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M.A. Music

CURRICULUM BASED ON

NATIONAL EDUCATION POLICY-2020
&
CURRICULUM AND CREDIT FRAMEWORK FOR POSTGRADUATE PROGRAMMES-2024

(w. e. f. 1st July 2026)

गुरुकुलकांगड़ी(समविश्वविद्यालय), हरिद्वार उत्तराखण्ड
Gurukula Kangri (Deemed to be University)
Haridwar, Uttrakhand

COURSE STRUCTURE AND ELIGIBILTY

1. 2-year PG programme for those who have completed 3-year Bachelor's programme
2. 1-year PG programme for students who have completed a 4-year Bachelor's programme with Honours/Honours with Research

ELIGIBILITY: A student is eligible for a PG programme in a discipline

1. Corresponding to **major** discipline in UG programme
2. Corresponding to **minor** discipline in UG programme
3. However, irrespective of the major or minor disciplines chosen by a student in a UG programme, a student is eligible for admission in any discipline of PG programmes if the student qualifies the National level or University level entrance examination in the discipline of the PG programme.

ADMISSION IN PG PROGRAMME:

- University can admit the students in the PG programme based on the student's performance in the UG programme or through National level or University level entrance examination.

EXIT:

- The students who exit after successful completion of the first year of the programme will be awarded PG Music

CURRICULAR COMPONENTS:

- FOR 2nd year (III & IV Semester) of Two Years PG Programme/ 1 Year PG Programme after 4 years UG, The students shall have a choice to pursue any of the following 2options-

OPTION-1	OPTION-2
ONLY COURSEWORK	COURSEWORK & RESEARCH

EXAMINATIONS:

The examinations of the courses will be done as per the Examination and Evaluation Policy of GK (DU).

Music is an important discipline that plays a significant role in preserving cultural heritage, promoting creativity, and enhancing, the aesthetic, intellectual and emotional development of individuals. The aim of the postgraduate programme in Music is to develop knowledgeable, skilled, and professionally competent musicians, performers, researchers, and educators who can contribute effectively to the field of Indian Classical Music and interdisciplinary studies. The programme is designed to provide advanced theoretical knowledge, practical training, and research skills, enabling students to pursue careers in teaching, performance, research, music composition, music therapy, cultural administration, media, and other specialized areas of music, with particular emphasis on Vocal Music and Sitar.

PROGRAM SPECIFIC OUTCOMES [PSO]:

A postgraduate student of Music should be able to:

1. Demonstrate a comprehensive understanding of Indian Classical Music ,including its history, theoretical concepts, practical aspects, ragas, talas, musical forms, notation system, and different gharana, while pursuing advanced specialization in Vocal Music and Sitar
2. Demonstrate proficiency in vocal and instrumental performance through accurate presentation of ragas, talas, composition, improvisation techniques (Alaap, Taan, Bol- Baant, Layakari), and stage performance skills.
3. Apply the principles of music in teaching performance, accompaniment, composition and music appreciation while developing creative aesthetic sense, and effective communication through music.
4. Demonstrate the ability to formulate research problems, adopt scientific and interdisciplinary methods, collect and analyse qualitative and quantitative data interpret findings, and contribute to music research and documentation.
5. Demonstrate competence in analysing, interpreting, and evaluating musical performance, identifying stylistic features of different gharanas, and using theoretical knowledge to enhance practical performance.

SEMESTER-WISE STRUCTURE										
SEM	**SL. NO**	**CLASSIFICATION**		**PAPER CODE**	**PAPER TITLE**	**CREDITS**	**L**	**T**	**P**	**LEVEL**
SEMESTER-I										
I	1.	Discipline Specific Core	DSC	MMU26-C101	Hindustani Music Performance Theory	4	60	-	-	400-499
I	2.	Discipline Specific Core	DSC	MMU26-C102	Indian Music :Ancient History and Aesthetics of music and Biographical Studies	4	60	-	-	400-499
I	3.	Discipline Specific Core	DSC	MMU26-C103	**ADVANCED CONCEPTS OF TALA, LAYAKARI AND MUSICAL TECHNIQUES**	4	60	-	-	400-499
I	4.	Discipline Specific Core	DSC	MMU26-C151	Practical Performance 1	4	60	-	-	400-499
I	5.	Discipline Specific Core	DSC	MMU26-C152	Viva Voice Practical 2	4	-	-	120	400-499
SEMESTER-II										
II	6.	Discipline Specific Core	DSC	MMU26-C201	Hindustani Music Performance Theory	4	60	-	-	400-499
II	7.	Discipline Specific Core	DSC	MMU26-C202	Indian Music, Medieval History, Aesthetics and Biographical Studies	4	60	-	-	500-599
II	8.	Discipline Specific Elective	DSE	MMU26-E203	**INDIAN FOLK MUSIC AND REGIONAL TRADITION**	4	60	-	-	500-599
II	9.	Discipline Specific Core	DSC	MMU26-C251	Practical Performance 1	4	60	-	-	500-599

II	10.	Discipline Specific Core	DSE	MMU26-C252	Viva Voice Practical 2	4	60	-	-	500-599
II	11.	Discipline Specific Elective	DSE	MMU26-E204	**Indian and Western Classical Music- Theory, History and Comparative Studies**	4	60	-	120	500-599

STRUCTURE 1 (LEVEL 6.5): PG CURRICULAR STRUCTURE WITH ONLY COURSE WORK SEMESTER-III										
III	12.	Discipline Specific Core	DSC	MMU26-C301	Hindustani Music Performance Theory	4	60	-	-	500-599
III	13.	Discipline Specific Elective	DSE	MMU26-E302	**Indian Music ,Medieval History, Aesthetics and Biographical Studies**	4	60	-	-	500-599
III	14.	Discipline Specific Elective	DSE	MMU26-E303	Advanced Study of Gharanas and Performance Styles	4	60	-	-	500-599
III	15.	Discipline Specific Elective	DSE	MMU26-E304	**Indian and Western Classical Music- Theory, History and Comparative Studies**	4	60	-	-	500-599
III	16.	Discipline Specific Core	DSE	MMU26-C351	Practical Performance 1	4	60	-	-	500-599
III	17.	Discipline Specific Elective	DSE	MMU26-E352	Viva Voice Practical 2	4	60	-	-	500-599
						4	-	-	120	500-599
STRUCTURE 1 (LEVEL 6.5) : PG CURRICULAR STRUCTURE WITH ONLY COURSE WORK SEMESTER-IV										
IV	18.	Discipline Specific Core	DSC	MMU26-C401	Hindustani Music Performance Theory	4	60	-	-	500-599
	19.	Discipline Specific Elective	DSE	MMU26-E402	Study of Karnatic Music Tradition and Comparative Perspective	4	60	-	-	500-599
IV	20.	Discipline Specific Elective	DSE	MMU26-E403	Music Therapy and Psychology					
IV	21.	Discipline Specific Elective	DSE	MMU26-E404	Music Technology and Digital Application	4	60	-	-	500-599
IV	22.	Discipline Specific Elective	DSE	MMU26-E405	Research Methodology in Music	4	60	-	-	500-599
IV	23.	Discipline Specific Elective	DSE	MMU26-E406	Dance Aspects of Indian Music	4	60	-	-	500-599
IV	24.	Discipline Specific Core	DSE	MMU26-C451	Practical Performance 1	4	60	-	-	500-599
IV	25.	Discipline Specific Elective	DSC	MMU26-E452	Viva Voice Practical 2	4	60	-	-	500-599

						4	-	-	120	500-599
COURSE COMPLETION: M.A. MUSIC WITH ONLY COURSEWORK										

STRUCTURE 2 (LEVEL 6.5): PG CURRICULAR STRUCTURE WITH COURSE WORK + RESEARCH **SEMESTER-III**										
III	SAME AS IN STRUCTURE-1 – COURSE WORK ONLY OPTION									
STRUCTURE 2 (LEVEL 6.5): PG CURRICULAR STRUCTURE WITH COURSE WORK + RESEARCH **SEMESTER-IV**										
IV	26.	Dissertation	DIS	MMU26-D471	Dissertation	20				-
***Note**: The Dissertation chosen should be an original work and not a repetition of work done in the 4th Year of the UG programme. It may be an extension of the work done in the 4th Year of UG programme. Students who secure minimum 55% aggregate marks in previous semester examinations (1st to3rd semesters; if applicable) will be eligible for opting the Dissertation in IV Semester. For this student will have to seek a written permission from head the one of the teacher (supervisor) of the department, before opting dissertation work. Dissertation/Project Report in APA format/ standard, to be submitted before the viva/ exam, with Text Similarity (Plagiarism & AI) report, and dully certified by the Supervisor and Head of the Department.*										
COURSE COMPLETION: M.A. MUSIC WITH COURSEWORK + RESEARCH										

SEMESTER-I	CREDIT: 04	MMU26-C101	Hindustani Music Performance Theory

Learning Outcomes

1. Gain the knowledge of various Ragas..
2. Acquire the knowledge of comparative study of various Taalas and Raagas
3. . Gain the knowledge of Ragan g in modern context ,Taals in modern context and different techniques of musical forms

Unit I	Characteristics of the following Ragas: Madhuwanti, Kalawati, Shyam Kalyan, Miya Malhar Yaman, Megh
Unit II	Comparative study of prescribed ragas and allied ragas: Yaman-Yaman Kalyan,Shyam Kalyan-Puriya-Marwa-Sohini.
Unit III	Notation of compositional long with Alap, Jod, Jhala,Taan/Tada,Tihai, from the raga of the coursein Bhatkhande Notation System
Unit IV	Notation of compositiona long with Alap and tansinaTaala other than Teental
Unit V	Study of following Ragaga in the modern Context (i)Bhairav(ii)Kalyan(iii)Sarang.

Books:

1. SangeetRagaVigyam-Dr.Sudha Patwardhan
2. MadhurSwarlipiSangrah-HarishChandraSrivastawa
3. RagaParichray1+4-HarishChandra Srivastawa
4. SangeetVisharad-Basant
5. SangeetSarita-Dr.Ramasaraf.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	2	3	2	3	3
CO2	3	3	2	3	3	3
CO3	3	3	2	3	3	2
CO4	3	2	2	3	3	3
CO5	3	3	2	3	2	3
Average	3	2.6	2.2	2.8	2.8	2.8

SEMESTER-I	CREDIT: 04	MMU26 -C102	Indian Music :Ancient History and Aesthetics of Music and Biographical Studies

Learning Outcomes

1. Students get the knowledge of history of Indian Music its origin to post Vedic period.
2. Students will know about the different musical term slike:Dhruva,Giti,Gitak,Tati,Taanetc.
3. Students get the knowledge about concept to Ras Siddhant by Bharat Muniand biographies of Indian.

Unit I	History-History of Indian Music- (i) Origin. (ii) Vedic Period. (a)Rig Veda(b)Sama Gama(c)Puram/ Upanishads
Unit II	(i) Post Vedic Period (a) Siksha Text (b) Ramayana &Mahabharata (c) Natyashastra. (ii) Dhruva, Giti, Gitak, Nirgit, Moorchhana, Jati,taan.
Unit III	(i) Dhruva, Giti, Gitak, Nirgit ,Moorchhana, Jati, taan.
Unit IV	Aesthetics 1. Bharata's Concep of rasa. 2. Raga Dhyan and Raga Chitra.
Unit V	Biographical Studies of Indian Musicians musicologist (a) Thakur Jaidev Singh (b) Acharya Brihaspati Prem lata Sharma

Books:

1. Bhartiya Sangeet KaItihas-ThakurJaidevSingh
2. Sangeet Bodh-Sharad Chandra Pranjpayee
3. Hamare Sangeet Ratna- Laxmi Narayan Garg
4. Hamare Aadhunik Sangeet -Dr.Susheel Kumar Chaubey
5. BhartiSangeet Ke Pramukh Stambha-Pt.MadanLal Vyashkrat

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COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	2	1	2	1	2
CO2	2	3	2	2	2	3
CO3	3	3	2	2	1	3
CO4	3	2	1	1	1	2
CO5	3	3	2	2	1	2
Average	2.8	2.6	1.6	1.8	1.2	2.4

SEMESTER-I	CREDIT: 04	MMU26 –C103	ADVANCED CONCEPTS OF TALA, LAYAKARI AND MUSICAL TECHNIQUES

Learning Outcomes

1. **Understand the fundamental concepts of the Indian tala system, including, matra, vibhag, sam, tali, khali,avartan and dasha pranas of tala.**
2. **Demonstrate knowledge of different types of laya and layakari, and apply rhythmic variations such as dugun, tigun, chaugun, Aak,in musical performance.**
3. **Identify and apply important musical techniques such as murki, khatka, gamak, meed and zamzama in vocal and instrumental (Sitar) performances.**
4. **Analyse and evaluate the role of tala, layakari and ornamentation techniques in Hindustani classical music and use them effectively in performance and creative musical expression.**

Unit I	Fundamentals of Tala:-1. Historical Developments of Tala, 2. Dasha pranas of Tala
Unit II	Classification of Tala
Unit III	Notation writing of Dugun, Tigun, Chaugun, Aak of Talas Based on Ek Taal and Roopak Taal.
Unit IV	Application of Tala and Layakari in Contemporary Music
Unit V	Techniques: Knowledge of Murki, khatka, Gamak, meeds, zamzama (jamjama)

Books:

1. Pt. Vishnu Narayan Bhatkhande- Kramik Pustak Malika (Vol. L Vl)
2. Dr. Laxmi Narayan Garg- Sangeet Shastra
3. Pt. Omkarnath Thakur Sangeetanjali
4.Ashok D. Ranade- Hindustani Music: A Tradition in Transtion

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	1	3	1	2	3
CO2	3	2	3	2	2	2
CO3	3	2	3	3	1	1
CO4	2	3	2	2	3	2
CO5	2	3	2	3	2	3
CO6	3	2	2	2	3	1
Average	2.66	2.16	2.5	2.16	2.16	2

SEMESTER-I	CREDIT:04	MMU26 -C151	Practical Performance 1

Learning Outcomes

1. Students get to know about Bada khayal/Chota khayal and Maseetkhani ,Razakhani gat practically.
2. They will learn Talas which is used with elaboration or prescribed ragas.
3. Students will learn semi classical and light form of Indian music,i.e,Thumri,Bhajan,Dhun..

Unit I	Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix-1 Candidate may plan her performance in following manner
Unit II	Classical Vocal Music:- (i) Khayal-BadaandChotaKhayalwithelaborationsforVocalMusic.Taranaisoptional.
Unit III	Classical Instrumental Music:- (i) Alap.Jor,Jhala,Maseeth khani and Razakhani Gat with elaborations.
Unit IV	Semi Classical Music:- A short piece of classic music/Thumri/Bhajan/Dhum/a gatina Tala other than teen taal may also be present.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	1	3	3	3	3
CO2	2	2	3	3	3	3
CO3	3	2	2	3	3	3
CO4	1	1	2	3	3	3
CO5	1	1	2	3	3	3
Average	1.6	1.4	2.4	3	3	3

SEMESTER-I	CREDIT: 04	MMU26 -C152	Viva Voice Practical 2

LEARNING OUTCOMES:

1. Students will learn characteristics of Raagas and comparative study of Raagas.
2. Students get the knowledge of performance technique so different musical terms.
3. StudentswilllearnNotationofcompositionwithAlap,TaansandLayakarisofTaalas

Viva-Voice Practical:

Prescribed Ragas,Talas etc.

(i) Ragas for intensive studya nd practices
(a)Madhuwanti(b)Miya Malhar(c)Yaman

(ii) Ragas for Non-detailed study:
(a)Kalawati(b)ShyamKalyan(c)Megh

(iii) At least oneGat/Geet should be learned in the following Talas:-
(a)EkTaal(b)Roopak Taal.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	2	3	3	2	2
CO2	1	2	3	2	2	1
CO3	2	3	2	3	3	3
CO4	2	3	3	2	3	2
CO5	1	2	3	2	3	1
CO6	1	2	1	2	1	2
Average	1.33	2.33	2.5	2.33	2.33	1.83

SEMESTER-II	CREDIT: 04	MMU26 –C201	Hindustani Music Performance Theory

Learning Outcomes

1. Students will learn characteristics of Raagas and comparative study of Raagas.
2. Students get knowledge of performance techniques of different musical terms.
3. Students will learn Notation of composition with Alap, Taans and Layakaris of Taalas

Unit I	1) Characteristics of the following Ragas: (a)GujariTodi (b)Malkauns (c)Ahir Bhairav (d)Darbari (e) Adana (f) Shuddha Sarang
Unit II	1) Comparative study of the following: • Shuddha Sarang-Shyam kalyan • Bhairav-Ahi rBhairav • GurjariTodi-Mia-Ki-Todi • Kedar-Hameer-Kamod
Unit III	Notation of composition along with Alap and Taans in a taala other than teental
Unit IV	Notation and knowledge of talas, Chautal, Jhaptaal,Dhamar
Unit V	Writing of Aad and Kuada Layakari in Chautal, Jhaptaal, Dhamar

Books:

1. Pt. Vishnu Narayan Bhatkhande- Kramik Pustak Malika (Vol. L Vl)
2. Dr. Laxmi Narayan Garg- Sangeet Shastra
3. Pt. Omkarnath Thakur Sangeetanjali
4.Ashok D. Ranade- Hindustani Music: A Tradition in Transtion

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	3	3	2	3	3
CO2	3	3	2	3	3	3
CO3	3	3	3	3	3	3
CO4	3	2	2	1	2	2
CO5	3	2	2	3	2	3
Average	3	2.5	2.4	2.4	2.6	2.8

SEMESTER-II	CREDIT: 04	MMU26 –C202	**Indian Music ,Medieval History, Aesthetics and Biographical Studies**

Learning Outcomes

1. Students get the knowledge of medieval period of Indian Music and aesthetics of Chhand, Laya, Rasa and Western Aesthetics.
2. Students get to know about Autonomy and Heteronomy in fine arts.
3. Gain the knowledge of Biographies of musicians

Unit I	1) History of Music(Medieval Period) (i) Brihaddeshi (ii) Sangeet Ratnakar (iii) Prabandh Gayam,Dhrupad Gayam,Khayal Gayam (iv) Study of medieval musical instruments.
Unit II	Aesthetics Chhand,Laya,Tala,Rasa Western Aesthetics
Unit III	Autonomy and Heteronomy in fine arts
Unit IV	Biographical study and the through knowledge of playing styles of the following instrumentalist Pt.Pannalal Ghosh (i) Dr.Smt.N.Rajam (ii)Pt.Kanthe Maharaj,
Unit V	Vocalist. Kumar Gandharva Bade Ghulam AliKhan

Books:

1. Hamare Sangeet Ratna-Dr.Laxmi Narayan Garg
2. Sangeet Ratnavali-Ashok KumarYaman
3. Sangeet Swarit-Dr.Ramakant Dwivedi
4. Paschatya Sangeet Shiksha-Bhagwat Saram Sharma
5. Sangeet Bodh-Sharad Chandra Paranjape

.COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	1	2	2	3	2
CO2	1	1	2	3	2	2
CO3	1	2	2	2	3	1
CO4	1	1	2	2	2	1
CO5	1	1	2	2	2	1
Average	1	1.2	2	2.2	2.4	1.4

SEMESTER-II	CREDIT; 04	MMU26 –E203	INDIAN FOLK MUSIC AND REGIONAL TRADITION

Learning Outcomes

1. Understand the diversity of Indian folk music traditions.

2. Identify regional folk songs and folk music instruments.

3.Explain the cultural significance of folk music

4. Evaluate the contributions of eminent folk artists.

5.Appreciate the relevance of folk traditions in contemporary society.

Unit I	Introduction to Indian folk music:- Meaning definition and characteristics of folk music
Unit II	Origin and development of Indian folk music
Unit III	**Folk song and folk musical instruments:- Concept and characteristics of folk songs** **Major folk songs:- Kajri, chaiti, sohar, birha, jhumar,and Bhatiali**
Unit IV	Study of important folk musical Instruments:- Dhol, Dholka, Hudka, Ravanhatta,,Ektara,and Manjira
Unit V	Folk songs Related to life and Culture:- Sanskar Geet, Seasonal songs, Labour songs, and Religious Folk Songs.

Books:

1. Komal Kothari- folk music of Indian
2. Dr. Sharadchandra shridhar paranjpe- History of Indian music
3. Sangeet Natak Akademi- Publications on Indian Folk Music
4.Dr. Lalmani Misra- Bhartiya Sangeet Vadya

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	3	3	2	3
CO2	2	2	3	2	2	3
CO3	2	3	3	3	1	3
CO4	1	3	3	2	1	2
CO5	1	2	1	2	1	3
Average	1.6	2.6	2.6	2.4	1.4	2.8

SEMESTER-II	CREDIT: 04	MMU26 –E204	Indian and Western Classical Music- Theory, History and Comparative Studies

Learning Outcomes

1. Develop a comprehensive understanding of the historical development, theoretical foundations and aesthetic principles of Indian and western classical music.

2. Demonstrate knowledge of western notation systems, chord structure and staff notation, and explain their significance in music learning and performance.

3. Analyse and compare the musical forms, compositional styles and performance traditions of Hindustani and carnatic classical music.

4. Identify and evaluate the contributions of eminent composers, musicians and ancient musical instruments in the evolution of Indian and western classical music.

5. Interpret and apply important musical concepts technical terms and theoretical principles in music research, teaching, creative work and stage performance.

Unit I	Western notation system Different types of western notation systems. Chord structure and construction. Study of staff notation and its application in western music..
Unit II	Western music composers and instruments. Biographical study and musical contributions of eminent western composers. Wolfgang amadeous mozart Ludwing van Beethoven Johann Sebastian bach Niccolo Paganini Study of major western musical instruments Piano Violin Viola Cello Double bass Saxophone Guitar
Unit III	Comparitive study of musical forms in karnatak and Hindustani classical music. Ragam-tanam-pallavi and dhrupad Kriti and khyal Javali and thumri Tillana and tarana
Unit IV	Definition of the Following Musical Terms:- Kutapa and its Different Types Kaku and its Varieties
Unit V	General Essay on Music Essay (500 Words)

Books:

1. Bhatkhande, V.N. -Kramik Pustak Malika Part I-IV
2.Patwardhan, V. R. - Rag Vigyan Part I-IV
3.Thakur, O.N.- Sangeetanjali PartI-IV
4.Jha, Ramashray- Abhinav Geetanjali Part I-V
5.Mishra, L.M.- Bharatiya Sangeet Vadya
6. Yaman, Ashok Kumar- Sangeet Ratnavali
7. Srivastava, S.C. –Raag Parichay- Part 2

8.Tak, T.S. –Subodh Sangeet Shastra Part 1
9.Srivastava, G.C.- Taal Parichay Parts 1-4
10.Roychoudhury, Bimala Kant- Dictionary Of Indian Classical Music

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	3	2	2	1	2
CO2	2	3	3	1	2	3
CO3	1	3	2	2	2	2
CO4	2	2	3	3	1	2
CO5	3	2	3	1	2	1
CO6	2	3	2	1	3	2
Average	2.16	2.66	2.5	1.66	1.83	2

SEMESTER-II	CREDIT: 04	MMU26 –C251	**Practical Performance 1**

Learning Outcomes

1. The students will learn various prescribed Raga as practically..
2. TheywilllearnBadakhayal/MaseetkhaniRazakhaniGatwithElaborations..
3. They will learn Semi Classical/light classical form of Music.

Unit I	Practical Performance:
Unit II	Performance of half an hour's duration be for an audience in Ragas selected from the list of Ragas prescribed in Appendix-1 Candidate may plan her performance in following manner:
Unit III	Classical Vocal Music:- (i) Khayal-Badaand Chota Khayal with elaborations for Vocal Music .Tarana is optional.
Unit IV	Classical Instrumental Music:- (i) Alap. Jor,Jhala,Masitkhani and Raza khani Gat with elaborations.
Unit V	Semi Classic Music:- A short piece of classic music/Thumri/Bhajan/Dhun/agatinaTalaother than teentaal may also be present.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	3	1	2	2	3
CO2	3	3	3	1	2	2
CO3	2	3	3	2	3	2
CO4	2	3	2	2	3	2
CO5	2	2	2	1	3	3
Average	2.4	2.8	2.2	1.6	2.6	2.4

SEMESTER-II	CREDIT: 04	MMU26 –C252	Viva Voice Practical 2

Learning Outcomes

1. Students get to study various practical aspects of ragas prescribed.
2. Students learn to compare different aspects of the Prescribed Ragas and demonstrate Practically the scales, Ragas and compositions
3. They will also learn Semi Classical/light classical form of Music.

Unit I	Viva-Voice Practical:
Unit II	Prescribed Ragas, Talas etc. (i) Ragas for intensive study and practices GurjariTodi Ahir Bhaira, Malkauns
Unit III	(i) Ragas for Non-detailed study: Adana, Darbari, Shuddha Sarang
Unit IV	(i) At least one Gat/Geet should be learned in the following Talas:- JhapTaal, Chautal Taal, Dhamar
Unit V	Comparative study of prescribe Ragas and allied ragas Yaman-Yaman Kalyan,Shyam Kalyan-Puriya-Marwa-Sohini.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	3	2	2	1	2
CO2	2	3	3	3	2	3
CO3	3	3	3	2	3	3
CO4	3	2	3	1	2	2
CO5	2	3	1	2	1	2
CO6	2	2	3	3	3	2
CO7	1	3	3	2	3	2
Average	2.28	2.71	2.57	2.14	2.14	2.28

SEMESTER-III	CREDIT: 04	MMU26 –C301	Hindustani Music Performance Theory

Learning Outcomes

1. Students will learn characteristics of Raagas and comparative study of Raagas.
2. Students get knowledge of performance techniques of different musical terms.
3. Students will learn Notation of composition with Alap, Taans and Layakaris of Taalas

Unit I	Characteristics of the following Ragas: Detail Ragas Nat Bhairav,Jog, Puriya
Unit II	Notation of composition along with Alap,Jod,Jhala,Taan/Tada,Tihai,based on prescribed ragas. PerformanceTechniques:Murki,Meend,Alap,JodanditsBandish,Gath(fastandSlow)Jhala.
Unit III	Characteristics of the following Ragas: Non Ragas Kiravani,Charukeshi Hansadhwan
Unit IV	Comparative study of the following ragas: • Puriya-Marva-Sohani • Jog-Tilang Hansdhwani- Shankara
Unit V	Notation of composition along with Alap and Taansina taala other than teen taal. Notation and knowledge of talas-PanchamSawari,Chautaal,Sooltaal Study of Laya and Layakari of Dugum,Tigum,Chagun,Aad and Kuaad the prescribed taalas.

Books

1.AbhinavGeetanjali-(Pt.RamashrayaJha)Ramrang.
2.RaagVigyan-Pt.VinayakRaoPatvardhan
3.KramikPustakMalika-V.N. Bhatkhande PartII& III
4.AlsoBooks&Journalsrecommendedbytheteachers

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	2	1	1	1
CO2	3	3	1	1	1	1
CO3	1	3	1	1	1	1
CO4	1	3	1	1	1	1
CO5	1	3	1	1	1	1
Average	1.6	3	1.2	1	1	1

SEMESTER-III	CREDIT: 04	MMU26–E302	**Raga classification musical instruments and Vocal Gharana**

Learning Outcomes

1. Gain the knowledge of different Gharanas of Instrumental and Vocal..
2. Gain the knowledge of percussion ,wind ,string and ghanvaadya.
3. Gain the knowledge of detail study of Raaga classification i.e, Jaati Raga,Mela-Thaat raag-Raagini and Raganga

Unit I	1. Detailed study of ragas classification: (a) JatiRaga (b)Mela-That (c) Raga-Ragini (d)Raganga
Unit II	2. Historical development and structural study of the following instruments: (a) Violin (b) Sitar (c) Sarod
Unit III	**Percussion Instrument:** (a) Tabla (b) Pakhawaj (c) Mridangam **Idiophones (GhanaVadya)** (a) Jaltarang (b) Manjeera (c) Moorchanga
Unit IV	3. Study of main Gharanas in Instrumental/Vocal Music. (a) Senia (b) Maihar (c) Etawa (d) Jaipur (e) Gwalior (c) Kirana
Unit V	General Essay on Music (500 words)

Books:

1. Bhartiya Sangeet ek AitihasikVishleshan-Dr.SwantantraSharma.
2. Sangeet Bodh-SharadChandraParanjape
3. Sangeet Sarita-Dr.Rama Saraf
4. Paschatya Sangeet Shiksha –Bhagwat Saran Sharma
5. Jahan-e-Sitar-V.S. Sudip Roy
6. Senia Gharana aur Sitar VadanShaili-Dr.Veena Jain
7. Bhartiya Sangeet Vadya-Dr.LalManiMishra
8. Bhartiya Tantri Vadya ka Itihasik Vivechan -Dr.Atul Kumar Gupta

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	3	2	1	3
CO2	1	3	2	2	1	3
CO3	2	3	3	2	1	2
CO4	1	2	2	2	1	3
CO5	2	2	1	1	1	3
Average	1.6	2.6	2.2	1.8	1	2.8

SEMESTER-III	CREDIT: 04	MMU26-E303	Advanced Study of Gharanas and Performance Styles

Learning Outcomes

1. Understand the concept, origin, development and significance of the Gharana tradition in Hindustani Music
2. Evaluate the contribution of eminent musicians and the Guru-Shishya tradition in preserving and promoting Gharana heritage.
3. Analyse the distinctive musical characteristics, stylistic features and performance prarticals of the major vocal and instrumental Gharana
4.Explain the concept, origin and development of sampradaya in Indian Classical Music

Unit I	Concept and Development of Gharana Tradition:- • Origin and Development of Gharana Tradition • Importance of Gharana Tradition in Hindustani Classical Music
Unit II	Gharanas in Contemporary Music and Guru-Shishya Parampara
Unit III	Major Vocal/Sitar Gharanas • Patiyala Gharana • Bishnupur Gharana
Unit IV	Concept fo Sampradaya:- • Meaning and Definition of Sampradaya • Relationship between Sampradaya and Gharana
Unit V	Comparative Study of Gharanas • Comparative Characteristics of Gharana • Variations in Raga Presention

Books:

1. Sangeet Ratnavli-Dr. Ashok Kumar Yaman
2.Sangeet ke Gharane ki charcha- Dr. Sushil Kumar chaube
3. Hindustani Shastriya Sangeet ki Gharana Parampara-Dr. Shambhunath Miisra
4. Gwalior ki Sangeet Parampara Evam Dhrupad Gayan Shaili- Dr.Sudipta Sengupta
5.Swatantrayottar Kaal mein sitar vadan ki parampara evam gharana- Dr. Rashmi Gupta

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	2	2	1	3
CO2	2	3	2	2	2	3
CO3	1	3	1	1	1	2
CO4	2	3	1	2	1	3
CO5	1	3	1	1	1	2
Average	1.6	3	1.4	1.6	1.2	2.6

SEMESTER-III	CREDIT: 04	MMU26 –E304	Music and Interdisciplinary Studies

Learning Outcomes

1.Understand the interdisciplinary nature of music

2. Explain the relationship of music sociology, language and fine arts.

3.Evaluate the cultural, educational and national significance of music

4.Assess the contribution of science, media and broadcasting to the development of Indian music

Unit I	Music and Fine Arts:- • Music and Dance Arts • Music and Language • Music and Other Fine Arts
Unit II	Music, Society and Psychology • Music and Sociology • Contribution of Music in Human Development • Music and Yoga
Unit III	Music, Culture and Performance Traditions • Music Festivals and Music Conferences • Stage Performance Tradition
Unit IV	• Contribution of Music to National Unity and Integrity
Unit V	Music, Science and Media • Contribution of Science and Media to the Development of Music • Contribution of All Indian Radio to the Development

Books:

1.Ashok Da. Ranade- Music contexts: A concise Dictionary of Hindustani Music

2. S. Bhagyalekshmy- Ragas in Hindustani Music

3. Sangeet Ratnavli-Dr. Ashok Kumar Yaman

4. Thakur, O.N.- Sangeetanjali PartI-IV

5.Jha, Ramashray- Abhinav Geetanjali Part I-V

6.Mishra, L.M.- Bharatiya Sangeet Vadya

7. Srivastava, S.C. –Raag Parichay- Part 2

8 . Tak, T.S. –Subodh Sangeet Shastra Part 1

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	1	2	2	3
CO2	2	3	2	1	1	3
CO3	1	3	2	2	2	1
CO4	2	3	2	2	1	3
CO5	1	3	3	3	2	3
Average	1.6	3	2	2	1.6	2.6

SEMESTER-III	CREDIT: 04	MMU26 –E351	**Performing Practical 1**

Learning Outcomes

1. Students will learn comparative study of prescribed Ragas..
2. They will learn to understand and compare different aspects of the presented ragas and demonstrate practically.
3. Students will learn light from of Indian Music in Prescribed Taal.

They will learn and demon prescribed Talas i.e.chautaal,PanchamSawari,Sooltaal

Unit I	Practical Performance:
Unit II	Performance of half an hour's duration be for an audience in Ragas Selected from the list of Ragas prescribed in Appendix-1 Candidate may plan her performance in following manner:
Unit III	Classical Vocal Music:- (ii) Khayal-Badaand Chota Khayal with elaborations for Vocal Music .Tarana is optional.
Unit IV	Classical Instrumental Music:- (ii) Alap. Jor,Jhala,Masitkhani and Razakhani Gat with elaborations.
Unit V	Semi Classic Music:- A short piece of classic music/Thumri/Bhajan/Dhun/agat in a Tala other than teen taal may also be present.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	1	2	2	1	1
CO2	3	1	3	1	2	2
CO3	2	1	1	2	1	2
CO4	3	2	2	1	1	3
CO5	3	2	1	1	2	1
Average	2.8	1.4	1.8	1.4	1.4	1.8

.SEMESTER-III	CREDIT: 04	MMU26 -C352	Viva Voice Practical 2

Learning Outcomes

4. Students will learn comparative study of prescribed Ragas..
5. They will learn to understand and compare different aspects of the presented ragas and demonstrate practically.
6. Students will learn light from of Indian Music in Prescribed Taal.
7. TheywilllearnanddemonstrateprescribedTalasi.e.chautaal, PanchamSawari, Sooltaal.

Note:

Viva-Voice Practical:

1. Raga's for intensive study and practice:

   (a) Nat Bhairav (b) Jog (c) Puriya

2. Raga's for Non-detailed study:

   (a) Hansadhwani (b) Kirwani (c) Charukeshi

3.[A] Atleast one Gat/Gut should be learned in other than Teen Taal.

[B] Knowledge of following Talas:

(a) Chautal (b) PanchamSawari (c) Sooltal

1. 4. Knowledge of the following Layakaris will be required

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COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	3	2	2	3
CO2	2	3	3	3	2	1
CO3	1	2	2	3	3	2
CO4	1	2	2	3	2	1
CO5	1	2	2	3	2	2
Average	1.4	2.4	2.3	2.8	2.2	1.8

SEMESTER-IV	CREDIT: 04	MMU26 –C401	**Hindustani Music Performance Theory**

Learning Outcomes

1. . Gain knowledge e of Ragang in modern Context i.e,Malhar Angand Sarang Ang.
2. Acquire the knowledge of different performance ete chniques i.e,Murki,Meend,Tatkar..
3. Students will learn to comp are different aspects of the prescribed Raagas and demonstrate practically scale, Ragang and composition therein..

4.Gain the knowledge of different Taalas and able to demo on different Layakaries i.e,Dugun, Tigun,Changun

Unit I	Characteristics of the following Ragas: Detail Ragas Bageshree Bilaskhani Todi Jhinjhoti
Unit II	Characteristics of the following Ragas: Non Detail Ragas Rageshree Bhairavi Bhimpalasi
Unit III	Study of following raagang in the modern context: (a) MalharAng (b) Sarang
Unit IV	Comparative- Bilaskhani Todi-Komal Rishabh Asawari, ,Bageshree-Abhogi, Darbari-Adana
Unit V	Study of Layaand Laykari of Dugun,Tigun,Chaugun and aad of Taalas from the course. (a) TilwaraTaal (b) Dhamar

Books:-

1. Sangeet Ratnavali-Ashok Kumar Yaman
2. SitarVigyan Sastra Evam Prayog-Dr.Rajesh Shah
3. Net Sangeet-Tej Singh tak
4. Raag Paricharya –Harishchandra Shri

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	2	1	2	1	3
CO2	2	2	1	1	1	3
CO3	2	2	2	2	1	2
CO4	1	2	1	1	1	3
CO5	2	3	3	2	2	3
Average	2	2.2	1.6	1.6	1.2	2.8

SEMESTER-IV	CREDIT: 04	MMU26 –E402	Study of Karnatic Music Tradition and Comparative Perspective

Learning Outcomes

1. Explain the origin, historical development, and distinctive features of the Karnartic music tradition

2. Demonstrate an understanding of the major compositional forms, performance practices, and eminent composers of Karnartic music.

3.Analyze the biographies and musical contributions of Tyagraja, Puranadar Das etc.

4. Compare the Hindustani Music and Karnartic music systems with reference to their historical evolution, raga.

Unit I	Origin and Evolution of KarnaticMusic-: • Historical Background of Karnatic Music • Tradition of South Indian Classical Music
Unit II	Forms and Performance Practices in Karnatic Music • Swarajati • Kriti • Raga Alpana • Kalpana Swar
Unit III	Tala System in Karnatic Music:- • Karnatic taal System • Western Music
Unit IV	Comparative Study of Hindustani Music and Karnartic Music Traditions
Unit V	Biographical Study of- St. Tyagraja, Purandara Das, Muthuswami Dikshitar, and Syama Sastri

Books:

1.RaagaParicharya-HarishchandraSrivastava

2.Sangeet Chikitsa - Vijay Tare

3.Sangeet Chikitsa - Dr. Maharani Sharma

4.Sangeet Evam Manovigyan -Dr.KiranTiwari

5.PaschatyaSangeetShiksha-BhagwatSaranSharma

6.Sangeet ke gharano ki charcha -Dr.Sushil Kumar Choubey

7.Also Book and Journals recommended by the teachers

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	2	1	2	2	3
CO2	2	2	1	3	1	3
CO3	1	3	1	2	1	3
CO4	2	3	2	1	1	2
CO5	3	3	1	2	1	3
Average	2.2	2.6	1.2	2	1.2	2.8

SEMESTER-IV	CREDIT: 04	MMU26 –E403	Music Therapy and Psychology

Learning Outcomes

1. Understand the fundamental concepts of Music Psychology and Music Therapy.

2. Explain the principles and applications of Music Therapy in different contexts.

3. Analyse the role of music in mental health, physical well-being, education and human behaviour

Unit I	Introduction to Music Psychology and Music Therapy • Concept and scope of music psychology • History and development of music therapy • Music and Emotions
Unit-II	Music and Human Behaviour • Music and the Brain • Music and Memory • Music for Stress Management
Unit III	Therapeutic Applications of Music • Music Therapy for Children • Music Therapy for the Elderly • Music in yoga and Meditation • Role of music in Emotional and Social Well-being
Unit IV	Contemporary Application of music therapy • Role of music in Society • Music Therapy in Education Institutions
Unit V	Essay on Music (500 Words)

Books:

1.W.D. Gastom- Music in Therapy
2. Deforia Lena- Music Therapy
3. Kenneth E. Brucia- Defining Music Therapy
4. S.N. Ratanjankar- Theory of Indian Music

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	3	2	2	1	3
CO2	2	2	3	2	2	3
CO3	1	1	1	3	2	2
CO4	2	3	3	2	2	3
CO5	1	1	2	2	2	3
Average	1.8	2	2.2	2.2	1.8	2.8

SEMESTER-IV	CREDIT: 04	MMU26 –E404	Music Technology and Digital Application

Learning Outcomes

1. Understand the structure and functioning of tradition and electronic musical instruments.
2. Explain the role of digital technology in music education, performance and research.
3. Analyse the impact of music on mental health and well-being.
4. Identify major Karnartic musical forms and their characteristics.
5. Apply technological tools for music learning and performance.

Unit I	Introduction to Western Musical Instruments:- • Piano • Guitar • Violin
Unit II	Introduction to Electronic Musical Instruments:- • Electronic Keyboard, • Digital Piano • Electronic Percussion
Unit III	• Role of Music in the Digital World
Unit IV	• Effect of music on Mental Health
Unit V	• Musical Forms of Karnartic Music- Kriti, Keertanam, Varnam, Tillana, Pallavi and Alapana

Books:-

1. B.C.Deva- An Introduction to Indian music
2. S. Bhagyalekshmy- Ragas in Carnartic music
3. H.A. Popley- The music of Indian
4. David Miles Huber- Modern Recording Techniques
5. Daniel Levitin- This is your Brain on Music

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	3	1	2	2	3
CO2	1	3	2	3	3	3
CO3	2	2	3	2	2	2
CO4	3	3	3	1	3	3
CO5	2	1	2	3	3	2
CO6	2	2	1	2	2	1
Average	2.16	2.33	2	2.16	2.5	2.33

SEMESTER-IV	CREDIT: 04	MMU26–E405	Research Methodology in Music

Learning Outcomes

1. Understand the nature, scope, objectives and significance of research in the field of Music

2. Review relevant literature and identify research gaps for developing meaningful research topics.

3. Apply appropriate research methods such as historical, descriptive, experimental, qualitative, quantitative and comparative methods in Music

4. Collect, organise, analyse and interpret primary and secondary data using suitable research tools

5. Demonstrate awareness of research ethics, academic integrity and plagiarism –free scholarly practices

Unit I	Nature, Scope and Fundamentals of Research • Meaning, Nature and Scope of Research in Music • Type and Characteristics of Research • Basic Concepts and Terminology of Research
Unit II	Selection and Formulation of Research Problem • Concept and Nature of Research Problem • Identification and selection of Research Topic • Research Objective and Research Question
Unit III	Research Methods in Music • Historical Research: Concept, Sources and Procedure • Descriptive Research: Nature and Method • Experimental Research: Concept and Procedure • Qualitative and Quantitative Research • Case Study Method
Unit IV	Data Collection and Research Tools • Sources of Research Data: Primary and Secondary Sources • Methods and Data Collection • Observation and Interview • Audio-Visual Recording and Digital Sources
Unit V	Analysis, Interpretation and Research Writing • Organisation and Classification of Research Data • Analysis and Interpretation of Data • Plagiarism and Ethical Practices in Research • Preparation and Presentation of a Research Proposal

Books:

1. C.R Kothari- Research Methodology: Methods and Techniques
2. Ranjit Kumar – Research Methodology: A Step-by-Step Guide for Beginners
3.Paras Nath- An Introduction to Research Methods Applied to Psychology, Sociology and Education
4.Dr. Manorama Sharma- Sangeet me Shodh Pravidhi

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	2	2	3	1	3
CO2	2	3	1	1	1	2
CO3	1	3	3	2	1	3

CO4	2	2	1	1	1	2
CO5	1	2	2	3	3	1
Average	1.8	2.4	2.4	2	1.4	2.2

SEMESTER-IV	CREEDIT: 04	MMU26 –E406	Dance Aspects of Indian Music

Learning Outcomes

1. Understand the origin, development tradition and aesthetic principles of Indian classical dance
2. Explain and relationship between music, dance tala laya, rasa bhava and abhinaya
3. Identify and describe the major characteristics and performance techniques of Kathak,,Bharatanatyam, Kathakali, Manipuri, Odissi, Kuchipudi and Mohiniyattam
4. Compare the music rhythmic and aesthetic features of major Indian classical dance traditions

Unit I	Tradition Concept and Aesthetics of Indian Dance • Tradition and Development of Indian Dance • Rasa and Bhava in Indian Dance • Nritya and Natya
Unit-II	Kathak and Rasa Tradition • Origin and Development of Kathak • Reationship od Kathak with Hindustani Classical Music
Unit-III	Bharatanatyam and Kathakali • Origin and Development of Bharatantyam • Major Features and Repertoire of Bharatanatyan • Origin and Development of Kathakali • Abhinaya, Music and Percussion Instruments in Khathkali
Unit-IV	Manipuri and Odissi Dance Traditions • Origin and Development of Manipuri Dance • Major Forms and Characteristics of Manipuri Dance • Origin and Development of Odissi Dance •
Unit-V	Mahiniyattam Dance • Major Features and Presentation Style of Mohiniyattam • Music, Rhythm and Abhinaya in Mohiniyattam • Comparative Study of Major Indian Classical Dance Forms

Books:

1.Kapila Vatsyayan- Indian Classical Dance
2. Sangeet Natak Akademi- Indian Classical Dance
3. Manjula Varadpande- History of Indian Theatre
4. Sangeet Ratnavali-Ashok Kumar Yaman

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	1	2	2	2	3
CO2	2	2	2	2	2	2
CO3	2	2	3	3	3	3
CO4	3	2	2	2	2	2
CO5	3	3	3	3	2	3
Average	2.6	2	2.4	2.4	2.2	2.6

SEMESTER-IV	CREDIT: 04	MMU26 –C451	Performing Practical 1

Learning Outcomes

1. Students will learn comparative study of prescribed Ragas..
2. They will learn to understand and compare different aspects of the presented ragas and demonstrate practically.
3. Students will learn light from of Indian Music in Prescribed Taal.
4. They will learn and demonstrate prescribed Talas i.e.chautaal ,Pancham Sawari,Sooltaal.

Unit I	Practical Performance:
Unit II	Performance of half an hour's duration be for an audience in Ragas selected from the list of Ragas prescribed in Appendix-1 Candidate may plan her performance in following manner:
Unit III	Classical Vocal Music:- (i) Khayal-Badaand Chota Khayal with elaborations for Vocal Music. Taraana is optional.
Unit IV	Classical Instrumental Music:- (i) Alap .Jod ,Jhala, Maseetkhani and Razakhani Gat with elaborations.
Unit V	Semi Classic Music:- A short piece of classic music/Thumri/Bhajan/Dhun/agatina Tala other than teen taal may also be present

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	2	1	2	1	3
CO2	3	3	2	2	1	3
CO3	3	2	2	2	1	3
CO4	3	2	2	2	1	2
CO5	3	3	3	2	2	3
Average	3	2.4	2	2	1.2	2.8

SEMESTER-IV	CREDIT: 04	MMU26-E452	Viva Voice Practical 2

Learning Outcomes

1. Students will learn comparative study of prescribed Ragas..
2. They will learn to understand and compare different aspects of the presented ragas and demonstrate practically.
3. Students will learn light from of Indian Music in Prescribed Taal.
4. They will learn and demonstrate prescribed Talasi.e.chautaal,Pancham Sawari,Sooltaal.

1. One Case study[1] **OR**	Internship[2]	**(Compulsory)**

Viva-Voice Practical:

Ragas: Detail Ragas

Bageshree Bilaskhani Todi Jhinjhoti

Characteristics of the following Ragas: Non Detail Ragas

Rageshree Bhairavi Bhimpalasi

Comparative- Bilaskhani Todi-Komal Rishabh Asawari, ,Bageshree - Abhogi, Darbari-Adana

Study of Layaand Laykari of Dugun, Tigun,Chaugun and aad of Taalas from the course.

(a) Tilwara Taal (b) Dhamar

1. **Case Study**: For the case study, each student will identify at least one music practitioner, teacher, performer, institution or traditional music practitioner form the community and undertake a detailed study under the supervision of the concerned faculty. The student will conduct the following activities:
   (a) Background and Musical Profile
   (b) Interview and Interaction
   (c) Study and Documentation of Musical Practice
   (d) Analysis of Performance Style, Repertoire, Raga and Tala
   (e) Observation pf Teaching Learning and Performance Practices

The students will prepare and submit an approximately 10-papge typed report based on the case study for practical examination

2. **Internship**: Instead of a case study, a student may not opt the an internship. The student will undergo an internship of approximately 50 hours in a music institution, university music department, music academy, cultural organization, recording studio, or under a reputed music teacher/performer during the vacation period

   During the internship, the student will undertake the following activities:

   1.Observation and documentation of music teaching-learning practices
   2. Study of vocal or instrumental performance techniques
   3. Study of Raga, Tala composition and repertoire
   4. Participation in practice sessions, workshops, rehearsals or performance
   5. Interview and interaction with music teachers/performers
   6. Preparation of a report documenting the learning and experience

The internship will be undertaken under the supervision of the concerned faculty or a qualified music professional. The student will submit an approximately 10-page typed report on the Internship for practical examination.

COURSE OUTCOME (CO)/PROGRAM OUTCOME (PO)/PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	3	2	3	2
CO2	2	3	2	3	1	3
CO3	3	2	2	2	3	2
CO4	2	2	1	1	2	1
CO5	1	3	2	2	1	2
Average	2	2.6	2	2	2	2