamaj & Bhairvi/One Dhun in Mishr Khamaj & Bhairavi MM: 20

### Suggested Readings:

- Bhatkhande V.N, (2013) *Karnik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras
- Mahajan Anupam, (2016) *Compositions in Instrumental Music (tradition and creation)*, Sanjay Prakashan, Delhi
- Vasant Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalaya Hathras
- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras
- Sharma Bhagwat Sharn, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras
- Thakur Omkarnath, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Kumar Vinod, (2021), *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi



<b>Course Name: Viva-Voce</b> <b>Course Code: MPA/MUS/4/CC14</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students learn to perform a specific Raga in a given time to showcase technicality of that raga singing/playing in Drut and Vilambit Khayal.
CO2	Students get to know comparative studies of such as Raga: Kaunsi Kanada-Abhogi KANada etc.

### Unit-1

Maru Bihag – Bihag – Nat Bihag, Bilaskhani Todi – Bhupaali Todi, Kounsi Kanhada – Aabhogi Kanhada – Nayaki Kanhada and Jog – Jog Kouns

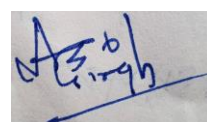
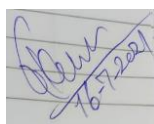
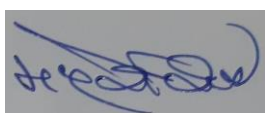
A student is required to prepare any one Raga from the list of above-mentioned Ragas of his/her choice to perform it for not less than 15 minutes. MM: 20

### Unit- 2

A student is required to prepare all the above Ragas for Viva-Voce examination. M.M: 50

### Suggested Readings:

- Bhatkhande V.N, (2013) *Karnik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras
- Patvardhan Sudha, (2011) *Raag Vigyan I-VII*, Sangeet Karyalaya, Hathras
- Omkarnath Thakur, (2012) *Sangeetanjali I-VI*, Pilgrims Publishing, Varansi
- Ratanjankar S.N. (1994) *Abhinav Geet Manjari*, Sanskar Prakashan, Mumbai
- Jha Ramashrey, (2015) *Abhinav Geetanjali I-V*, Anurag Books, Dist, Delhi
- Pathak Jagdish Narayan, (2014) *Rag Darpan*, Pathak Publication, Prayag
- Mahajan Anupam, 2016, *Compositions in Instrumental Music (tradition and creation)*, Sanjay Prakashan, Delhi
- Kumar Vinod, (2021) *Sitar Rachna Sangrah*, Yashasvi Enterprises, Delhi



<b>Course Name: Cardinal Principals of Academic Integrity and Research Ethics</b> <b>Course Code: MPA/MUS/4/CC15</b> <b>(Practical Course)</b>	Total Credits : 2 Time : 2 Hrs. Marks : 50 External : 30 Internal : 20
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**Notes for the Course Setter**

1. Five Questions will be set in all and students will be required to attempt 3 questions.
2. *The first question will be compulsory and will consist of five short questions of 2 marks each covering the whole syllabus.*
3. *In addition, four more questions will be set unit-wise comprising of two questions from each unit. The candidates are required to attempt two more questions selecting at least one from each unit. (10 marks each)*

**Course Outcomes**

CO1	Academic Integrity, Plagiarism (prevention and detection) and UGC regulations
CO2	Research and Publications ethics and best practices

**Unit- 1**

Academic Integrity: Introduction, Academic Integrity Values-Honesty and Trust, Fairness and Respect, Responsibility and Courage, Violations of Academic Integrity-types and consequences, Plagiarism -definition, Plagiarism arising out of misrepresentation-contract cheating, collusion, copying and pasting, recycling, Avoiding Plagiarism through referencing and writing skills, UGC Policy for Academic Integrity and prevention, Some Plagiarism detection tools

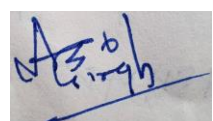
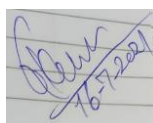
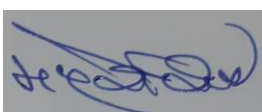
**Unit- 2**

Research and Publication ethics: Scientific misconducts- Falsifications, Fabrication and Plagiarism (FPP), Publication ethics-definition, introduction and importance, Best practices/standard setting initiatives and guidelines-COPE, WAME etc., Violation of publication ethics, authorship and contributor-ship, Identification of publications misconduct, complains and appeals, Conflicts of Interest, Predatory publisher and journals

**Suggested Readings:**

- Macintyre A (1967) A short History of Ethics, London
- Chaddah P (2018) Ethics in Competitive Research: Do not get scooped; do not get plagiarized. ISBN: 978-9387480865
- National Academy of Sciences, National Academy of Engineering and Institute of Medicine (2009) On being a Scientist: A guide to Responsible Conduct in research: Third Edition. National Academics press.
- Resnik D. B. (2011) What is ethics in research & why is it important. National Institute of Environmental Health Sciences, 1-10.
- Beall J (2012). Predatory publishers are corrupting open access, Nature, 489 (7415), 179.

- Indian National Science Academy (INSA), Ethics in Science Education, Research and Governance (2019). ISBN: 978-81-939482-1-7.
- UGC regulations (2018) for Promotion of Academic Integrity and Prevention of Plagiarism in Higher Educational Institutes.
- Ulrike Kestler, Academic Integrity, Kwantlen Polytechnic University.



<b>Course Name: Creative Music Singing (Vocal)</b> <b>Course Code: MPA/MUS/4/DSC15</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students learn & get prepared (singing/playing) for performance with some Ragas such as: Gujri Todi, Bilaskhani Todi, bhairvi etc.
CO2	Along performance students will learn to play some classical Taals such as Ada Chautal, Punjabi Taals and Khemta.
CO3	The students learn light classical music such as singing a Bhajan or Ghazal.
CO4	An ability is created to perform thumri, tappa and other folks such as Haryanvi Folk etc.

### Unit- 1

**A student is required to perform all the Raga (Vilambit & Drut with Elaborations) as Vocal Music (Singing) from the list given as:** Gujri Todi, Bilaskhani Todi, Komal Rishab Asawari and Bhairvi MM 20

### Unit- 2

**A student is required to Sing following:** Thumri, Tappa and Haryanvi Folk Song/Punjabi Folk Song M.M: 20

### Unit- 3

**A student is required to sing following:** Bhajan and Gazal M.M: 20

### Unit- 4

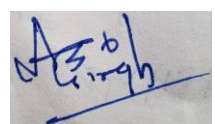
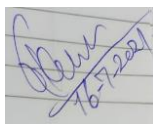
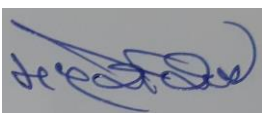
**A student is required to play following Taal on Tabla:** Khemta, Teentaal, Adhataal and Punjabi Taal M.M: 10

### Suggested Readings:

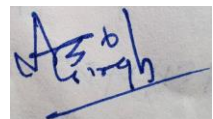
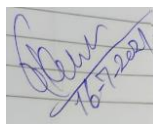
- Pathak Jagdish Narayan, (2014) Rag Darpan, Pathak Publication, Prayag
- Mishra Chhote Lal, (2015) *Taal Prabhand*, Knishka Publication, Delhi
- Bhatkhande V.N, (2013) *Karnik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras
- Ramamatya, Swarnmelakalanidhi, Bhatt Vishambhar Nath, (2015) Sangeet

Karylaya, Hathras

- Bhatkhande V.N, (1954) *Karmik Pustak Malika Panchvin Pustak*, Sangeet Karylaya, Hathras
- Mahajan Anupama, Jan. 1990, *Ragas in Indian Classical Music Conceptual Aspects*, South Asia Books, Delhi,
- Bharti Sharma (2005) *Hindustani Sangeet mein Sudh-Chiyalag avem Sankiran Ragon ki Avdharna*, Sanjay Prakashan, Delhi

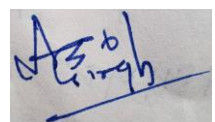
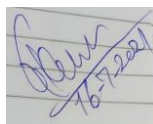
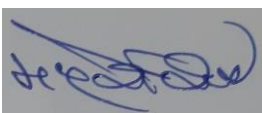


<b>Course Name: Light Classical Music of Singing (Vocal)</b> <b>Course Code: MPA/MUS/4/DSC16</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
<b>Notes for the Course Setter</b>		
<p><b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.</p> <p><b>Note-2:</b> For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.</p>		
<b>Course Outcomes</b>		
CO1	The students learn light music such as Haveli Sangeet, Sufi Music, Ghazal (Particularly in Urdu and Punjabi Language.)	
CO2	The students learn & get prepared to sing any light compositions in some particular Ragas as mentioned in syllabus.	
CO3	The students learn about its notation of particular sung composition.	
CO4	The students learn to explain particular Tala on sung compositions.	
<b>Unit- 1</b>		
<b>A student is required to sing:</b> Haveli Sangeet, Sufi Sangeet and Ghazal (in Urdu or Punjabi language) <span style="float: right;">MM: 20</span>		
<b>Unit- 2</b>		
<b>A student is required to sing any composition that must be based on Ragas given as:</b> Charukeshi, Basant, Bahar, Mishr-Bhiarvi, Mishr-Khamaj and Miyan Ki Todi <span style="float: right;">MM: 20</span>		
<b>Unit- 3</b>		
A student is asked to sing/explain notation of particular singing composition. <span style="float: right;">MM: 20</span>		
<b>Unit- 4</b>		
A student is required to explain/perform particular Tal on that singing composition. <span style="float: right;">MM: 10</span>		



### Suggested Readings:

- Sharma Satyan, (2011), *Pustmargiya Mandiron ki Sangeet-Pramptra Haveli Sangeet*, Radha Publication, N. Delhi
- Mathur Rakesh, (2018), *Sufi Sangeet Shailigat Saundarya*, Rajasthani Granthagar, Jodhpur
- Atre Prabha, (2016), *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corpotation, Delhi
- Vasant, Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalaya Hathras, Allahabad
- Shelar Sanjeev, (2017), *Tabla Taal Lipi*, Rajasthani Granthagar, Jodhpur





<b>Course Name: Folk Music in Singing (Vocal)</b> <b>Course Code: MPA/MUS/4/DSC17</b> <b>(Practical Course)</b>	Total Credits : 2 Time : 45 Min Marks : 50 External : 30 Internal : 20
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### Notes for the Course Setter

**Note-1:** Practical Performance- 50 Marks (External Evaluation), Viva-Voce- 30 Marks (Internal Evaluation) and File Notation- 20 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	Students will learn to perform (Sing or Play) the <b>Haryanvi Folk</b> with some short Alap and Bol-Bant/Badhath/Tan/Todas.
CO2	Students will learn to perform (Sing or Play) the <b>Punjabi Folk</b> with some short Alap and Bol-Bant/Badhath/Tan/Todas.
CO3	T Students will learn to perform (Sing or Play) the <b>Rajasthani Folk</b> with some short Alap and Bol-Bant/Badhath/Tan/Todas.
CO4	T Students will learn to perform (Sing or Play) the <b>Himachali or Uttar Pradesh</b> with some short Alap and Bol-Bant/Badhath/Tan/Todas.

#### Unit- 1

**Students are required to perform (Sing or Play) the Haryanvi Folk with some short Alap and Bol-Bant/Badhath/Tan/Todas, 20 Minutes Performance from the matter given as: Jhulna, Piliya, Nattha, Nasira and Chamola etc. MM: 15**

#### Unit- 2

**Students are required to perform (Sing or Play) the Punjabi Folk with some Alap and Bol-Bant/Badhath/Tan/Todas, 20 Minutes Performance from the matter given as: Kafiye, Savaiye, Heer, Mirja, Chhalla, Sohni-Mahiwal and Shashi-Panu Etc. M.M: 15**

#### Unit- 3

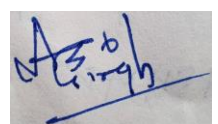
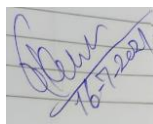
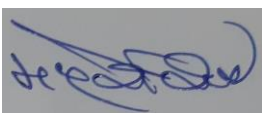
**Students are required to perform (Sing or Play) the Rajasthani Folk with some short Alap and Bol-Bant/Badhath/Tan/Todas, 20 Minutes Performance from the matter given as: Ramdev Ji ke Geet, Gorbhand, Ghoomar and Piliya Geet etc. Traditional songs MM: 15**

#### Unit- 4

**Students are required to perform (Sing or Play) the Himachali or Uttar Pradesh Folk with some short Alap and Bol-Bant/Badhath/Tan/Todas, 20 Minutes Performance from the matter given as: Barahmasa, Bihagra, Suhi Rani, Manhuna, Kaharawa and Nauka Jhakkad etc. MM: 05**

### Suggested Readings:

- Singh Dilbag, Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan, Natraj Prakshan, Delhi- 53, 2019
- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Mohan Narender, (1990), *Punjab ke Lok Gatha-Geet*, Publication Devison Government of India
- Singh Ram, Pareek Suryakaran, Swami Narottamdas, Verma Vijay, (2019), *Rajasthan ke Lokgeet*, Rajasthani Granthagar, Jodhpur
- Mainariya purushottamlal, (1968), *Rajasthani Lokgeet*, Chinmay Prakashan, Jaipur
- Sharma Gautam, (2013), *Himachal ke Lok Geet*, National Book Trust of India, Delhi



<b>Course Name: Creative Music on Harmonium (Vocal)</b> <b>Course Code: MPA/MUS/4/DSC18</b> <b>(Practical Course)</b>	Total Credits : 4
	Time : 45 Min
	Marks : 50
	External : 30
	Internal : 20

### Notes for the Course Setter

**Note-1:** Practical Performance- 50 Marks (External Evaluation), Viva-Voce- 30 Marks (Internal Evaluation) and File Notation- 20 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn to play some Ragas on harmonium as in drut and Vilambit khayal/Gat.
CO2	The students will learn some light classical aspects of singing styles such as Thumri, Tappa, Dhun etc.
CO3	The students will learn some light classical aspects of singing styles such as Bhajan or Ghazals etc.
CO4	The students will learn to play some compositions with different Taals such as Khemta, Teental, Keharva etc.

### Unit- 1

**A student is required to perform all the Raga (Vilambit & Drut with Elaborations) on Harmonium from the list as:** Maru Bihag, Bilaskhani Todi, Komal Rishab Asawari and Bhairvi MM: 15

### Unit- 2

**A student is required to play:** Thumri, Tappa and Dhun MM: 15

### Unit- 3

**A student is required to Play Dhun/Composition on Harmonium as:** Bhajan and Gazal MM: 15

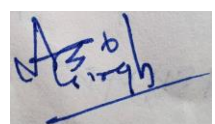
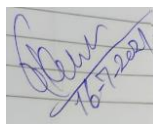
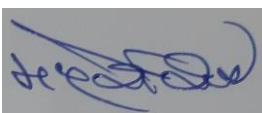
### Unit- 4

**A student is required to play a composition on Harmonium in Talas given as:** Khemta, Teentaal, Adhataal, Deepchandi and Kaharwa MM: 5

### Suggested Readings:

- V.N. Bhatkhande: *Karmik Pustak Malika I-VI*, Sangeet Karylaya, Hathras, Hari-om Offset Press, Delhi, Feb, 2013
- Mahajan Anupam, (2016) *Compositions in Instrumental Music (tradition and creation)*, Sanjay Prakashan, Delhi

- Debu Chaudhuri, (1981) *Sitar and its techniques*, Avon Book Company, Delhi
- Vinay Mishra, (2015) *Harmonium Vividh Ayam*, Akansha Publishing House, Delhi
- Bhagwat Sharn Sharma, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras
- Vashishth Satyanarayan, (1994) *Table Par Delhi aur Purva*, Sangeet Karyalaya, Hathras
- Vashishth Satyanarayan (2006) *Kayda aur Peshkar*, Sangeet Karyalaya, Hathras
- Kumar Vinod, (2021), *Sitar Rachna Sangrah*, Yashasvi Publication, Delhi
- Garg Laxmi Narayan, (2013) *Taal Parichay*, Sangeet Karyalaya, Hathras



<b>Course Name: Creative Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/4/DSC19</b> <b>(Practical Course)</b>	Total Credits: 4
	Time : 45 Min
	Marks : 100
	External : 70
	Internal : 30

### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn to play some Ragas such as Maru Bihag, Bharivi, Bilaskhani Todi etc. as instrumental performance.
CO2	The students will learn to play classical Taals such as ek Taal, Teental etc.
CO3	The students will learn to play Madhya lay gat, Sitarkhani gat etc.
CO4	The students will learn to play some compositions on mishr Ragas.

### Unit- 1

**A student is required to perform all the Raga (Vilambit & Drut Gat with Elaborations) on Sitar from the list given below: Maru Bihag, Bilaskhani Todi, Komal Rishab Asawari and Bhairvi** MM: 20

### Unit- 2

**A student is required to play in following Talas: Khemta, Teentaal, Deepchandi and Ek Taal** MM: 20

### Unit- 3

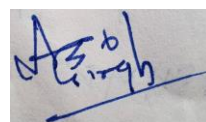
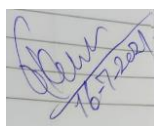
**A student is required to play following: Madhay Lay ki Gat or Sitarkhani Gat** MM: 20

### Unit- 4

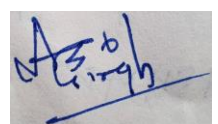
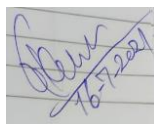
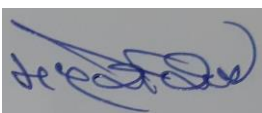
**A student is required to play in Mishr Ragas given as: Mishr Pilu, Mishr Khamaj, Mishr Shivranjini and Mishra Kafi** MM: 10

### Suggested Readings:

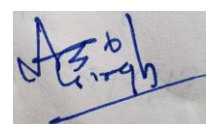
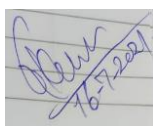
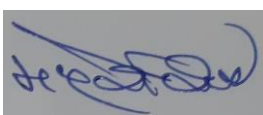
- V.N. Bhatkhande: *Karnik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras, Hari-om Offset Press, Delhi, Feb, 2013
- Mahajan Anupam, (2016) *Compositions in Instrumental Music (tradition and creation)*, Sanjay Prakashan, Delhi
- Debu Chaudhuri, (1981) *Sitar and its techniques*, Avon Book Company, Delhi
- Vinay Mishra, (2015) *Harmonium Vividh Ayam*, Akansha Publishing House, Delhi



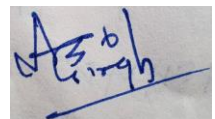
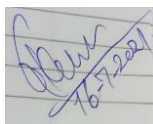
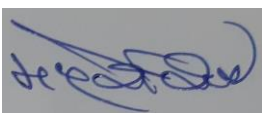
- Bhagwat Sharn Sharma, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras
- Vashishth Satyanarayan, (1994) *Table Par Delhi aur Purva*, Sangeet Karyalaya, Hathras
- Vashishth Satyanarayan (2006) *Kayda aur Peshkar*, Sangeet Karyalaya, Hathras
- Kumar Vinod, (2021), *Sitar Rachna Sangrah*, Yashasvi Publication, Delhi
- Garg Laxmi Narayan, (2013) *Taal Parichay*, Sangeet Karyalaya, Hathras



<b>Course Name: Light Music on Sitar (Instrumental)</b> <b>Course Code: MPA/MUS/4/DSC20</b> <b>(Practical Course)</b>		Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
<b>Notes for the Course Setter</b>		
<b>Note-1:</b> Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.		
<b>Note-2:</b> For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.		
<b>Course Outcomes</b>		
CO1	The students will learn to play some light musical aspects such as sufi sangeet, prayers Aarti etc.	
CO2	The students will learn to play some regional folks from different states.	
CO3	The students will learn to playsome technicalities on sitar such as Alaap/Taan etc along with fusion music.	
CO4	The students will learn to play some comparative performance with Tabla such as “Jugalbandi” as Swal-Jwab etc.	
<b>Unit- 1</b>		
<b>A student is required to play on Sitar from the list given below:</b> Sufi Sangeet, Prayers and Arti or Bhajan <span style="float: right;">MM: 20</span>		
<b>Unit- 2</b>		
<b>A student is required to play with explanation in to:</b> Folk Music of Haryana, Folk Music of Punjab, Folk Music of Rajasthan, Folk Music of Himachal and Folk Music of UP <span style="float: right;">MM: 20</span>		
<b>Unit- 3</b>		
<b>A student is required to play with techniques and explanation which are given as:</b> Beat to beat and out of beat, Alap Tan, Play Something on Sitar maximum using of using Jode ki Tar and Including Fusion Music <span style="float: right;">MM: 20</span>		
<b>Unit- 4</b>		
<b>A student is required to play following:</b> Swal-Jwab with Tabla and Play changing the Talas <span style="float: right;">MM: 10</span>		
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>Singh Dilbag, Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan, Natraj Prakshan, Delhi- 53, 2019</li> </ul>		



- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Mohan Narender, (1990), *Punjab ke Lok Gatha-Geet*, Publication Devison Government of India
- Singh Ram, Pareek Suryakaran, Swami Narottamdas, Verma Vijay, (2019), *Rajasthan ke Lokgeet*, Rajasthani Granthagar, Jodhpur
- Mainariya purushottamlal, (1968), *Rajasthani Lokgeet*, Chinmay Prakashan, Jaipur
- Sharma Gautam, (2013), *Himachal ke Lok Geet*, National Book Trust of India, Delhi
- Sharma Satyan, (2011), *Pustmargiya Mandiron ki Sangeet-Prampra Haveli Sangeet*, Radha Publication, N. Delhi
- Mathur Rakesh, (2018), *Sufi Sangeet Shailigat Saundarya*, Rajasthani Granthagar, Jodhpur
- Atre Prabha, (2016), *Swararangee: Composition in North Indian Semi-Classical and Light Music, Thumri, Daadraa, Ghazal, Bhaktigeet and Marathi Gazal, Bhaktigeet with Notation, Song Text meaning & Audio CD Hardcover-1*, B.R. Publishing Corpotation, Delhi
- Vasant, Prabhu Lal, (2019) *Sangeet Visharad*, Sangeet Karyalaya Hathras, Allahabad
- Shelar Sanjeev, (2017), *Tabla Taal Lipi*, Rajasthani Granthagar, Jodhpur
- Sharma Bhagwat Sharan, (1957) *Sitar-Malika*, Sangeet Karyalay, Hathras





<b>Course Name: Creative Music on Tabla (Instrumental)</b> <b>Course Code: MPA/MUS/4/DSC21</b> <b>(Practical Course)</b>	Total Credits : 2
	Time : 45 Min
	Marks : 50
	External : 30
	Internal : 20

### Notes for the Course Setter

**Note-1:** Practical Performance- 50 Marks (External Evaluation), Viva-Voce- 30 Marks (Internal Evaluation) and File Notation- 20 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn to play some layakarries as on tabla with playing Taals in Dugun, Tigun, Chaugun etc.,
CO2	The students will learn to play some other technicalities such as Kayda , Uthan, Peshkar in Ek Taal.
CO3	The students will learn to play and showcasing chakradar in teentaal, Tihai or mukhra of the taal.
CO4	The students will learn to play some light music taals such as Darda, Kaharva etc.

### Unit- 1

**A student is required to perform all Talas with Dugun, Teegun and Chaugun from the list given below:** Deepchandi Taal, Chautaal, Ek Taal and Addha Teental MM: 15

### Unit- 2

**A student is required to play following on Tabla:** Uthan in Ek Taal, Kayda in Ek Taal, Kayda in Ek Taal and Peshkara in Ek Taal MM: 15

### Unit- 3

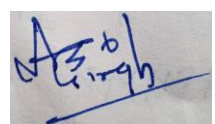
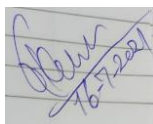
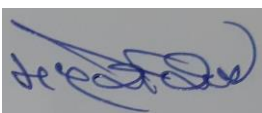
**A student is required to play the following on Tabla:** Chakardar in Teental, Tihai and Mukhda MM: 15

### Unit- 4

**A student is required to Play the following on Tabla:** Kahrva Taal, Dadra Taal and Rupak Taal MM: 5

**Suggested Readings:**

- Garg Laxmi Narayan, (2013) *Taal Parichay*, Sangeet Karyalaya, Hathras
- Bhagwat Sharn Sharma, (2014), *Taal Prakash*, Sangeet Karyalaya, Hathras
- Vashishth SN, (1994) *Table Par Delhi aur Purva*, Sangeet Karyalaya, Hathras
- Vashishth Satyanarayan, (2006) *Kayda aur Peshkar*, Sangeet Karyalaya, Hathra



<b>Course Name: Creative Music on Harmonium (Instrumental)</b> <b>Course Code: MPA/MUS/4/DSC22 (Practical Course)</b>	Total Credits : 2 Time : 45 Min Marks : 50 External : 30 Internal : 20
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### Notes for the Course Setter

**Note-1:** The evaluation of students consists of both internal and external evaluation i.e., Practical Performance- 50 Marks (External Evaluation), Viva-Voce- 30 Marks (Internal Evaluation) and File Notation- 20 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn to play Drut and vilambit Khayals on some particular Ragas given in Syllabus on harmonium.
CO2	A student will learn to Play any Bhajan/Ghazal as any Composition on Harmonium
CO3	The students will learn to light classical music such as thumri, tappa, or any dhun on harmonium.
CO4	The student will learn to play any composition on some syllabus Ragas such as khemta, teental, deepchandi etc.

#### Unit- 1

**A student is required to perform all the Raga (Vilambit & Drut with Elaborations) on Harmonium from the list given as: Maru Bihag, Bilaskhani Todi, Komal Rishab Asawari and Bhairvi** MM: 15

#### Unit- 2

**A student is required to Play Dhun/Composition on Harmonium given as: Bhajan and Gazal** MM: 15

#### Unit- 3

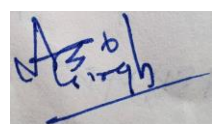
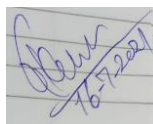
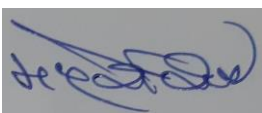
**A student is required to play following: Thumri, Tappa and Dhun** MM: 15

#### Unit- 4

**A student is required to play a composition on Harmonium in Talas given as: Khemta, Teentaal, Adhataal, Deepchandi and Kaharwa** MM: 5

### Suggested Readings:

- Pathak Jagdish Narayan, (2014) *Rag Darpan*, Pathak Publication, Prayaag,
- Bhatkhande V.N, (2013) *Karmik Pustak Malika I-VI*, Sangeet Karyalaya, Hathras
- Shukhala Madhu, (2013) *Sangeet Samadhan I-II*, Pathak Publication, Prayaag
- Vinay Mishra, (2015) *Harmonium Vividh Ayam*, Akansha Publishing House, Delhi
- Pandit Krishan Rao Shankar, (2018) *Harmonium Shiksha*, Akansh Publishing House, Delhi
- Shelar Sanjeev, (2017) *Tabla Taal Lipi*, Rajasthani Granthagar, Jodhpur
- Bhagwat Sharn Sharma, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras



<b>Course Name: Accompanying Skills on Tabla with Vocal/Instrument</b> <b>Course Code: MPA/MUS/4/SEC6</b> <b>(Practical Course)</b>	Total Credits : 4 Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn to play basic Bols on Tabla/Pakhawaj.
CO2	The students will learn to play accompanying with khayal, Dhrupad etc. and playing taals in different layas.
CO3	The students will learn as ability to tune tabla/Pakhawaj.
CO4	The student will learn about maintenance and handling of instrument.

### Unit- 1

**A student is required to perform all the Raga (Vilambit & Drut with Elaborations) on Harmonium Ability to play different Bols on Tabla/Pakhawaj such as: Na, Tin, Dha, Dhin, Ge, Tit, Kat, Gadi Gan etc.** MM: 20

### Unit- 2

**Proficiency in performance - Proficiency in accompanying as playing Tabla with Vocal (Khayal, Dhrupad etc.) and also with Instrumental performances:** Ability of playing Tabla in different Layas and Performing specific instrument with its ideal posture. MM: 20

### Unit- 3

**Ability to tune Tabla/Pakhawaj:** Ability to tune Tabla/Pakhawaj accompanying with Vocal & instrumental and Basic knowledge of Hindustani Sangeet and Carnatic Sangeet in reference with vocal and instrumental. MM: 20

### Unit- 4

Basic knowledge of Hindustani Music including the maintenance of instruments as its handling and care. MM: 10

### Suggested Readings:

- Shelar Sanjeev, (2017) *Tabla Taal Lipi*, Rajasthani Granthagar, Jodhpur
- Bhagwat Sharn Sharma, (2014) *Taal Prakash*, Sangeet Karyalaya, Hathras

	Total Credits : 4
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<b>Course Name: Indian Folk Instruments (Percussions)</b> <b>Course Code: MPA/MUS/4/SEC7</b> <b>(Practical Course)</b>	Time : 45 Min Marks : 100 External : 70 Internal : 30
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### Notes for the Course Setter

**Note-1:** The evaluation of students consists of both internal and external evaluation i.e., Practical Performance- 70 Marks (External Evaluation), Viva-Voce- 20 Marks (Internal Evaluation) and File Notation- 10 Marks (Internal Evaluation). The exam will be end term exam only and there will be no mid-term exam.

**Note-2:** For end term examination, each candidate will be given 45 minutes for practical performance as per the following syllabus.

### Course Outcomes

CO1	The students will learn the basic knowledge of folk instruments with knowledge of swaras and shrutis.
CO2	The students will learn as ability to play instrument with different tempo's and ll have knowledge of other regional folk instruments also.
CO3	The students will learn about its elementary knowledge such as ability to tune folk instrument and ability to accompany with other folk instruments. Along with knowledge of its body parts.
CO4	The student will learn about maintenance and handling of instrument. With knowledge of other folk instruments from different regions.

### Unit- 1

**Indian Folk in Instrumental Music:** Basic knowledge of Folk Music Instruments, Knowledge of Swaras, Shruti and Raga of Folk Music and Knowledge of Instruments of Folk Music of your area MM: 10

### Unit- 2

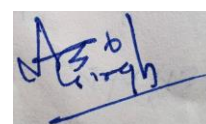
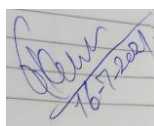
**Proficiency of Programme:** Knowledge of plucking of Folk Instruments in different Layakri/Tempo, Knowledge of autistic abrasion on Folk Music Instruments and Knowledge of marchland (Seemavariti Pradesh) Folk Music Instruments MM: 20

### Unit- 3

**Elective knowledge of Folk Music Instruments:** Ability to tune Folk Music Instruments, Ability to accompany with other Folk Music Instruments and Technical knowledge of Folk Instruments s about its parts MM: 20

### Unit- 4

**Elective knowledge of Folk Music Instruments:** Ability to change strings as work of folk instrument including its maintenance as handling and care, Knowledge of preparing Folk Instruments on spot during the presentation and Knowledge of similar Folk Music



**Suggested Readings:**

- Singh Dilbag, (2019) *Haryanvi aur Brij Lok Geeton ka Sanskritik Adhyayan*, Natraj Prakshan, Delhi
- Dhankar Rita, (2017) *Haryana Tatha Punjab ki Sangeet Prampra*, Hindi Book Centre, Delhi
- Sharma Arvinder, (2011) *Punjab ka Lok Sangeet*, Sanjay Prakshan, Delhi
- Samar Devi Lal, Verma Dinga Ram, (2018) *Rajasthan ka Lok Sangeet*, Rajasthan Granthaghar, Jodhpur
- Tiwari Jyoti, (2002) *Kumaoni Lok Geet tatha Sangeet-Shastriya Privesh*, Kanishka Prakshan, Delhi
- Bhairvi, (2015) *Punjab ki Vadan Sangeet Prampra*, Kanishka Prakshan, Delh
- Singh Bhagwati Sharan, (2016), *Uttar Pradesh ke Lok Geet*, Suchna Vibhag, U.P.

Sr. no.	Notes for tables 3,4,5,6 and 7
1.	T stands for Theory (Lectures), P stands for practical and IA stand for Internal Assesment.
2.	A practical group cannot exceed 20 students i.e. the practical will be carried out in.
3.	A practical group cannot exceed 20 students i.e. the practical will be carried out in two groups, in case the number of students in the course is more than 20.