

**SANJEEV AGRAWAL GLOBAL EDUCATIONAL  
SAG UNIVERSITY, BHOPAL**

**Masters of Performing Arts (MPA)  
(Music)  
2 Year Program**



**School of Performing Arts**

## **About The Program:**

MPA (Master of Performing Arts) is a two-year duration postgraduate course pursued by students who wish to have an exploration in their chosen specialization of performing arts. The multi-disciplinary course offers extensive training in all aspects of performing arts.

MPA is offered in majorly three specializations – music, dance, and theatre. However, the three specializations are sometimes further divided into specializations such as vocal music, instrumental music, Kathak Bharatnatyam, etc.

## **PROGRAMME EDUCATIONAL OBJECTIVES (PEOs):**

At the end of the program, the student will be able:

**PEO-1:** To provide the student with pertinent information in the field of Music.

**PEO-2:** To teach the student with a broad understanding of various music and their interactions with the traditional artists.

**PEO-3:** To make clear to work in arts, culture and heritage in cultural industries.

**PEO-4:** To provide in-depth knowledge to the students in the field of Music that will give confidence to the student for self-employment in the field of Vocal music.

**PEO-5:** To enable the students for preparing various government and private sectors competitive examinations.

## **PROGRAMME OUTCOMES (POs):**

On completion of program, the students will be:

**PO-1 Conduct investigations of complex problems:** Use research-based knowledge including design of experiments, analysis and interpretation of data, and synthesis of the information.

**PO-2 Design complex choreography/art projects:** Create, design, compose, choreograph and critically evaluate music composition with a professional approach.

**PO-3 Modern tool usage:** Create, select, and apply appropriate techniques, resources, and modern technology for Music productions which in turn benefit the audience.

**PO-4 Ethics:** Apply ethical principles and commit to professional ethics, responsibilities and norms in performing arts field.

**PO-5 Individual and team work:** Perform/Act effectively as an individual, and as a member or leader in teams, and in multidisciplinary settings.

**PO-6 Communication:** Communicate effectively with the artiste's fraternity and with society at large. Be able to comprehend and write effective reports and documentation.

**PO-7 Art management and finance:** Demonstrate knowledge and understanding of Performing Arts and management principles and apply these to one's own work, as a member and leader in a team.

**PO-8 Life-long learning:** Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of technological change.

**PO-9 Problem analysis:** Identify, formulate and analyze problems related to the various domains of Performing Arts such as technical aspects of performing arts, ancient Sanskrit treatises, movement analysis, historical timelines, Indian cultural heritage and various branches of art and architecture.

**PO-10 Performing Arts knowledge:** Apply the knowledge of Performing Arts, World Music History, Art History, Tangible and Intangible Heritage, for the solution of complex problems in various domains of life sciences including the cultural, societal, and anthropological concerns.

**Master of Performing Arts (Dance)**

**Curriculum Components**

<b>Semester No.</b>	<b>Program Core</b>	<b>Discipline Specific Elective (DSE)</b>	<b>Project Based Learning (PBL)/ MOOCs</b>	<b>Project</b>	<b>Total Credit</b>
I	16	4	6	-	<b>26</b>
II	14	3	6	-	<b>23</b>
III	14	3	6	-	<b>23</b>
IV				26	<b>26</b>
<b>Total</b>	<b>44</b>	<b>10</b>	<b>18</b>	<b>26</b>	<b>98</b>

**DSE: Discipline Specific Elective**

**GE: Generic Elective**

**PBL: Project Based Learning**

### Scheme for MPA (Music)

<b>First Semester</b>																
Course Code	Course Title	Contact Hours per Week			Credits	Duration (Hours)	Theory						Practical			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	TOTAL	CE	ESE	TOTAL	
PA20M121	Historical and Theoretical Study of Ancient Music & Ragas	4	-	-	4	3	30	05	05	10	50	100	--	--	--	<b>100</b>
PA20M122	Study of Ragas, Scales and Forms	4	-	-	4	3	30	05	05	10	50	100	--	--	--	<b>100</b>
	DSE I		-	8	4	3	50 (2 assessments by panel of Experts)						50	100	<b>100</b>	
PA20M125	Experimental Techniques- I PRACTICAL – I ( Demonstration and viva voice)	-	-	8	4	3	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PA20M126	Experimental Techniques- I PRACTICAL – II (Stage Presentation)			8	4	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PB20M121	Project Based Learning – I	-	-	12	6	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
		<b>Total</b>			<b>26</b>											

**MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Semester Exam**

<b>Second Semester</b>																
<b>Course Code</b>	<b>Course Title</b>	<b>Contact Hours per Week</b>			<b>Credits</b>	<b>ESE Duration (Hours)</b>	<b>Theory</b>						<b>Practical</b>			<b>GRAND TOTAL</b>
		<b>L</b>	<b>T</b>	<b>P</b>			<b>MSE</b>	<b>ASG</b>	<b>TA</b>	<b>ATTD</b>	<b>ESE</b>	<b>TOTAL</b>	<b>CE</b>	<b>ESE</b>	<b>TOTAL</b>	
PA20M221	Musical Concepts, Compositions and Instruments	4	-	-	4	3	30	05	05	10	50	100	--	--	--	<b>100</b>
PA20M222	Critical Appreciation of Music Concerts	4	-	-	4	3	30	05	05	10	50	100	--	--	--	<b>100</b>
	DSE-II	-	-	6	3	3	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PA20M225	Experimental Techniques- II ( Demonstration and viva voice)	-	-	6	3	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PA20M226	Experimental Techniques- II (Stage Presentation)			6	3	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PB20M221	Project Based Learning – II	-	-	12	6	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
		<b>Total</b>			<b>23</b>											

**MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Semester Exam**

<b>Third Semester</b>																
<b>Course Code</b>	<b>Course Title</b>	<b>Contact Hours per Week</b>			<b>Credits</b>	<b>ESE Duration (Hours)</b>	<b>Theory</b>						<b>Practical</b>			<b>GRAND TOTAL</b>
		<b>L</b>	<b>T</b>	<b>P</b>			<b>MSE</b>	<b>ASG</b>	<b>TA</b>	<b>ATTD</b>	<b>ESE</b>	<b>TOTAL</b>	<b>CE</b>	<b>ESE</b>	<b>TOTAL</b>	
PA20M321	Evolution and Development of Musical Concepts	4	-	-	4	3	30	05	05	10	50	100	--	--	--	<b>100</b>
PA20M322	Music and Technology	4	-	-	4	3	30	05	05	10	50	100	--	--	--	<b>100</b>
	DSE-III	-	-	6	3	3	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PA20M325	Experimental Techniques- III ( Demonstration and viva voice)	-	-	6	3	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PA20M326	Experimental Techniques- III (Stage Presentation)			6	3	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
PB20M321	Project Based Learning – III	-	-	12	6	2	50 (Two assessments by panel of Experts)						50	100	<b>100</b>	
		<b>Total</b>			<b>23</b>											

**MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher’s Assessment, ATTD-Attendance, ESE- End Semester Exam**

<b>Fourth Semester</b>																
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	Theory						Practical			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	TOTAL	CE	ESE	TOTAL	
PA20M421	Degree Project or Research Dissertation or Internship in a production house with project report.		-	52	26	--	50	100	50	50	200	450	--	--	--	<b>450</b>
		<b>Total</b>			<b>26</b>										<b>450</b>	

**MSE- Mid Semester Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Semester Exam**

### Discipline Specific Electives Tracks

SN	Code	Semester	Track-01
<b>Folk Music</b>			
1.	PA20M123	I	Indian Folk Music – I
2.	PA20M223	II	Indian Folk Music – II
3.	PA20M323	III	Indian Folk Music – III
SN	Code	Semester	Track-02
<b>Professional Exercitation for Stage Demonstration</b>			
1.	PA20M124	I	Professional Exercitation for Stage Demonstration - I
2.	PA20M224	II	Professional Exercitation for Stage Demonstration - II
3.	PA21M324	III	Professional Exercitation for Stage Demonstration - III

## Project Based Learning

<p><b>Learning Objectives:</b></p>	<ul style="list-style-type: none"> <li>• Integrating the knowledge and skills of various courses on the basis of multidisciplinary projects</li> <li>• Develop the skill of critical thinking and evaluation.</li> <li>• To develop 21st century success skills such as critical thinking, problem solving, communication, collaboration and creativity/innovation among the students.</li> <li>• To enhance deep understanding of academic, personal and social development in students.</li> <li>• Employ the specialized vocabularies and methodologies.</li> </ul>
<p><b>Course Outcomes:</b></p>	<p>On successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> <li>• <b>Apply</b><sup>3</sup> a sound knowledge/skills to select and develop their topic and project respectively.</li> <li>• <b>Develop</b><sup>6</sup> plans and allocate roles with clear lines of responsibility and accountability.</li> <li>• <b>Design</b><sup>6</sup> solutions to complex problems following a systematic approach like problem identification, formulation and solution.</li> <li>• <b>Collaborate</b><sup>6</sup> with professionals and the community at large in written and oral forms.</li> <li>• <b>Correlate</b><sup>4</sup> the knowledge, skills and attitudes of a professional.</li> </ul>
<p><b>General Guidelines:</b></p>	<ul style="list-style-type: none"> <li>• PBL will be an integral part of UG/PG Programs at different levels.</li> <li>• Each semester offering PBL will provide a separate Course Code, two credits will be allotted to it.</li> <li>• Faculty will be assigned as mentor to a group of 30 students minimum by HoS.</li> <li>• Faculty mentor will have 4 hours/week to conduct PBL for assigned students.</li> <li>• Student will select a topic of their choice from syllabus of any course offered in respective semester (in-lines with sustainable development goals).</li> <li>• Student may work as a team maximum 3 or minimum 2 members for single topic.</li> <li>• For MSE, student's performance will be assessed by panel of three experts either from other department/school, or from same department/school based on chosen topic. This will be comprised of a presentation by student followed by viva-voce. It will be evaluated for 30 marks.</li> <li>• 20 marks would be allotted for continuous performance assessment by concerned guide/mentor.</li> <li>• For ESE, student will need to submit a project report in prescribed format, duly signed by concerned guide/mentor and head of the school. The report should be comprised of following components:             <ol style="list-style-type: none"> <li>1. Introduction</li> <li>2. Review of literature</li> <li>3. Methodology</li> <li>4. Result and Discussion</li> <li>5. Conclusion and Project Outcomes</li> <li>6. References</li> </ol> </li> <li>• Student will need to submit three copies for 1. Concerned School 2. Central Library 3. Self</li> <li>• The integrity of the report should be maintained by student. Any malpractice will not be entertained.</li> <li>• Writing Ethics to be followed by student, a limit of 10 % plagiarism is permissible. Plagiarism report is to be attached along with the report.</li> <li>• Project could be a case study/ analytical work /field work/ experimental work/ programming or as per the suitability of the program.</li> </ul>



**SEMESTER - I**  
**(CORE SUBJECTS)**

Code	CORE COURSE - I	Total Lecture:60
PA20M121	<b>HISTORICAL AND TEORETICAL STUDY OF ANCIENT MUSIC AND RAGAS</b>	<b>4-0-0-4</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Students will gain skills in and understanding of analysis and composition of music in the style of the Common-Practice Period (1600-1900).</li> <li>• Students will gain knowledge and understanding of historical musical styles, compositional techniques, and performance practices of various style periods.</li> <li>• Students will gain skills and learn representative repertoire in a specific musical performance medium.</li> </ul>	
<b>Pre-requisite</b>	Nil.	
UNIT	CONTENT	HOURS
<b>I</b>	<b>Important Milestones in the History of Indian Music –</b> <ul style="list-style-type: none"> <li>• Vedic Period: Music of the hymns, Swaras and their nomenclature used in the Vedic chant; Samagana, Evolution of Sama saptaka, Instruments used in the Vedic period.</li> <li>• Post-Vedic, pre Bharata and Post Bharata period: Sacred music, Beginning of Art music, the three Gramas, Origen of concept of Raga.</li> <li>• Medieval period: The transitional period in the evolution of Indian Music, Modification of Swarashtaka; Shuddha Vikritha swaras and other Musical concepts, division of Indian Classical Music into Karnatak and Hindusthani.</li> </ul>	10
<b>II</b>	<b>Modern Era:</b> The changing trends of Karnatak Music, Brief knowledge of some of the Lakshanakaras and Vaggeyakaras of this period, The revolutionary Golden era of Karnatak Music, Losses and gains until the contemporary times, Democratization in Music.	10
<b>III</b>	<b>Literary Sources:</b> An insight into some of the important musical treatises of the ancient and medieval periods in the development of Indian Music, Primary knowledge of the data, authorship and contents of the chapters in major musical texts: <ol style="list-style-type: none"> <li>a. Naradeeya Shiksha</li> <li>b. Natyashastra</li> <li>c. Brihaddeshi</li> <li>d. Sangeeta Ratnakara</li> <li>e. Swaramela Kalanidhi.</li> </ol>	15
<b>IV</b>	<b>Non-Literary Sources:</b> A brief knowledge of the non-literary sources in the development of Indian Classical Music: <ol style="list-style-type: none"> <li>a. Sculpture</li> <li>b. Inscriptions (Kudumiyamalai and Tirumala)</li> </ol>	10

	c. Paintings d. Numismatics.	
V	<b>Royal Patronages:</b> Patronage given to music in the past and the present, Principal seats of music during the 17th, 18th and 19th centuries in South India.	15
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At the end of the course the students should be able to:		
<b>CO1</b>	Developed in Masters of Arts in Music.	
<b>CO2</b>	Developed in Master of Music in Combination with an Outside Field.	
<b>CO3</b>	Developed in Master of Music in Composition.	
<b>CO4</b>	Developed in Master of Music in Theory.	
<b>CO5</b>	Developed in Master of Music in Composition.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Sharangdeva ( Adayar Edition) - Sangeet Ratnakar (Author-<u>AACHARYA BRIHASPATI</u> , Year- 1<sup>st</sup> January 2006).</li> <li>• R. K. Shringy &amp; Premlata Sharma - Sangeet Ratnakar (Author-<u>AACHARYA BRIHASPATI</u> , Year- 1<sup>st</sup> January 2006).</li> <li>• Ahobal - Sangeet Parijat (Author- Pt. Ahobal , Year- 1941 by Shri Kalinga).</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• V.N. Bhatkhande - Sangeet Shastra Part I – IV (Author-Dr. Tej Singh Tak , Year- 1<sup>st</sup> January 2018).</li> <li>• Sangeetanjali Part I – VI (Author- <u>Late Pandit Omkarnath Thakur</u> , Pilgrims Publications , Year- 1<sup>st</sup> January 2012).</li> </ul>	

Code	CORE COURSE – II	Total Lecture:60
PA20M122	STUDY OF RAGAS, SCALES AND FORMS	4 – 0 – 0 - 4
<b>Learning Objectives</b>	Creation of an effective training system to Rationalize traditional data with the help of Modern research methods and technology preservation and propagation of Music.	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	<b>Ragas-</b> <ul style="list-style-type: none"> <li>Study of different Raag angas of your syllabus with a comparative analysis between various kinds of each ang.</li> <li>Short description of the above mentioned Ragas with illustration of Alaps and tans.</li> </ul>	5
II	<b>Musical Forms and their Classifications –</b> <ul style="list-style-type: none"> <li>Knowledge of different Musical forms, Lakshana or characteristic features of the Musical forms figuring in Art Music, Sacred Music, Dance Music, Folk Music and Theater Music(Based on Karnatak Music and Indian Music).</li> <li>A study of different compositional forms of South India, used in Bhagavata mela, Yakshagana, Kuchipudi, geyanatakas, Kathakali, Kathakalakshepa and Bharatanatya.</li> </ul>	15
III	<b>Semi Classical Music -</b> A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala Other than teentaal may also be presented.	5
IV	<b>Types of Semi Classical Compositions</b>	15
V	<b>Aesthetics -</b> Introduction and Definition of Aesthetics (Western and Indian View points), Philosophical Aesthetics - linguistic, phenomenological and World making. Brief historical outline- Plato & Aristotle , Aesthetics as a theory of fine arts and its significance in Indian Music.	5
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
At the end of the course the students should be able to:		
<b>CO 1</b>	Demonstrate various aspects of ragas and their differentiation.	
<b>CO 2</b>	Understand the basic terminologies of Indian music	
<b>CO 3</b>	Study about the compositional forms and notation systems of Hindustani music.	
<b>CO 4</b>	Demonstrate various aspects of ragas and their differentiation.	
<b>CO 5</b>	Make an analytical study of various musical forms of Hindustani music.	

<p><b>Text Books</b></p>	<ul style="list-style-type: none"> <li>• Evolution of Rag and Taal in Music (Author- M.R.Gautam , Year – 1<sup>st</sup> April 1990 Publisher- South Asia Books).</li> <li>• Kramik Pustak Malika (Author- V.N. Bhatkhande , Year – 1<sup>st</sup> January 2014 , Publisher- Sangeet Karyalaya Hathras ).</li> <li>• Rag Vigyan I- VII (Author- V.R. Patvardhan , Year – 1<sup>st</sup> January 2011, Publisher – Sangeet Karyalaya ).</li> </ul>
<p><b>Reference Books</b></p>	<ul style="list-style-type: none"> <li>• Ragas in Indian classical Music (Author- Anupam Mahajan &amp; Ravi Shankar , Year-1<sup>st</sup> January 1990 , Publisher- South Asia Books).</li> <li>• Sangeet Shastra (Author- <u>Jagdeesh Sahay Kulshrestha</u> , Year- 1<sup>st</sup> January 2009 , Publisher – Sangeet Karyalaya).</li> </ul>

<b>Code</b>	<b>CORE COURSE - III</b>	<b>Total Lecture:30</b>
<b>PA20M125</b>	<b>EXPERIMENTAL TECHNIQUES - I (DEMONSTRATION AND VIVA VOCE)</b>	<b>0-0-4-4</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Students will gain skills and learn representative repertoire in a specific musical performance medium.</li> <li>• Students gain advanced knowledge in theory, repertoire, literature, music technology or other electives.</li> <li>• Those whose performance medium is voice will gain further knowledge and skill in vocal pedagogy and diction.</li> </ul>	
<b>Pre-requisites</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
	<p><b>Details of 7 Vocal Methods</b>  <b>Complete Vocal Techniques , Types of Vocal Techniques –</b></p> <ul style="list-style-type: none"> <li>• Breath control</li> <li>• The lip bubble vocal exercise</li> <li>• Humming and singing</li> <li>• Vowel vocal technique</li> <li>• Diction</li> <li>• “Speak” singing</li> </ul>	60
	<p><b>Useful factors of Vocal Techniques –</b></p> <ul style="list-style-type: none"> <li>• Stay hydrated , drink plenty of water.</li> <li>• Avoid stress and stay relaxed , especially as you’re leading up yo a performance.</li> <li>• Eat a well balance and healthy diet.</li> <li>• Get plenty of sleep and rest.</li> <li>• Train with a qualified teacher regularly.</li> <li>• Speak at a normal volume and comfortable pitch.</li> <li>• Practice in the “right way” daily.</li> <li>• Seek medical advice if you have prolonged hoarseness.</li> <li>• Gently “walk” through new songs when you are first learning them.</li> <li>• Keep your voice at a comfortable “speech level” at all times when singing.</li> <li>• Warm-up properly before trying to sing with a lot of power or volume.</li> </ul>	
	<p><b>Styles of Singing</b>  Be able to follow a regular practice routine , Top 10 Vocal Recording Session Tips.</p>	
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
<b>CO1</b>	Students develop a background in music and musicianship that prepares them for a wide range of further educational and vocational activities that include music as a component.	
<b>CO2</b>	Students develop a wide range of knowledge and skills that prepare them for graduate study leading to careers in music theory or composition.	
<b>CO3</b>	Students will gain additional knowledge and understanding of historical musical styles, compositional techniques and performance.	

<b>CO4</b>	Students will further their attainment of skills, knowledge, and understanding of a variety of musical topics.
<b>CO5</b>	Students will gain advanced performance skills with other instruments.
<b>Text Books:</b>	<ul style="list-style-type: none"> <li>• A Practical guide to north Indian classical vocal music (Author- Indurama Shrivastava , Year- 2008 , Publisher- Munshiram Manoharlal).</li> <li>• Indian classical music (an audio-visual guide) (Author-Pt. Ravi Shankar Prassana , Year- 1<sup>st</sup> January 2017 , Publisher- BRPC).</li> </ul>
<b>Reference Books:</b>	<ul style="list-style-type: none"> <li>• Raag Parichay Bhaag – I (Author- <u>Harish Chandra Shrivastava</u> , Year- 2015 , Publisher- Sangeet sadan prakashan).</li> <li>• Hindustani Music and the Aesthetic Concept of form (Author- Anjali Mittal , Year- 30<sup>th</sup> April 2000 , Publisher- D.K. Print World Ltd).</li> </ul>

<b>Code</b>	<b>CORE COURSE – IV</b>	<b>Total Lecture:30</b>
<b>PA20M126</b>	<b>EXPERIMENTAL TECHNIQUES - I (STAGE PRESENTATION)</b>	<b>0-0-4-4</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Students will gain skills and learn representative repertoire in a specific musical performance medium.</li> <li>• Students gain advanced knowledge in theory, repertoire, literature, music technology or other electives.</li> <li>• Those whose performance medium is voice will gain further knowledge and skill in vocal pedagogy and diction.</li> </ul>	
<b>Pre-requisites</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
	<p><b>Details of 7 Vocal Methods</b>  <b>Complete Vocal Techniques , Types of Vocal Techniques –</b></p> <ul style="list-style-type: none"> <li>• Breath control</li> <li>• The lip bubble vocal exercise</li> <li>• Humming and singing</li> <li>• Vowel vocal technique</li> <li>• Diction</li> <li>• “Speak” singing</li> </ul>	60
	<p><b>Useful factors of Vocal Techniques –</b></p> <ul style="list-style-type: none"> <li>• Stay hydrated, drink plenty of water.</li> <li>• Avoid stress and stay relaxed, especially as you’re leading up to a performance.</li> <li>• Eat a well balance and healthy diet.</li> <li>• Get plenty of sleep and rest.</li> <li>• Train with a qualified teacher regularly.</li> <li>• Speak at a normal volume and comfortable pitch.</li> <li>• Practice in the “right way” daily.</li> <li>• Seek medical advice if you have prolonged hoarseness.</li> <li>• Gently “walk” through new songs when you are first learning them.</li> <li>• Keep your voice at a comfortable “speech level” at all times when singing.</li> <li>• Warm-up properly before trying to sing with a lot of power or volume.</li> </ul>	
	<p><b>Styles of Singing</b>  Be able to follow a regular practice routine , Top 10 Vocal Recording Session Tips.</p>	
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
<b>CO1</b>	To develop a background in music and musicianship that prepares them for a wide range of further educational and vocational activities that include music as a component.	

<b>CO2</b>	To develop a wide range of knowledge and skills that prepare them for graduate study leading to careers in music theory or composition.
<b>CO3</b>	To gain additional knowledge and understanding of historical musical styles, compositional techniques and performance.
<b>CO4</b>	To further their attainment of skills, knowledge, and understanding of a variety of musical topics.
<b>CO5</b>	To gain advanced performance skills with other instruments.
<b>Text Books:</b>	<ul style="list-style-type: none"> <li>• A Practical guide to north Indian classical vocal music (Author- Indurama Shrivastava , Year- 2008 , Publisher- Munshiram Manoharlal).</li> <li>• Indian classical music (an audio-visual guide) (Author-Pt. Ravi Shankar Prassana , Year- 1<sup>st</sup> January 2017 , Publisher- BRPC).</li> </ul>
<b>Reference Books:</b>	<ul style="list-style-type: none"> <li>• Raag Parichay Bhaag – I (Author- <u>Harish Chandra Shrivastava</u> , Year- 2015 , Publisher- Sangeet sadan prakashan).</li> <li>• Hindustani Music and the Aesthetic Concept of form (Author- Anjali Mittal , Year- 30<sup>th</sup> April 2000 , Publisher- D.K. Print World Ltd).</li> </ul>



**Discipline Specific Electives**  
**(DSE-I)**

Code	DISCIPLINE SPECIFIC ELECTIVE – I (TRACK – I)	Total Lecture:60
PA20M123	INDIAN FOLK MUSIC – I	0-0-4-4
<b>Learning Objectives:</b>	To make them aware about different folk music of different states of India. To make them aware about the contribution of folk music or folk art forms in enriching the classical music forms of India. To make them aware about different folk music of different states of India, this will help in their professional career. To get knowledge about Costume, Make up, Properties, Instrument and Music style in various Folk Music of Madhya Pradesh.	
<b>Pre-requisites:</b>	Nil	
UNIT	CONTENT	HOURS
I	<b>Basic knowledge of Madhya Pradesh Folk Music –</b> 1. Seasonal songs. 2. Songs for Occasions. 3. Special songs of castes and creeds. 4. Ordinary Songs.	10
II	<b>Compositions of Folk Music –</b> 1. Formation with Group. 2. Formation with single or in pair. 3. Singing in Circles, in pairs and in straight line. 4. Process of express emotions in music.	15
III	<b>Practice of Folk Songs –</b> 1. Vocal Variations. 2. Pitch Designs. 3. Vocal Techniques. 4. Instrumental co-ordination <b>Practice of Hand Gestures -</b> 1. Way of Hands movement according to Music. 2. Clearance of hand gestures.	10
IV	<b>Costume -</b> • Knowledge about selection of costume according to different style of Folk Music of Madhya Pradesh. <b>Make up -</b> • Facial make up related with Folk Music.	10

**Course Outcomes as per Bloom's Taxonomy**

At the end of the course the students should be able to:

<b>CO 1</b>	Acquire knowledge of different folk music of India.
<b>CO 2</b>	Understand the culture related to each folk music and the beauty of these music.
<b>CO 3</b>	Make comparative study between all folk music forms.
<b>CO 4</b>	Understand different compositions , variations and techniques of folk music forms.
<b>CO 5</b>	Perform and demonstrate different folk music forms. Understand the culture related to each folk music and the beauty of these compositions. Having understood the basic concepts of different

	folk music forms the student will be on course to becoming a performing artist in music.
<b>Text Books:</b>	<ul style="list-style-type: none"> <li>• Music In India (Author- Bonnie C.Wade , Year &amp; Publisher- Manohar Publishers and Distributors 2009).</li> <li>• Dynamics of Indian Folk Music (Author- Mohan Pandey , Publisher- Cyber Tech Publications , Year- 1 January 2012).</li> <li>• Madhya Pradesh ka lok sangeet (Author- Rafik Mohd. , Publisher- Madhya Pradesh Granth Academy).</li> </ul>
<b>Reference Books:</b>	<ul style="list-style-type: none"> <li>• The Music of Hindostan (Author- A.H. Fox , Year &amp; Publisher - Strangways 1914).</li> <li>• Encyclopedia of Indian Folk Music (Year- 1<sup>st</sup> May 2002 Author- Priyamvada Amrita , Publisher- Cosmo Publications).</li> <li>• <u>Manorma Sharma</u> (Author) - Folk India: A Comprehensive Study of Indian Folk Music and Culture (11 Volume Set) Publisher: Sundeep Prakashan (January 1, 2004).</li> </ul>

<b>Code</b>	<b>DISCIPLINE SPECIFIC ELECTIVE – I (TRACK – II)</b>	<b>Total Lecture:60</b>
<b>PA20M124</b>	<b>PROFESSIONAL EXERCITATION FOR STAGE DEMONSTRATION – I</b>	<b>0 – 0 – 4 – 4</b>
<b>Learning Objectives:</b>	To perform solo on stage with full costume and make. Exposure to the practical aspects of Indian Music. To provide a platform to practically experiment and exhibit the learning of the subject. To provide a deeper understanding of Rhythm and tempo. To explore advanced options of learning in the chosen field.	
<b>Pre-requisites:</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
<b>I</b>	<b>Introduction of Bollywood Music –</b> 1. Voice Culture 2. characterization 3. Presentation 4. Basics	10
<b>II</b>	<b>Genres -</b> 1. Bhajan 2. Dance 3. Disco 4. Qawwali 5. Sufi 6. Rock	15
<b>III</b>	<b>Style and Format –</b> 1. Production 2. Music Director 3. Sound Track 4. Compositions	10
<b>IV</b>	<b>Stage Presentation</b>	10
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
At the end of the course the students should be able to:		
<b>CO 1</b>	Acquire knowledge of bollywood music of India.	
<b>CO 2</b>	Understand the culture related to each bollywood music and the beauty of these music.	
<b>CO 3</b>	Make comparative study between all bollywood music forms.	
<b>CO 4</b>	Understand different compositions , variations and techniques of bollywood music forms.	
<b>CO 5</b>	Perform and demonstrate different bollywood music forms. Understand the culture related to each fusion music and the beauty of these compositions. Having understood the basic concepts of different bollywood music forms the student will be on course to becoming a performing artist in music.	
<b>Text Books:</b>	<ul style="list-style-type: none"> <li>• Bollywood Melodies (Author- Ganesh Anantharaman , 14<sup>th</sup> feb 2008 , Publisher- Penguin India ).</li> <li>• The hindi music juke box (Author- Manek Premchand , Year – 13th July , Publisher - Notion Press ).</li> </ul>	

	<ul style="list-style-type: none"><li>• Gaata rahe mera dil – Balaji vittal &amp; Aniruddha Bhattacharjee.</li></ul>
<b>Reference Books:</b>	<ul style="list-style-type: none"><li>• Yesterday’s Melodies Today’s Memories (Author- Manek Premchand , Year – 1<sup>st</sup> January 2019 , Publisher- Notion Press).</li><li>• R D Burman: The Man , The Music (Author- Balaji Vittal &amp; Aniruddha Bhattacharjee , Year – 6<sup>th</sup> April 2011 , Publisher- Harper Collins).</li></ul>

**SEMESTER – II**  
**(CORE SUBJECTS)**

Code	CORE COURSE - I	Total Lecture:60
PA20M221	MUSICAL CONCEPTS, COMPOSITIONS AND INSTRUMENTS	4- 0-0-4
<b>Learning Objectives</b>	To give participants opportunities to use their voice , their body and simple musical instruments to make and imitate different sounds , encouraging them to use music to express feelings and imagination. After that , to get inspiration by listening to different music pieces and to tell a story via music.	
UNIT	CONTENT	HOURS
I	History and development of notation system in North and South India as Well as Western Countries, Detailed knowledge of South Indian Tal system and its comparison with other system.	10
II	<ul style="list-style-type: none"> <li>• Origin and Development of - Prabandha, Dhruwad, Dhamar, Khyal</li> <li>• Comparative study of the ancient and modern compositional forms.</li> <li>• Principles of musical composition in Indian Classical Music</li> </ul>	10
III	<ul style="list-style-type: none"> <li>• Importance of Sanskrit treatises in Indian Music</li> <li>• Vocational aspects of Indian Music</li> </ul>	10
IV	Indian Music and its Aesthetical approach – <ul style="list-style-type: none"> <li>• Plato and Aristotle – views on art and music.</li> <li>• Art and Kala, Art and Craft.</li> <li>• Classification of Art, Sixty four arts.</li> <li>• Concept of Ananda – aesthetic experience, aesthetic attitude, creative faculty (Pratibha).</li> <li>• Aesthetical approach in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.</li> <li>• Subject, Technique, Element, Medium, Form &amp; Content in music as an Art.</li> </ul>	8
V	Origin and Development of various Avandha regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.	22
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
At the end of the course the students should be able to:		
CO1	Use rhythm skills to make my receptive and expressive musical experiences powerful, subtle, and meaningful.	
CO2	Use pitch skills to make my receptive and expressive musical experiences powerful, subtle, and meaningful.	
CO3	Use expressive elements to make my receptive and expressive musical experiences powerful, subtle, and meaningful.	
CO4	Use musical notation to make my receptive and expressive musical experiences powerful, subtle, and meaningful.	

<b>CO5</b>	Use musical information to make my receptive and expressive musical experiences powerful, subtle, and meaningful.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Hindustani Music and the aesthetic concept of form (Author- Anjali Mittal , Year- 30<sup>th</sup> April 2000 , Publisher- D.K. Print World Ltd ).</li> <li>• The Elements of Music: Concepts and Applications, (Author- Vol. I Ralph Turek , Year – 31<sup>st</sup> October 1995 , Publisher- Mcgraw-Hill Education).</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• The Elements of Music: Concepts and Applications, Vol. 2 – Ralph Turek.</li> <li>• Musicophilia – Oliver Sacks.</li> <li>• Music Language and the brain – Aniruddh Patel.</li> <li>• Music and the Mind – Anthony’s Storrs.</li> </ul>

Code	CORE COURSE - II	Total Lecture:60
PA20M222	CRITICAL APPRECIATION OF MUSIC CONCERTS	4-0-0-4
<b>Learning Objectives</b>	Promote the highest levels of human aspiration and artistic integrity through the composition, documentation, and performance of music. Promote the highest levels of human aspiration and artistic integrity through the composition, documentation, and performance of music.	
UNIT	CONTENT	HOURS
I	<ul style="list-style-type: none"> <li>A brief biography on one of the composers of a particular piece or song included in the concert.</li> <li>A review of the concert going into detail on descriptions of specific pieces via each of the elements of music. Use musical terms learned in class.</li> </ul>	10
II	<ul style="list-style-type: none"> <li>Musical Ensembles Attending Concerts – Three Melody Instruments, Six Melody and Rhythmic Instruments , Choral Groups , Wood Winds and Keyboard.</li> </ul>	15
III	<ul style="list-style-type: none"> <li>Chamber Music – Four Instruments &amp; Seven Performers</li> </ul>	15
IV	<ul style="list-style-type: none"> <li>The Symphony Orchestra – Brass , Conductors , Jazz Bands , Rock Bands , Listening , Eight Performers , Strings and Percussions.</li> </ul>	10
V	<ul style="list-style-type: none"> <li>Overview of Medieval Music – Instruments , Genres , Theory and Rhythm.</li> </ul>	10
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At the end of the course the students should be able to:		
CO 1	Understand tools and methods used in musical research and be able to analyze sources accurately and critically; present their research in a clear and coherent manner both orally and in writing.	
CO 2	Demonstrate a broad understanding of musical materials and styles both as categories of musical significance and with regard to specific works and composers.	
CO 3	Demonstrate competence as a performer on the chosen instrument both in solo and ensemble repertoire.	
CO 4	Develop an analytical, creative, and intuitive understanding of music as a cultural language.	
CO 5	Students will apply relevant forms of music technology, including their basic functions and integrative nature.	

<b>Text Books</b>	<ul style="list-style-type: none"><li>• Music an appreciation – Roger Kamien.</li><li>• A manual of Music Appreciation – Daniel Gregory.</li><li>• Introduction to Music Appreciation - Bethanie Hansen, David Whitehouse, and Cathy Silverman , Edited by Kimberly Jacobs.</li></ul>
<b>Reference Books</b>	<ul style="list-style-type: none"><li>• Too Fast To Live Too Young To Die: Post &amp; Post-Punk Graphics 1976-1986 (Rocket 88).</li><li>• Bob Dylan: Outlaw Blues – Spencer Leigh (McNidder &amp; Grace).</li></ul>



Code	CORE COURSE - IV	Total Lecture:60
PA20M225	EXPERIMENTAL TECHNIQUES – II (DEMONSTRATION AND VIVA VOCE)	0-0-4-4
<b>Learning Objectives</b>	The main objective of the course is to aware students about the rich Indian culture of classical Music especially in the field of Indian Percussion instruments. The use of Laya and Talas in classical, light and folk music of India. It also gives the practical training to performing on stage with different types of Indian music .	
<b>Pre-requisite</b>	Nil.	
UNIT	CONTENT	HOURS
	<p><b>Raga Classification:</b> Brief knowledge of Origin and Development of Scales and Ragas, a study of various Raga classifications of ancient, medieval and modern periods.</p> <p><b>Study of following Ragas in detail :</b> Raag Bheempalasi , Raag Ahir Bhairav , Raag Malkauns , Raag Darbaari ( Khayal Gayeki , Dhrupad and Tarana etc )</p> <p><b>Candidate must know the following talas with their full details :</b> (1) Teental (2) Roopaktal (3) Jhaptal (4) Chautal (5) Sooltal (6) Dhamar tal (7) Pancham Swari (8) Radra tal (9) Basant taal</p> <p><b>Veena Through Ages –</b> Primary knowledge of role and importance of Veena in the evolution of Indian Music and its different stages of development such as, a. Harp stage b. Addition of resonator c. Introduction of frets d. Range of note produced e. Plucking technics. f. Different types of Veenas evolved through ages.</p> <p><b>Raaga –</b> The origin and definitions of Raaga, A brief knowledge of the ragas existed in the past, “Dashavidha lakshanas” and “Trayodasha lakshanas” of the Ragas mentioned in the ancient Sanskrit works, Acquaintance of different categories of Ragas such as</p>	60

	BattisaRagas, VivadiRagas, ApoorvaRagas, Raktiragas, PratimadhyamaRagas, Deshi Ragas etc.	
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At the end of the course the students should be able to:		
<b>CO 1</b>	To study of Percussion Instruments.	
<b>CO 2</b>	To understand relation between Tabla and Dance.	
<b>CO 3</b>	Ability to play Teen Taal with vocal and instrument music.	
<b>CO 4</b>	Techniques of Sangat.	
<b>CO 5</b>	Recognizing the different swars.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Raag Parichay Bhaag 1 – Sangeet sadan prakashan , Harish Chandra Shrivastava</li> <li>• Raag Parichay Bhaag 2 - Sangeet sadan prakashan , Harish Chandra Shrivastava.</li> <li>• Ragas in Indian Classical Music – Anupam Mahajan &amp; Ravi Shankar.</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• V. N. Bhatkhande - Kramik Pustak Malika Part-I-II</li> <li>• V.R. Patvardhan - Rag Vigyan Part-I</li> <li>• Dr. Lalmani Mishra – Tantrinada</li> <li>• Govind Rao Rajurkar - Sangeet Shastra Para</li> <li>• Dr. Swatantra Sharma - Fundamentals of Indian Music</li> <li>• Dr. Pannalal Madan - Sangeet Shastra Vigyan</li> <li>• Dr. Indrani Chkravarti – Sangeet Manjusha</li> </ul>	

Code	CORE COURSE - IV	Total Lecture:60
PA20M227	EXPERIMENTAL TECHNIQUES – II (STAGE PRESENTATION)	0-0-4-4
<b>Learning Objectives</b>	The main objective of the course is to aware students about the rich Indian culture of classical Music specially in the field of Indian Percussion instruments. The use of Laya and Talas in classical , light and folk music of India. It also gives the practical training to performing on stage with different types of Indian music .	
<b>Pre-requisite</b>	Nil.	
UNIT	CONTENT	HOURS
	<p><b>Raga Classification:</b> Brief knowledge of Origin and Development of Scales and Ragas, a study of various Raga classifications of ancient, medieval and modern periods.</p> <hr/> <p><b>Study of following Ragas in detail :</b> Raag Bheempalasi , Raag Ahir Bhairav , Raag Malkauns , Raag Darbaari ( Khayal Gayeki , Dhrupad and Tarana etc )</p> <hr/> <p><b>Candidate must know the following talas with their full details :</b> (1) Teental (2) Roopaktal (3) Jhaptal (4) Chautal (5) Sooltal (6) Dhamar tal (7) Pancham Swari (8) Radra tal (9) Basant taal</p> <hr/> <p><b>Veena Through Ages –</b> Primary knowledge of role and importance of Veena in the evolution of Indian Music and its different stages of development such as, a. Harp stage b. Addition of resonator c. Introduction of frets d. Range of note produced e. Plucking technics. f. Different types of Veenas evolved through ages.</p>	60
	<p><b>Raaga –</b> The origin and definitions of Raaga, A brief knowledge of the ragas existed in the past, “Dashavidha lakshanas” and “Trayodasha lakshanas” of the Ragas</p>	

	mentioned in the ancient Sanskrit works, Acquaintance of different categories of Ragas such as BattisaRagas, VivadiRagas, ApoorvaRagas, Raktiragas, PratimadhyamaRagas, Deshi Ragas etc.	
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At the end of the course the students should be able to:		
<b>CO 1</b>	To study of Percussion Instruments.	
<b>CO 2</b>	To understand relation between Tabla and Dance.	
<b>CO 3</b>	Ability to play Teen Taal with vocal and instrument music.	
<b>CO 4</b>	Techniques of Sangat.	
<b>CO 5</b>	Recognizing the different swars.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Raag Parichay Bhaag 1 – Sangeet sadan prakashan , Harish Chandra Shrivastava</li> <li>• Raag Parichay Bhaag 2 - Sangeet sadan prakashan , Harish Chandra Shrivastava.</li> <li>• Ragas in Indian Classical Music – Anupam Mahajan &amp; Ravi Shankar.</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• V. N. Bhatkhande - Kramik Pustak Malika Part-I-II</li> <li>• V.R. Patvardhan - Rag Vigyan Part-I</li> <li>• Dr. Lalmani Mishra – Tantrinada</li> <li>• Govind Rao Rajurkar - Sangeet Shastra Parag</li> <li>• Dr. Swatantra Sharma - Fundamentals of Indian Music</li> <li>• Dr. Pannalal Madan - Sangeet Shastra Vigyan</li> <li>• Dr. Indrani Chkravarti – Sangeet Manjusha</li> </ul>	

**Discipline Specific Electives**  
**(DSE – II)**

Code	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – I)	Total Lecture:60
PA20M223	INDIAN FOLK MUSIC – II	4 –0– 0-4
<b>Learning Objectives</b>	To make them aware about different folk music of different states of India. To make them aware about the contribution of folk music or folk art forms in enriching the classical music forms of India. To make them aware about different folk music of different states of India, this will help in their professional career. To get knowledge about Costume, Make up, Properties, Instrument and Music style in various Folk Music of Rajasthan.	
UNIT	CONTENT	HOURS
I	<b>Basic Knowledge of Rajasthan Folk Music –</b> <ul style="list-style-type: none"> <li>• Maand.</li> <li>• Pabuji Ki Phach.</li> <li>• Panihari.</li> <li>• Culture of Rajasthani Music.</li> <li>• Tamasha folk Music.</li> </ul>	15
II	<b>Compositions of Folk Music –</b> <ul style="list-style-type: none"> <li>• Formation with Group.</li> <li>• Formation with single or in pair.</li> <li>• Singing in Circles, in pairs and in straight line.</li> <li>• Process of express emotions in music.</li> </ul>	15
III	<b>Practice of Folk Songs –</b> <ol style="list-style-type: none"> <li>5. Vocal Variations.</li> <li>6. Pitch Designs.</li> <li>7. Vocal Techniques.</li> <li>8. Instrumental co-ordination</li> </ol> <b>Practice of Hand Gestures-</b> <ol style="list-style-type: none"> <li>1. Way of Hands movement according to Music.</li> <li>2. Clearance of hand gestures.</li> </ol>	10
IV	<b>Costume-</b> <ul style="list-style-type: none"> <li>• Knowledge about selection of costume according to different style of Folk Music of Rajasthan.</li> </ul> <b>Make up-</b> <ul style="list-style-type: none"> <li>• Facial make up related with Folk Music.</li> </ul>	5

**Course Outcomes as per Bloom's Taxonomy**

At the end of the course the students should be able to:

<b>CO1</b>	Acquire knowledge of different folk music of India.
<b>CO2</b>	Understand the culture related to each folk music and the beauty of this music.
<b>CO3</b>	Make comparative study between all folk music forms.
<b>CO4</b>	Understand different compositions, variations and techniques of folk music forms.
<b>CO5</b>	Perform and demonstrate different folk music forms. Understand the culture related to each folk music and the beauty of these compositions. Having understood the basic concepts of different folk music forms the student will be on course to becoming a performing artist in music.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• BonnieC.Wade , Music In India, Manohar Publishers and Distributors(2009).</li> <li>• Dynamics of Indian Folk Music – Cyber Tech Publications ( 1 january 2012 ).</li> <li>• Saaye Mein Dhoop – Shri Dushyant Kumar – Radhakrishan Publications.</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Meerabai Kavita Kosh – Online</li> <li>• Songs of Kabir – Wendy Krishna Mehrotra – Hachette Publications</li> <li>• Rajasthan ke lok geet – Shri Vijay Verma – Rajasthani Granthagaar</li> <li>• Court Singing of Rajasthan ( Mand ) – Krishna Bhatt</li> </ul>

Code	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – I)	Total Lecture:60
PA20M224	PROFESSIONAL EXERCITATION FOR STAGE DEMONSTRATION – II	0-0-4-4
<b>Learning Objectives</b>	To perform solo on stage with full costume and make. Exposure to the practical aspects of Indian Music. To provide a platform to practically experiment and exhibit the learning of the subject. To provide a deeper understanding of Rhythm and tempo. To explore advanced options of learning in the chosen field.	
UNIT	CONTENT	HOURS
I	<b>Introduction of Unplugged Music –</b> <ul style="list-style-type: none"> <li>• Voice Culture</li> <li>• characterization</li> <li>• Presentation</li> <li>• Basics</li> </ul>	15
II	<b>Genres -</b> <ul style="list-style-type: none"> <li>• Bhajan</li> <li>• Dance</li> <li>• Disco</li> <li>• Qawwali</li> <li>• Sufi</li> <li>• Rock</li> <li>• Bollywood Music</li> <li>• Western Music</li> </ul>	15
III	<b>Style and Format –</b> <ul style="list-style-type: none"> <li>• Production</li> <li>• Music Director</li> <li>• Sound Track</li> <li>• Compositions</li> </ul>	10
IV	<b>Stage Presentation-</b>	5
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
At the end of the course the students should be able to:		
<b>CO1</b>	Acquire knowledge of bollywood unplugged music of India.	
<b>CO2</b>	Understand the culture related to each bollywood bollywood music and the beauty of these music.	
<b>CO3</b>	Make comparative study between all bollywood unplugged music forms.	
<b>CO4</b>	Understand different compositions, variations and techniques of bollywood unplugged music forms.	
<b>CO5</b>	Perform and demonstrate different bollywood unplugged music forms. Understand the culture related to each fusion music and the beauty of these compositions. Having understood the basic concepts of different bollywood unplugged music forms the student will be on course to becoming a performing artist in music.	

**Text Books**

- Mtv Coke Studio Seasons.
- Mtv Unplugged Music Seasons.



**SEMESTER – III**  
**(CORE SUBJECTS)**

Code	CORE COURSE – I	Total Lecture:60
<b>PA20M321</b>	<b>EVOLUTION AND DEVELOPMENT OF MUSICAL CONCEPTS</b>	<b>4-0-0-4</b>
<b>Learning Objectives</b>	Students Will Gain Knowledge And Understanding Of Historical Musical Styles, Compositional Techniques, And Performance Practices Of The Post Common-Practice Period (1900-Present). Students Will Learn Ensemble Techniques And Representative Repertoire In Both Large And Small Musical Ensembles Appropriate To Their Specific Performance Mediums.	
UNIT	CONTENT	HOURS
<b>I</b>	<p><b><u>Introduction On Evolution &amp; Development-</u></b> Introduction, Stages In The Evolution Of Music, Projected Body, Factors Related With Basic Music, Detailed Analysis Of The Evolution Of Indian Classical Music, Major Traditions &amp; Features, Study Of The Following Musical Concepts From Vedic Period To Present Times: Samagana, Dhruva Gana, Maha Geetak, Geeti, Anibaddha Gana (Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti) Vaggeyakar Lakshan.</p>	10
<b>II</b>	<p><b><u>Ranks Based On Evolution &amp; Development -</u></b> The Evolution Of World Music, Three Ranks Based On Material (Rhythm, Melody &amp; Harmony) And Development (Phasing, Leading &amp; Architectonics), Jazz In America, Relationship To Immigration &amp; Multiculturalism, Festivals, Detailed Concept Of (Benzon &amp; Hays, 1990).</p>	10
<b>III</b>	<p><b><u>Music Making History-</u></b> Rank Four, The World-Wide Spread Of European Music, The Development Of Jazz And It's Spread Around The World, The Development Of Popular Music, Technology And Electronic Music, The Movement Of European Music Beyond Major And Minor Tonality, Music Making History, Africa Meets Europe In The United States Of The Blues, Important Factors Are As Follows –</p> <ul style="list-style-type: none"> <li>• Music In Society &amp; Culture</li> <li>• Improvisation And Composition In Cultural Style</li> <li>• Society, Psyche, And Culture In North America</li> <li>• The Cultural Psychodynamics Of Racism</li> <li>• Blues Train To The Future</li> </ul>	10
<b>IV</b>	<p><b><u>Raga &amp; Notations-</u></b> Notations Of Carnatic Tala In Indian Classical Style, Detailed Specification Of Carnatic Tala, Swarlipi, Advanced Taals – Pancham Sawri Tala, Gajjhampa Tala, Addha Tala &amp; Punjabi Talas</p>	8

	With Details (Taali, Khali, Vibhag & Bol Etc), Detailed Study Of The Choice Raga With Aalap, Taan, Boltaan, Vilambit Khayal, Dhrupad & Tarana.	
V	<u>Essays –</u> <ul style="list-style-type: none"> <li>• Raga &amp; Rasa</li> <li>• Sangeet &amp; Lalit Art</li> <li>• Music &amp; Imagination</li> <li>• Place Of Instruments In Music</li> </ul>	22
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At The End Of The Course The Students Should Be Able To:		
<b>CO1</b>	Use Rhythm Skills To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.	
<b>CO2</b>	Use Pitch Skills To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.	
<b>CO3</b>	Use Expressive Elements To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.	
<b>CO4</b>	Use Musical Notation To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.	
<b>CO5</b>	Use Musical Information To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Anjali Mittal, Hindustani Music And The Aesthetic Concept Of Form, Year- 30<sup>th</sup> April 2000 , Publisher- D.K. Print World Ltd</li> <li>• Anjali Mittal , The Elements Of Music: Concepts And Applications, - Vol., Year – 31<sup>st</sup> October 1995 , Publisher- Mcgraw-Hill Education</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Ralph Turek , The Elements Of Music: Concepts And Applications, Vol. 2 – Publisher - McGraw-Hill Humanities/Social Sciences/Languages, 2<sup>nd</sup> Edition 1<sup>st</sup> December 1995</li> <li>• Musicophilia – Oliver Sacks, Publication date - 2007 (Revised &amp; expanded 2008)</li> <li>• Music Language And The Brain – Aniruddh Patel. Publisher – Oxford University Press, 1<sup>st</sup> Edition June 2010)</li> <li>• Music And The Mind – Anthony's Storrs, Publisher – Ballantine Books, Publishing Date – 19<sup>th</sup> October 1993</li> </ul>	

Code	CORE COURSE - II	Total Lecture:60
PA20M322	MUSIC AND TECHNOLOGY	4-0-0-4
<b>Learning Objectives</b>	The Student Will Identify Elements Of Music, Including Melody, Rhythm, Harmony, Form, Texture, Expressive Devices, And Tension And Release. The Student Will Objectively Describe Elements Of Music Experienced In A Variety Of Performances By Digitally Recording Techniques. The Student Will Listen To Two Or More Performances, Recorded, Sequenced, Or Live, Of The Same Selection Of Music To Compare Differences In Interpretation And/Or Methodology.	
UNIT	CONTENT	HOURS
I	<b><u>History Of Music &amp; Technology-</u></b> History Of Music Technology, Electronic Music Technology & Digital Music Technology, Digital Synthesizer History, Midi History, Computer Music History, Vocal Synthesis History, Similarities & Dissimilarities Between Analog Mixer & Digital Mixer.	10
II	<b><u>Digital &amp; Analog Instruments-</u></b> Synthesizers & Drum Machines, Drum Machines, Sampling Technology, Midi Keyboards, Professional Audio Mixing Consoles, Effects Units, Acoustic Isolation, Grand Piano, Hammond Organ, Electric Piano, Harp, And Drums, Di Unit Boxes, Multitrack Recorder And Sound Cards Etc.	15
III	<b><u>Recording Studios -</u></b> The Recording Studios, Design And Equipment- (Equipment Found In A Recording Studio Commonly Includes: Mixing Console, Multitrack Recorder, Microphones, Reference Monitors, Which Are Loudspeakers With A Flat Frequency Response), Digital Audio Workstations, Project Studios, Isolation Booth, Music Workstations, Outboard Effects, Such As Compressors, Reverbs, Or Equalizers.	15
IV	<b><u>Live Recording Studios-</u></b> Detailed Knowledge Related With Live Band Studio Recording, Control Rooms, Live Rooms, Studio B, Client Lounge, Online Mixing, Acoustic Treatments, Video Sources, Monitoring, Stage Lighting, Intercom, Projector Screen, Headphones, Plug Ins, Amps And Etc.	10
V	<b><u>Radio Stations-</u></b> Radio Studios, Telephone Hybrid, Pots Codec, Remote Broadcasts, Ads, Jingles, Bumpers, Soundbites, Phonecalls, Soundeffects, Traffic And Weather Reports, Broadcast Automation And Etc.	10
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	The Student Will Identify And Explain Compositional Techniques Used To Provide Unity And Variety, Tension And Release In Musical Works.	
<b>CO 2</b>	The Student Will Analyze Aural Examples Of A Varied Repertoire Of Music (Representing Diverse Genres, Cultures, And Media) And Will Describe The Uses Of	

	The Elements Of Music.
<b>CO 3</b>	The Student Will Compare And Contrast Ways In Which The Elements Of Music Are Used In A Variety Of Compositions.
<b>CO 4</b>	The Student Will Analyze And Describe How The Elements Of Music Are Used In A Given Work To Make It Unique, Interesting, And Expressive.
<b>CO 5</b>	The Student Will Describe Basic MIDI Technology And Its Applications.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Tommy Swindali, Music Production 2020 ( 2 Book Bundle ), Published In 2. 5 January 2020,</li> <li>• FL Studio Beginner's Guide, Edition- Kindle Production</li> <li>• FL Studio: Composing Chords And Melodies- Author – Carmine M, Format – Kindle Edition</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Too Fast To Live Too Young To Die: Post &amp; Post-Punk Graphics 1976-1986 (Rocket 88).</li> <li>• Bob Dylan: Outlaw Blues – Spencer Leigh (Mcnidder &amp; Grace). Published 9<sup>th</sup> July 2020.</li> </ul>

Code	CORE COURSE - III	Total Lecture:60
PA20M325	EXPERIMENTAL TECHNIQUES – III (DEMONSTRATION AND VIVA VOCE)	0-0-4-4
<b>Learning Objectives</b>	Students Will Demonstrate An Understanding Of The Common Elements And Organizational Patterns Of Music And Their Interaction, And The Ability To Employ This Understanding In Performance As Well As In Written And Aural Forms.	
<b>Pre-requisition</b>	Nil	
UNIT	CONTENT	HOURS
I	<b><u>Raga Classification:</u></b> Brief Knowledge Of Origin And Development Of Scales And Ragas, A Study Of Various Raga Classifications Of Ancient, Medieval And Modern Periods.	10
II	<b><u>Study Of Following Ragas In Detail :</u></b> Raag Vrindavani Sarang , Raag Gaud Sarang , Raag Kafi , Raag Darbaari Kaanda ( Khayal Gayeki- Chota Khayal & Vilambit Khayal, Raga Aalap, Taan, Boltaan , Dhrupad And Tarana Etc )	10
III	<b><u>Candidate Must Know The Following Talas With Their Full Details :</u></b> <ul style="list-style-type: none"> <li>• Aada Chaar Taal</li> <li>• Kehrwa Taal</li> <li>• Ek Taal</li> <li>• Teevra</li> <li>• Sooltaal</li> <li>• Addha Taal</li> <li>• Jatt Taal</li> <li>• Gajjhampa Taal</li> <li>• Braham Taal Or Laxmi Taal</li> </ul>	10
IV	<b><u>Sitar Through Ages –</u></b> Primary Knowledge Of Role And Importance Of Veena In The Evolution Of Indian Music And Its Different Stages Of Development Such As, <ul style="list-style-type: none"> <li>• Harp Stage</li> <li>• Addition Of Resonator</li> <li>• Introduction Of Frets</li> <li>• Range Of Note Produced</li> <li>• Plucking Technics.</li> <li>• Different Types Of Sitar Evolved Through Ages.</li> </ul>	15
V	<b><u>Raaga &amp; Talas –</u></b> Presentation Techniques Of Prescribed Ragas & Talas, Semi Classical Song Based On Ragas.	15
<b>Course Outcomes as per Bloom’s Taxonomy</b>		

At The End Of The Course The Students Should Be Able To:	
<b>CO 1</b>	To Study Of Percussion Instruments.
<b>CO 2</b>	To Understansd Relation Between Raga And Tala.
<b>CO 3</b>	Abilty To Play Advance Talas With Vocal And Instrument Music.
<b>CO 4</b>	Techniques Of Sangat.
<b>CO 5</b>	Recognizing The Different Swars.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Harish Chandra Shrivastava - Raag Parichay Bhaag 1 – Sangeet Sadan Prakashan , 1<sup>st</sup> January 2015.</li> <li>• Harish Chandra Shrivastava - Raag Parichay Bhaag 2 - Sangeet Sadan Prakashan, January 2015.</li> <li>• Anupam Mahajan &amp; Ravi Shankar - Ragas In Indian Classical Music, Publisher - Gian Publishing House, 1989.</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• V. N. Bhatkhande - Kramik Pustak Malika Part-I-II, Publisher – Sangeet Karyalaya Hathras, Edition – 2014.</li> <li>• V.R. Patvardhan - Rag Vigyan Part-I, Publisher - Sangeet Karyalaya Hathras.</li> <li>• Dr. Lalmani Mishra – Tantrinada, Edition - 17 July 1979.</li> <li>• Govind Rao Rajurkar - Sangeet Shastra Parag, Publication date – 1902.</li> <li>• Dr. Swatantra Sharma - Fundamentals Of Indian Music, Publisher – Pratibha Prakshan</li> <li>• Dr. Pannalal Madan - Sangeet Shastra Vigyan, Publisher – Sangeet Karyalaya Hathras.</li> <li>• Dr. Indrani Chkravarti – Sangeet Manjusha</li> </ul>

Code	CORE COURSE – IV	Total Lecture:60
PA20M326	EXPERIMENTAL TECHNIQUES – III (STAGE PERFORMANCE)	0-0-4-4
Learning Objectives	Students Will Demonstrate An Understanding Of The Common Elements And Organizational Patterns Of Music And Their Interaction, And The Ability To Employ This Understanding In Performance As Well As In Written And Aural Forms.	
Pre-requisition	Nil	
UNIT	CONTENT	HOURS
I	<b><u>Raga Classification:</u></b>	10
	Brief Knowledge Of Origin And Development Of Scales And Ragas, A Study Of Various Raga Classifications Of Ancient, Medieval And Modern Periods.	
II	<b><u>Study Of Following Ragas In Detail :</u></b>	10
	Raag Vrindavani Sarang , Raag Gaud Sarang , Raag Kafi , Raag Darbaari Kaanda ( Khayal Gayeki- Chota Khayal & Vilambit Khayal, Raga Aalap, Taan, Boltaan , Dhrupad And Tarana Etc )	
III	<b><u>Candidate Must Know The Following Talas With Their Full Details :</u></b>	10
	<ul style="list-style-type: none"> <li>• Aada Chaar Taal</li> <li>• Kehrwa Taal</li> <li>• Ek Taal</li> <li>• Teevra</li> <li>• Sooltaal</li> <li>• Addha Taal</li> <li>• Jatt Taal</li> <li>• Gajjhampa Taal</li> <li>• Braham Taal Or Laxmi Taal</li> </ul>	
IV	<b><u>Sitar Through Ages –</u></b>	15
	Primary Knowledge Of Role And Importance Of Veena In The Evolution Of Indian Music And Its Different Stages Of Development Such As, <ul style="list-style-type: none"> <li>• Harp Stage</li> <li>• Addition Of Resonator</li> <li>• Introduction Of Frets</li> <li>• Range Of Note Produced</li> <li>• Plucking Techniques.</li> <li>• Different Types Of Sitar Evolved Through Ages.</li> </ul>	
V	<b><u>Raaga &amp; Talas –</u></b> Presentation Techniques Of Prescribed Ragas & Talas, Semi Classical Song Based On Ragas.	15

### Course Outcomes as per Bloom's Taxonomy

At The End Of The Course The Students Should Be Able To:

<b>CO 1</b>	To Study Of Percussion Instruments.
<b>CO 2</b>	To Understand Relation Between Raga And Tala.
<b>CO 3</b>	Ability To Play Advance Talas With Vocal And Instrument Music.
<b>CO 4</b>	Techniques Of Sangat.
<b>CO 5</b>	Recognizing The Different Swars.
<b>Text Books</b>	<ul style="list-style-type: none"><li>• Harish Chandra Shrivastava - Raag Parichay Bhaag 1 – Sangeet Sadan Prakashan ,</li><li>• Harish Chandra Shrivastava - Raag Parichay Bhaag 2 - Sangeet Sadan Prakashan</li><li>• Anupam Mahajan &amp; Ravi Shankar - Ragas In Indian Classical Music</li></ul>
<b>Reference Books</b>	<ul style="list-style-type: none"><li>• V. N. Bhatkhande - Kramik Pustak Malika Part-I-II, Publisher – Sangeet Karyalaya Hathras, Edition – 2014.</li><li>• 2 V.R. Patvardhan - Rag Vigyan Part-I, Sangeet Karyalaya Hathras.</li><li>• Dr. Lalmani Mishra – Tantrinada, Edition - 17 July 1979.</li><li>• Govind Rao Rajurkar - Sangeet Shastra Parag, Publication date – 1902.</li><li>• Dr. Swatantra Sharma - Fundamentals Of Indian Music, Publisher – Pratibha Prakshan.</li><li>• Dr. Pannalal Madan - Sangeet Shastra Vigyan, Sangeet Karyalaya Hathras.Dr.</li><li>• Dr. Indrani Chkravarti – Sangeet Manjusha, New Saraswati House India Pvt Ltd.</li></ul>



**Discipline Specific Electives**  
**(DSE – II)**

Code	DISCIPLINE SPECIFIC ELECTIVES – III (TRACK – I)	Total Lecture:60
PA20M324	INDIAN FOLK MUSIC – III	0– 0– 4- 4
<b>Learning Objectives</b>	To Make Them Aware About Different Folk Music Of Different States Of India. To Make Them Aware About The Contribution Of Folk Music Or Folk Art Forms In Enriching The Classical Music Forms Of India. To Make Them Aware About Different Folk Music Of Different States Of India, This Will Help In Their Professional Career. To Get Knowledge About Costume, Make Up, Properties, Instrument And Music Style In Various Folk Music Of Bundelkhand.	
UNIT	CONTENT	HOURS
I	<u>Basic Knowledge Of Bundelkhand Folk Music –</u> <ul style="list-style-type: none"> <li>• Diwari.</li> <li>• Ravala.</li> <li>• Badhaiya.</li> <li>• Culture Of Bundelkhand Music.</li> <li>• Raai &amp; Horse Dance Folk Music.</li> </ul>	15
II	<u>Compositions Of Folk Music –</u> <ul style="list-style-type: none"> <li>• Formation With Group.</li> <li>• Formation With Single Or In Pair.</li> <li>• Singing In Circles, In Pairs And In Straight Line.</li> <li>• Process Of Express Emotions In Music.</li> </ul>	15
III	<u>Practice Of Folk Songs –</u> <ul style="list-style-type: none"> <li>• Vocal Variations.</li> <li>• Pitch Designs.</li> <li>• Vocal Techniques.</li> <li>• Instrumental Co-Ordination</li> </ul> <u>Practice Of Hand Gestures-</u> <ul style="list-style-type: none"> <li>• Way Of Hands Movement According To Music.</li> <li>• Clearance Of Hand Gestures.</li> </ul>	10
IV	<u>Costume-</u> <ul style="list-style-type: none"> <li>• Knowledge About Selection Of Costume According To Different Style Of Folk Music Of Rajasthan.</li> </ul> <u>Make Up-</u> <ul style="list-style-type: none"> <li>• Facial Make Up Related With Folk Music.</li> </ul>	5
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
At The End Of The Course The Students Should Be Able To:		
<b>CO1</b>	Acquire Knowledge Of Different Folk Music Of India.	
<b>CO2</b>	Understand The Culture Related To Each Folk Music And The Beauty Of These Music.	

<b>CO3</b>	Make Comparative Study Between All Folk Music Forms.
<b>CO4</b>	Understand Different Compositions, Variations And Techniques Of Folk Music Forms.
<b>CO5</b>	Perform And Demonstrate Different Folk Music Forms. Understand The Culture Related To Each Folk Music And The Beauty Of These Compositions. Having Understood The Basic Concepts Of Different Folk Music Forms The Student Will Be On Course To Becoming A Performing Artist In Music.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Bonnie CWade , Music In India, Manohar Publishers And Distributors(2009).</li> <li>• M.Pandey, Dynamics Of Indian Folk Music – Cyber Tech Publications (1 January 2012 ).</li> <li>• Shri Dushyant Kumar - Saaye Mein Dhoop– Radhakrishan Publications.</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Meerabai Kavita Kosh – Online</li> <li>• Wendy Krishna Mehrotra - Songs Of Kabir – Hachette Publications</li> <li>• Bundelkhand Ke Lok Geet</li> </ul>

Code	DISCIPLINE SPECIFIC ELECTIVES – III (TRACK – II)	Total Lecture:60
PA20M324	PROFESSIONAL EXERCITATION FOR STAGE DEMONSTRATION – III	0-0-4-4
<b>Learning Objectives</b>	To Perform Solo On Stage With Full Costume And Make. Exposure To The Practical Aspects Of Indian Music. To Provide A Platform To Practically Experiment And Exhibit The Learning Of The Subject. To Provide A Deeper Understanding Of Rhythm And Tempo. To Explore Advanced Options Of Learning In The Chosen Field.	
UNIT	CONTENT	HOURS
I	<b>Introduction Of Semi-Classical &amp; Rock Music –</b> <ul style="list-style-type: none"> <li>• Voice Culture</li> <li>• Characterization</li> <li>• Presentation</li> <li>• Basics</li> </ul>	15
II	<b>Genres -</b> <ul style="list-style-type: none"> <li>• Bhajan</li> <li>• Dance</li> <li>• Disco</li> <li>• Qawwali</li> <li>• Sufi</li> <li>• Rock</li> <li>• Bollywood Music</li> <li>• Western Music</li> </ul>	15
III	<b>Style And Format –</b> <ol style="list-style-type: none"> <li>5. Production</li> <li>6. Music Director</li> <li>7. Sound Track</li> <li>8. Compositions</li> </ol>	10
IV	<b>Stage Presentation-</b>	5
<b>Course Outcomes as per Bloom’s Taxonomy</b>		
At The End Of The Course The Students Should Be Able To:		
<b>CO1</b>	Acquire Knowledge Of Semi Classical & Rock Music Of India.	
<b>CO2</b>	Understand The Culture Related To Each Semi-Classical & Rock Music And The Beauty Of These Music.	
<b>CO3</b>	Make Comparative Study Between All Semi-Classical & Rock Music Forms.	
<b>CO4</b>	Understand Different Compositions, Variations And Techniques Of Semi-Classical & Rock Music Forms.	
<b>CO5</b>	Perform And Demonstrate Different Semi-Classical & Rock Music Forms. Understand The Culture Related To Each Fusion Music And The Beauty Of These Compositions. Having Understood The Basic Concepts Of Different Semi-Classical & Rock Music Forms The Student Will Be On Course To Becoming A Performing Artist In Music.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Mtv Coke Studio Seasons.</li> <li>• Mtv Unplugged Music Seasons.</li> </ul>	

**SEMESTER – IV**  
**(CORE SUBJECTS)**

Code	CORE COURSE	Total Lecture:60
<b>PA20M421</b>	<b>FINAL PRESENTATION</b>	<b>0-0-26-26</b>
<b>Learning Objectives</b>	To Give Participants Opportunities To Use Their Voice, Their Body And Simple Musical Instruments To Make And Imitate Different Sounds, Encouraging Them To Use Music To Express Feelings And Imagination. After That, To Get Inspiration By Listening To Different Music Pieces And To Tell A Story Via Music.	
UNIT	CONTENT	HOURS
<b>I</b>	<p><b><u>Degree Project-</u></b> The Students Are Required To Do The Project Work Which Will Be Assigned To Them During The Year. Accordingly A Student Has To Select A Topic Of His/Her Choice From The List Of Topics Given By The College. The Topics Will Be Declared Before The End Of First Term By The Department Under Intimation To The University. A Student Will Be Required To Prepare A Project Of At Least Ten Full Scope Papers And Submit The Same At Least Ten Days Before The Commencement Of The Annual Examination To The Performing Arts Department Of Sage University For Assessment As A Paper Of Examination.</p>	10
<b>II</b>	<ul style="list-style-type: none"> <li>• Practical Test Of The Compositions Learned.</li> <li>• Exposition Of Prescribed Raga.</li> <li>• Singing/Playing Of One Tarana In Any Above Ragas.</li> </ul>	10
<b>III</b>	<p>The Student Has To Perform At Least For 20 Minutes Any One Of The Talas From The Following Talas As Selected By The Examiner.</p> <ul style="list-style-type: none"> <li>• Teental</li> <li>• Roopaktal</li> <li>• Jhaptal</li> <li>• Chautal</li> <li>• Sooltal</li> <li>• Dhamar Tal</li> <li>• Pancham Swari</li> <li>• Radra Tal</li> <li>• Basant Tal</li> </ul>	10
<b>IV</b>	Other Musical Forms- Folk, Rock, Unplugged & Fusion	15
<b>V</b>	Internal Assessment- Notations, Raag Description & Music Program Attending Report File.	15
<b>Course Outcomes as per Bloom's Taxonomy</b>		
At The End Of The Course The Students Should Be Able To:		

<b>CO1</b>	Use Rhythm Skills To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.
<b>CO2</b>	Use Pitch Skills To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.
<b>CO3</b>	Use Expressive Elements To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.
<b>CO4</b>	Use Musical Notation To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.
<b>CO5</b>	Use Musical Information To Make My Receptive And Expressive Musical Experiences Powerful, Subtle, And Meaningful.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Anjali Mittal, Hindustani Music and the aesthetic concept of form, Year- 30<sup>th</sup> April 2000 , Publisher- D.K. Print World Ltd</li> <li>• Ralph Turek , The Elements of Music: Concepts and Applications, Vol. I Year – 31<sup>st</sup> October 1995 , Publisher- McGraw-Hill Education</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Ralph Turek, The Elements of Music: Concepts and Applications, Vol. 2</li> <li>• Oliver Sacks, Musicophilia-Tales of Music and the Brain, <b>Publication date</b> - 2007 (Revised &amp; expanded 2008)</li> <li>• Aniruddh Patel, Music Language and the brain, Publisher – Oxford University Press, 1<sup>st</sup> Edition June 2010</li> <li>• Anthony’s Storrs, Music and the Mind, Publisher – Ballantine Books, Publishing Date – 19<sup>th</sup> October 1993</li> </ul>