

Masters of Performing Arts (Music)
2 Years Regular (AY 2026-27)
Teaching Scheme and Syllabus

MPA Sem. 1

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Evolution of Indian Music: Insights from Ancient Texts and Raga Theory

Course	Master of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	A foundational understanding of Indian classical music theory (raga, tala, swara, and shruti) and Prior coursework or knowledge in music history, musicology, or performing arts.	
Rationale	The evolution of Indian music is a rich and intricate process shaped by ancient treatises, cultural transformations, and historical influences. This course is designed to provide students with an in-depth exploration.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Important Milestones in the History of Indian Music 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. Post-Vedic, pre Bharata and Post Bharata period: Sacred music, Beginning of Art music, the three Gramas, Origen of concept of Raga. 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.		
2	Modern Era 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.		
3	Literary Sources 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: a. Naradeeya Shiksha b. Nityashastra c. Brihaddeshi d. Sangeeta Ratnakara e. Swaramela Kalanidhi.		
4	Non-Literary Sources A brief knowledge of the non-literary sources in the development of Indian Classical Music: a. Sculpture b. Inscriptions (Kudumiyamalai and Tirumala) c. Paintings d. Numismatics		

Reference Books	
1.	Sharangdeva (Adayar Edition) - Sangeet Ratnakar (Author-AACHARYA BRIHASPATI , Year- 1st January 2006).
2.	R. K. Shringy & Premlata Sharma - Sangeet Ratnakar (Author-AACHARYA BRIHASPATI Year- 1st January 2006)
3.	Ahobal - Sangeet Parijat (Author- Pt. Ahobal , Year- 1941 by Shri Kalinga)
4.	V.N. Bhatkhande - Sangeet Shastra Part I – IV (Author-Dr. Tej Singh Tak , Year- 1st January 2018)
5.	Sangeetanjali Part I – VI (Author-Late Pandit Omkarnath Thakur , Pilgrims Publications , Year- 1st January 2012)

Course Outcome
After Learning the Course, the students shall be able to: After Learning the Course, the students shall be able to: 1. Identify historical texts that influenced Indian music. 2. Explain the role of ancient treatises in shaping raga systems. 3. Use theoretical knowledge to analyze and perform traditional compositions. 4. Compare the development of Hindustani and Carnatic raga systems. 5. Examine the impact of historical, cultural, and regional influences on raga evolution. 6. Innovate within traditional frameworks to develop new raga renditions.

Raga and Semi-Classical forms presentation

Course	Master of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Basic knowledge of Hindustani classical music and understanding of fundamental ragas and taal structures.	
Rationale	To provide foundational and advanced insights into raga structure and semi-classical forms, enabling students to understand, analyze, and present with clarity and creativity.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Raga Study Detailed Study of: Raga Basant Mukhari Raga Ahir Bhairav Familiarization with: Raga Madhuvanti Raga Hameer		
2	Unit 2: Taal Study Dadra (6 Matras), Teentaal (16 Matras), Ektaal (12 Matras), Chautaal (12 Matras – Dhrupad style)		
3	Unit 3 Detailed Study of: Raga Desh, Raga Pahadi, Raga Peelu With Emphasis on: Thumri composition, Performance in Semi-Classical forms		

Reference Books	
1.	Sangeet Ratnakar – Pt. Sharangdev
2.	Raga Vigyan (Vol. I-V) – Pt. V.N. Bhatkhande
3.	Sangeetanjali – Acharya Vishnu Narayan Bhatkhande
4.	Hindustani Sangeet Paddhati – Vishnu Digambar Paluskar

Course Outcome**After Learning the Course, the students shall be able to:**

After Learning the Course, the students shall be able to:

1. Identify and describe the structure and characteristics of Ragas Basant Mukhari, Ahir Bhairav, Madhuvanti, Hameer.
2. Analyze the detailed features and emotional expression of Ragas Basant Mukhari and Ahir Bhairav.
3. Demonstrate practical understanding and application of Taal-s Dadra, Teentaal, Ektaal, and Chautaal in vocal performance.
4. Differentiate between Ragas Desh, Pahadi, and Peelu through theoretical and practical interpretation.
5. Compose and perform Thumri based on Raga Peelu or related semi-classical styles.

Voice Culture -1

Course	Master of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Learners should have a basic understanding of human anatomy and sound production, and be aware of their natural voice. They must be open to yoga-based practices and committed to regular vocal exercises and self-reflection through journaling.	
Rationale	Voice is a vital tool shaped by physical, emotional, and environmental factors. This course explores the science of voice production through breath, vocal folds, and articulation. Learners will gain holistic voice care skills through anatomy, lifestyle awareness, and structured training.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Various factors affect our voice Physical condition of the body – which may affect the tonal quality and strength Articulation, rate of speech, intonation and pauses Breathing pattern Emotional condition External factors like air quality, humidity, noise Speaker-listener distance Hormonal changes Fatigue and stress Age and any medications		
2	The Process of Voice and human sound working system A column of air pressure is moved towards the vocal folds. Air is moved out of the lungs and towards the vocal folds by coordinated action of the diaphragm, abdominal muscles, chest muscles, and rib cage. Vocal fold vibration – sequence of vibratory cycles 1.Lungs 2.Articulators 3.The vocal folds inside the voice box		

Reference Books	
1.	Sangeet Shastra Vigyan – Dr. Premlata Sharma: Explores the theoretical and scientific foundations of Indian classical music, including sound, voice production, and swaras.
2.	Naad: A Treatise on Voice, Music and Culture – Pandit Vidyadhar Vyas: A deep dive into the Naad (sound) and voice culture, covering physical and spiritual aspects of vocal training in Hindustani music.
3.	Abhinav Geet Shiksha – Dr. Vimalaksha Bhatt: Focuses on vocal techniques, raga rendition, and swara practice, with discussions on posture, breath control, and singing styles.
4.	Swar Vigyan – Dr. Lalmani Misra: A detailed study of swaras, their production, and scientific principles behind tone, pitch, and resonance in Hindustani classical music.

List of Practical:	
1.	Basic stretching and neck relaxation exercises before singing
2.	Practice tongue twisters and slow syllable articulation (ta, la, ma)
3.	Guided relaxation and humming to stabilize emotional flow into voice
4.	Practice scale singing at varying volumes and measure voice throw in open space
5.	Practice Bhramari Pranayama for voice relaxation and freshness.
6.	Breathing with hand on abdomen to feel diaphragm movement (lying down & sitting)

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Identify the factors affecting voice such as breathing, emotions, posture, and environment. 2. Explain the physiological process of voice production and the role of vocal anatomy. 3. Demonstrate proper breathing techniques, yoga asanas, and posture for voice enhancement. 4. Analyze the impact of psychological and physical health on vocal tone and expression. 5. Evaluate personal vocal habits and modify them using voice culture techniques. 6. Design a daily voice training routine incorporating yoga, pranayama, and vocal warm-ups.

Audio Production -1

Course	Master of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Basic understanding of audio fundamentals, signal flow, and familiarity with any Digital Audio Workstation (DAW).	
Rationale	This course introduces advanced concepts of audio production, focusing on recording techniques, sound aesthetics, and digital workflows essential for professional music production.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Foundations of Audio Production Understanding the audio production workflow, roles, and studio environment in modern music production.			
2	Advanced DAW Techniques In-depth operation of DAWs including editing, automation, routing, and session management.			
3	Recording Techniques Multi-track recording, microphone placement strategies, and capturing high-quality audio in studio environments.			
4	Audio Editing and Processing Application of EQ, compression, gating, reverb, delay, and modulation effects in shaping sound.			

Reference Books	
1.	"Modern Recording Techniques" – David Miles Huber
2.	"The Mixing Engineer's Handbook" – Bobby Owsinski
3.	"Recording Secrets for the Small Studio" – Mike Senior

List of Practical:	
1.	DAW session creation and routing
2.	Multi-track recording project
3.	EQ and compression practice
4.	Basic mix of a recorded track

Course Outcome:
After Learning the Course, the students shall be able to:
1. Understanding of professional audio production workflows 2. Ability to operate DAWs efficiently for recording and editing 3. Skills in capturing and shaping high-quality audio 4. Basic proficiency in mixing concepts

Guitar - I

Course	Master of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	General background in music, regardless of prior training in guitar. It accommodates both beginners with no instrumental experience and advanced learners with foundational knowledge of guitar performance and theory.	
Rationale	Structured foundation in guitar studies while addressing varied entry-level competencies at the postgraduate level. It aims to develop technical skills, musical understanding, and performance abilities, preparing students for advanced study, research, and professional practice in music.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	UNIT 1: Introduction to Guitar & Basic Musical Awareness Beginner Identification of guitar parts How to hold the guitar correctly (sitting/standing posture) Introduction to strings (names and numbering) Basic tuning (manual & digital tuner) Introduction to beat, pulse, and counting (clap exercises) Advanced Review of posture and ergonomics Precision tuning (standard & alternate tunings) Understanding tempo and subdivisions Rhythm reading (basic notation)		
2	UNIT 2: Basic Playing Techniques Beginner Right-hand plucking (single string exercises) Left-hand finger placement (1-2-3-4 exercise) Playing open strings clearly Simple coordination exercises Introduction to basic note values (whole, half, quarter) Advanced Alternate picking techniques Fingerstyle patterns (basic arpeggios) Left-hand techniques (hammer-ons, pull-offs) Timing accuracy with metronome		

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
3	UNIT 3: Basic Scales, Chords & Simple Playing Beginner Introduction to C Major scale (single position) Basic open chords (C, G, D, Am, Em) Simple chord switching Basic strumming patterns Playing very simple songs (2–3 chords) Advanced Major & minor scales (multiple positions) Barre chords (major & minor shapes) Chord progressions (I–IV–V, ii–V–I) Introduction to modes Rhythm variations		
4	UNIT 4: Basic Musical Expression & Introduction to Performance Beginner Playing simple melodies Introduction to expression (dynamics: loud/soft) Basic improvisation using 2–3 notes Playing along with backing tracks (slow tempo) Confidence building in performance Advanced Improvisation using pentatonic & modes Phrasing and articulation Playing short solo pieces Ensemble coordination Stage presentation basics		

Reference Books	
1.	Hal Leonard Guitar Method – Will Schmid
2.	A Modern Method for Guitar – William G. Leavitt
3.	The Guitar Handbook – Ralph Denyer

List of Practical:	
1.	Demonstration of guitar parts, correct posture, and basic maintenance
2.	Tuning the guitar using electronic tuner and basic ear training
3.	Right-hand and left-hand coordination exercises (open strings + 1-2-3-4 patterns)
4.	Basic rhythm practice: clapping and playing in 3/4 and 4/4 time signatures
5.	Playing major scale (C major – beginner / multiple positions – advanced)
6.	Performance of basic open chords and introduction to barre chords
7.	Smooth chord transitions and chord progression exercises (I–IV–V)
8.	Strumming techniques: basic to intermediate patterns with tempo control
9.	Fingerstyle/arpeggio patterns (basic to intermediate level)
10.	Demonstration of left-hand techniques (hammer-ons, pull-offs, slides)
11.	Playing simple melodies and developing tone clarity
12.	Improvisation using pentatonic scale (basic to extended application)
13.	Performance of one prepared piece (solo – any genre/level appropriate)
14.	Ensemble playing (duet/group coordination and timing)
15.	Basic composition or arrangement with expressive elements (dynamics, phrasing)

Course Outcome

After Learning the Course, the students shall be able to:

1. Perform simple to intermediate guitar exercises and songs
2. Compare basic and advanced playing techniques and styles
3. Assess tuning, rhythm accuracy, and performance quality
4. Develop simple improvisations and musical phrases

Instrumental Practical Training - 1

Course	Master of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Students should possess foundational practical knowledge of their chosen instrument (Tabla or Guitar), including basic fingering/hand techniques, tuning, elementary raga knowledge, tala recitation, and performance etiquette. Prior exposure to basic Hindustani classical performance practice will be beneficial.	
Rationale	The subject Instrumental Practical Training – 1 develops practical proficiency in instrumental performance through systematic training in raga presentation, tala application, technical exercises, and performance discipline. It strengthens students' command over instrumental techniques, improvisation, accompaniment skills, and stage presentation in Hindustani classical music.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Raga-Based Instrumental Performance Practice Practical training in the presentation of prescribed ragas through alap, vistaar, tans, and gat compositions according to the nature of the instrument. Suggested Ragas: Yaman Bihag Bhimpalasi Alhaiya Bilawal For Guitar: Practice of melodic rendering of ragas through meend, gamak, tans, and improvisational patterns. For Tabla: Accompaniment practice with these ragas through proper tala support and sensitivity to tempo and mood.		
2	Unit 2: Tala Training and Tabla Performance Practice Detailed practical training in tala recitation, performance, and improvisation. Prescribed Taals: Teentaal Jhaptaal Rupak Ektaal Tabla Practice Includes: Theka, Peshkar, Kayda, Rela, Tukda, Tihai, simple Chakradhar, and accompaniment techniques. Guitar Practice Includes: Playing compositions in these tala cycles with rhythmic coordination and improvisational control.		

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
3	Unit 3: Performance Presentation and Ensemble Coordination Development of solo and accompaniment performance skills through practical stage-oriented exercises. Includes: Instrument tuning and tonal clarity Layakari and improvisation Coordination with accompanying artists Stage presentation and audience interaction Performance discipline and confidence-building		

Reference Books	
1.	Kramik Pustak Malika – Vishnu Narayan Bhatkhande
2.	Sangeet Visharad
3.	Tabla Praveshika – Shankar Ghosh

List of Practical:	
1.	Performance of prescribed ragas on guitar with alap and gat.
2.	Tabla performance of Teentaal and Jhaptal with kayda and tihai.
3.	Guitar improvisation using meend and taan patterns.
4.	Tabla accompaniment for vocal/instrumental presentation.
5.	Performance in Rupak and Ektaal.
6.	Ensemble coordination practice.
7.	Layakari exercises in double and triple speed.
8.	Final recital presentation of one complete raga with tabla accompaniment.

Course Outcome:
After Learning the Course, the students shall be able to: 1. Explain the structural and practical aspects of prescribed ragas and taals for instrumental performance. 2. Demonstrate practical proficiency in performing ragas and tala compositions on guitar and tabla. 3. Analyze melodic and rhythmic improvisational techniques used in instrumental music. 4. Develop creative performance presentations through raga elaboration and rhythmic improvisation. 5. Evaluate performance quality with respect to technical accuracy, expression, coordination, and stage presentation.

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Course	Master of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Have a foundational understanding of both music and basic technological concepts to effectively grasp its theoretical and practical applications.	
Rationale	Theoretical foundation for understanding the impact of sound engineering, music programming, digital effects, and live performance technology on traditional and contemporary music. It will also examine ethical, artistic, and commercial aspects of digital music production.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	History Of Music & Technology 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.		
2	Digital & Analog Instruments 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.		
3	Recording Studios 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.		
4	Live Recording Studios 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.		
5	Radio Stations Radio Studios, Telephone Hybrid, Pots Codec, Remote Broadcasts, Ads, Jingles, Bumpers, Soundbites,Phonecalls, Soundeffects, Traffic And Weather Reports, Broadcast Automation And Etc.		

Reference Books	
1.	Tommy Swindali, Music Production 2020 (2 Book Bundle), Published In 2. 5 January 2020
2.	FL Studio Beginner's Guide, Edition- Kindle Production
3.	FL Studio: Composing Chords And Melodies- Author – Carmine M, Format – Kindle Edition
4.	Too Fast To Live Too Young To Die: Post & Post-Punk Graphics 1976-1986 (Rocket 88)
5.	Bob Dylan: Outlaw Blues – Spencer Leigh (Mcnidder & Grace). Published 9th July 2020.

Course Outcome
After Learning the Course, the students shall be able to: After Learning the Course, the students shall be able to: 1. The Student Will Identify and Explain Compositional Techniques Used to Provide Unity and Variety, Tension and Release in Musical Works. 2. The Student Will Compare and Contrast Ways in Which the Elements of Music Are Used in A Variety of Compositions. 3. The Student Will Analyze and Describe How the Elements of Music Are Used in A Given Work to Make It Unique, Interesting, And Expressive. 4. The Student Will Describe Basic MIDI Technology and Its Applications.



Course	Master of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Basic understanding of Hindustani Classical Music and familiarity with swaras and taals.	
Rationale	To enhance students' theoretical knowledge and performance skills in Raga and Semi-Classical music forms, laying a foundation for advanced musical exploration.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Study of Prescribed Ragas Detailed theoretical and practical study of Lalit and Pooriya Dhanashree including their aroha–avaroha, vadi–samvadi, pakad, chalan, time theory, characteristic phrases, and aesthetic mood. Development of performance skills through alap, vistaar, taan patterns, and bandish presentation. Comparative analysis of both ragas with emphasis on tonal movement and expressive rendering. Familiarization with Durga and Gunkali through notation study, listening analysis, and identification of their melodic structures and characteristic phrases.		
2	Unit 2: Advanced Study of Tala Systems Detailed practical and theoretical study of Jhaptaal, Choutaal, and Dhamar including matra structure, vibhag division, tali–khali arrangement, theka, layakari, and recitation techniques. Practical training in dugun, tigun, chaugun, tihai construction, and improvisational rhythmic exercises. Application of these taals in classical and semi-classical performance contexts with analytical understanding of their stylistic significance.		
3	Unit 3: Semi-Classical Performance Practice – Bhairavi and Peelu Detailed practical and theoretical study of Bhairavi and Peelu with emphasis on their semi-classical treatment and expressive presentation. Study of Thumri compositions, lyrical interpretation, emotional expression (<i>bhava</i>), and improvisational ornamentations such as murki, meend, khatka, and bol-banav. Practical performance training in semi-classical forms focusing on stylistic presentation, voice/instrumental expression, improvisation, and aesthetic communication in concert-oriented performance.		

Reference Books	
1.	"Hindustani Sangeet Paddhati" by Vishnu Narayan Bhatkhande
2.	"Raga Vigyan" (Vol. I–IV) by V.N. Patwardhan
3.	"Sangeetanjali" by Pt. Omakarnath Thakur
4.	"Shruti Vilas" by Acharya Brihaspati

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Identify the structure and characteristics of selected ragas and taals.
2. Explain the theoretical aspects and aesthetic features of Ragas Lalit, Pooriya Dhanshree, Bhairavi, and Peelu.
3. Analyze the use of taals like Jhaptaal and Dhamar in semi-classical compositions.
4. Demonstrate the ability to perform thumri compositions based on studied ragas.
5. Interpret the emotional content and stylistic nuances of Ragas in semi-classical form.
6. Create semi-classical compositions with a blend of improvisational elements.

Audio Production 2

Course	Master of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Basic knowledge of audio production, DAW operation, recording techniques, and introductory mixing concepts.	
Rationale	This course develops intermediate-level skills in audio production with emphasis on advanced recording, editing, mixing, and creative sound processing techniques. It enhances technical proficiency and artistic understanding required for professional music production, film audio, broadcasting, and multimedia content creation.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Advanced Recording Techniques Study of advanced microphone techniques, stereo recording methods, and multi-microphone setups for studio and live environments. Understanding acoustic treatment, room acoustics, phase relationships, and monitoring systems used in professional recording studios. Practice of recording vocals, acoustic instruments, percussion, and ensemble performances with improved clarity and tonal balance		
2	Advanced Mixing and Signal Processing Detailed study of equalization, dynamic processing, automation, bussing, routing, and stereo imaging techniques in modern mixing workflows. Understanding advanced effects processing including modulation, delay design, spatial enhancement, and parallel processing methods. Practical mixing sessions focused on achieving depth, balance, clarity, and commercial-quality sound productions		
3	MIDI Programming and Virtual Production Introduction to MIDI sequencing, virtual instruments, drum programming, and software-based music production environments. Study of synthesizers, samplers, sound libraries, and orchestral programming techniques used in contemporary productions. Development of creative arrangements using MIDI controllers, automation, and virtual sound design tools.		

4	Audio Production Project and Creative Workflow Exploration of complete audio production workflows from pre-production to final mix preparation and project organization. Understanding collaborative production methods, project planning, backup management, and production documentation practices. Creation of original audio productions integrating recording, editing, mixing, and creative sound design techniques.		
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Reference Books	
1.	Mixing Secrets for the Small Studio – Mike Senior
2.	The Audio Expert – Ethan Winer
3.	Music Technology and the Project Studio – Dan Hosken

List of Practical:	
1.	Stereo and multi-microphone recording exercises
2.	Advanced mixing practice using automation and signal processing
3.	MIDI sequencing and virtual instrument programming
4.	Production and mixing of a complete multitrack audio project

Course Outcome	
After Learning the Course, the students shall be able to: 1. Explain advanced recording and mixing techniques used in professional audio production. 2. Demonstrate efficient use of DAWs (Digital Audio Workstation), MIDI systems, and virtual instruments in music production. 3. Analyze acoustic environments and apply appropriate recording and processing methods. 4. Evaluate mix quality, tonal balance, spatial imaging, and production aesthetics critically. 5. Apply creative sound processing and arrangement techniques in multimedia audio projects. 6. Produce complete audio productions with professional workflow and technical accuracy	

Voice Culture -2

Course	Master of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	The subject Voice Culture – 2 develops advanced vocal techniques and scientific understanding of voice production essential for effective musical performance. It enhances breath control, tonal quality, resonance, articulation, vocal flexibility, and expressive communication while promoting healthy voice maintenance and professional performance skills.	
Rationale	Students should possess basic knowledge of voice production, breathing techniques, articulation, and elementary vocal exercises acquired through Voice Culture – 1 or equivalent training. Familiarity with singing practice and basic performance techniques will be beneficial for advanced vocal development.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Voice Development and Vocal Conditioning Detailed study of advanced vocal exercises for strengthening voice production, tonal quality, resonance, projection, flexibility, and pitch accuracy. Development of proper breathing control through diaphragmatic breathing, breath support exercises, sustained phonation, and controlled airflow techniques. Understanding the influence of physical fitness, posture, hydration, and disciplined vocal practice on maintaining healthy voice quality for performance.		
2	Unit 2: Voice Physiology and Scientific Voice Production Detailed study of the human vocal mechanism including the lungs, diaphragm, rib cage, larynx, vocal folds, pharynx, oral cavity, nasal cavity, and articulators involved in sound production. Understanding the scientific process of phonation, resonance, articulation, and vocal fold vibration cycles. Study of voice registers, resonance placement, pitch control, vocal transitions, and coordination of breath and sound production for efficient singing.		
3	Unit 3: Voice Expression, Performance Techniques and Vocal Health Study of advanced articulation, diction clarity, intonation, phrasing, emotional expression, and voice modulation in musical performance. Understanding the effect of psychological and external factors such as stress, fatigue, hormones, age, environmental conditions, and performance anxiety on vocal performance. Practical training in voice care, prevention of strain, recovery methods, warm-up and cool-down exercises, and expressive presentation for classical and semi-classical singing performances.		

Reference Books	
1.	The Structure of Singing – Richard Miller
2.	Your Voice: An Inside View – Scott McCoy
3.	The Functional Unity of the Singing Voice – Barbara Doscher
4.	Basics of Vocal Pedagogy – Clifton Ware

List of Practical:	
1.	Practice of advanced breathing exercises for diaphragmatic control and sustained phonation.
2.	Vocal resonance and projection exercises for tonal clarity and voice placement.
3.	Practice of articulation exercises for improving diction, pronunciation, and clarity of expression.
4.	Pitch accuracy and voice modulation exercises using alankars and scale variations.
5.	Practice of register transition and vocal flexibility exercises across different pitch ranges.
6.	Performance-based exercises focusing on emotional expression, phrasing, and intonation control.
7.	Voice care practice including warm-up, cool-down, hydration techniques, and strain prevention.
8.	Presentation of a classical or semi-classical composition demonstrating proper voice culture techniques.

Course Outcome
After Learning the Course, the students shall be able to: After Learning the Course, the students shall be able to: 1. Explain the physiological and scientific principles of voice production and vocal functioning. 2. Apply advanced breathing, resonance, articulation, and vocal conditioning techniques in singing performance. 3. Analyze factors affecting vocal quality, pitch control, and expressive voice production. 4. Develop effective vocal performance skills through scientific voice training and expressive interpretation. 5. Evaluate vocal performance based on tonal quality, clarity, projection, control, and artistic expression.

Guitar - II

Course	Master of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Students should have completed Guitar – 1 or possess equivalent knowledge of basic guitar posture, tuning, open chords, basic scales, strumming patterns, and elementary performance skills. Familiarity with rhythm reading and simple improvisation will be beneficial.	
Rationale	The subject Guitar – 2 develops intermediate-level technical proficiency and musical expression through advanced scales, chordal studies, improvisation, accompaniment, and performance-oriented practices. It enhances creative playing skills, rhythmic accuracy, stylistic interpretation, and stage confidence required for professional instrumental performance.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Intermediate Guitar Techniques and Musical Development Development of advanced right-hand and left-hand coordination through alternate picking, fingerstyle patterns, hammer-ons, pull-offs, slides, bends, and vibrato techniques. Study of timing accuracy using metronome practice, rhythmic subdivisions, dynamic control, articulation, and precision exercises for technical fluency.		
2	Unit 2: Scale Studies, Harmony and Improvisation Detailed study of major and minor scales in multiple positions across the fretboard. Introduction to pentatonic scales, modal playing, chord construction, barre chords, chord inversions, and extended chord voicings. Application of improvisational techniques through melodic phrasing, scale-based soloing, harmonic understanding, and creative accompaniment patterns.		
3	Unit 3: Performance Practice and Musical Expression Application of technical and theoretical concepts through solo guitar performance, accompaniment styles, ensemble coordination, and stylistic interpretation. Development of phrasing, musical expression, improvisation over backing tracks, stage presentation, and confidence-building through practical performance exercises in classical, contemporary, and fusion styles.		

Reference Books	
1.	The Guitar Handbook – Ralph Denyer
2.	Modern Method for Guitar – William Leavitt
3.	Chord Chemistry – Ted Greene
4.	A Modern Approach to Classical Guitar – Charles Duncan

List of Practical:	
1.	Performance of major and minor scales in multiple fretboard positions.
2.	Practice of alternate picking, fingerstyle arpeggios, hammer-ons, pull-offs, bends, and vibrato.
3.	Performance of barre chord progressions and advanced chord transitions.
4.	Improvisation using pentatonic and modal scales over backing tracks.
5.	Rhythm exercises using metronome with subdivisions and syncopation.
6.	Performance of a short solo guitar composition.
7.	Ensemble accompaniment practice with dynamic control and coordination.
8.	Final recital performance demonstrating technical fluency and musical expression.

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain intermediate guitar techniques, scales, harmonic structures, and performance concepts. 2. Apply technical and theoretical knowledge in performing scales, chords, and improvisational exercises. 3. Analyze musical structures and stylistic approaches used in guitar performance and accompaniment. 4. Develop creative guitar performances through improvisation, arrangement, and expressive interpretation. 5. Evaluate guitar performances based on technical accuracy, rhythm, expression, and stage presentation.

Instrumental Practical Training - 2

Course	Master of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Students should have basic practical knowledge of instrumental playing, simple raga presentation, tala recitation, and elementary improvisation skills acquired in Instrumental Practical Training – 1.	
Rationale	The subject Instrumental Practical Training – 2 develops practical performance skills through the study of ragas, taals, improvisation, and stage presentation. It helps students improve technical control, musical expression, rhythmic accuracy, and confidence in solo and accompaniment performance.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Raga-Based Instrumental Performance Practice Practical training in the detailed presentation of prescribed ragas through alap, vistaar, tans, gat compositions, and improvisational development according to the expressive nature of the instrument. Suggested Ragas: Lalit, Pooriya Dhanashree, Durga, Gunkali For Guitar: Practice of melodic elaboration through meend, gamak, murki, tans, bol patterns, and improvisational phrasing with emphasis on tonal clarity and expressive raga interpretation. For Tabla: Accompaniment practice with these ragas through appropriate tala support, sensitivity to laya, dynamic balance, and responsiveness to melodic development.		
2	Unit 2: Advanced Tala Training and Tabla Performance Practice Detailed practical training in tala recitation, improvisation, rhythmic composition, and advanced accompaniment techniques. Prescribed Taals: Choutaal, Dhamar, Jhaptaal, Deepchandi Tabla Practice Includes: Advanced Theka, Peshkar, Kayda, Rela, Tukda, Paran, Tihai, Chakradhar, Farmaishi Chakradhar, and accompaniment techniques with improvisational presentation. Guitar Practice Includes: Performance of compositions within these tala cycles using rhythmic precision, layakari awareness, improvisational development, and coordination with tabla accompaniment.		

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
3	Unit 3: Semi-Classical and Performance Presentation Practice Detailed practical study of semi-classical presentation with emphasis on expressive interpretation and stylistic performance. Prescribed Ragas: Bhairavi, Peelu With Emphasis on: Performance of Thumri-based compositions Semi-classical improvisational ornamentation Emotional expression and stylistic phrasing Concert-oriented stage presentation and audience communication For Guitar: Instrumental adaptation of semi-classical forms through ornamentation and expressive phrasing. For Tabla: Sensitive accompaniment suited to semi-classical aesthetics and lyrical presentation.		

Reference Books	
1.	Kramik Pustak Malika – Vishnu Narayan Bhatkhande
2.	Sangeet Visharad
3.	Tabla Praveshika – Shankar Ghosh

List of Practical:	
1.	Performance of prescribed ragas with alap and gat presentation.
2.	Guitar practice of meend, gamak, tans, and improvisation.
3.	Tabla performance in Choutaal and Dhamar with compositions.
4.	Layakari practice in advanced tala cycles.
5.	Semi-classical performance in Bhairavi and Peelu.
6.	Tabla accompaniment for semi-classical performance.
7.	Ensemble coordination and stage presentation exercises.
8.	Final recital demonstrating raga and tala proficiency.

Course Outcome:
After Learning the Course, the students shall be able to: 1. Explain advanced structural and practical aspects of prescribed ragas and taals. 2. Demonstrate advanced instrumental performance skills in raga presentation and tala execution. 3. Analyze melodic and rhythmic improvisational techniques in practical performance. 4. Develop creative instrumental presentations through advanced improvisation and semi-classical interpretation. 5. Evaluate performance quality based on technical fluency, rhythmic precision, expression, and stage presentation.

MPA Sem. 3

[illegible]

Aesthetics and Philosophy of Indian Classical Music - 1

Course	Master of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Familiarity with the historical and philosophical background of Indian Classical Music and Prior exposure to performance and musicology studies at the undergraduate level.	
Rationale	Interplay between philosophy, spirituality, and musical expression, drawing from ancient texts like the Natyashastra, Sangeet Ratnakara, and modern interpretations. It also examines the psychological effects of Ragas, the spiritual dimensions of Nada Yoga, and the role of Indian music in global aesthetics	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Foundations of Aesthetics in Indian Classical Music Definition and Scope of Aesthetics (Nada, Rasa, Bhava, Dhvani) Role of Aesthetics in Indian Classical Music Rasa Theory and Its Application in Music (Bharata's Natyashastra & Abhinavagupta) Emotional Impact of Ragas and Their Aesthetic Significance		
2	Philosophical Perspectives in Indian Classical Music Indian Philosophical Systems and Their Influence on Music (Nyaya, Vedanta, Samkhya) Nada Yoga and Spiritual Aspects of Music Music as a Path to Liberation (Bhakti and Sufi Influence) Contributions of Philosophers to Indian Music (Sarngadeva, Matanga, Pt. Vishnu Narayan Bhatkhande, Pt. Omkarnath Thakur)		
3	Raga, Aesthetics, and Psychological Effects The Concept of Time Theory and Its Aesthetic Relevance Psychological and Emotional Effects of Ragas Aesthetic Differences between Hindustani and Carnatic Music The Role of Improvisation in Enhancing Musical Aesthetics		
4	Modern Interpretations and Cross-Cultural Perspectives Aesthetics of Indian Classical Music in Contemporary Performance Influence of Globalization on the Philosophy of Indian Classical Music Fusion of Indian Classical Music with Other Musical Traditions Music Therapy and Its Aesthetic and Philosophical Dimensions		

Reference Books	
1.	T. S. Parthasarathy – The Aesthetic Legacy of Indian Music
2.	Swami Prajnanananda – A Historical Study of Indian Music
3.	Dr. Laxmi Ganesh Tewari – Perspectives on Indian Musicology
4.	Dr. R.C. Mehta – Hindustani Music and Aesthetics
5.	Bharata Muni – Natyashastra

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Evaluate the impact of Indian philosophical traditions on the development of Classical Music. 2. Apply knowledge of aesthetic principles to contemporary and experimental musical practices. 3. Critically assess the role of aesthetics in Indian Classical Music in comparison with other global traditions. 4. Create innovative compositions incorporating aesthetic and philosophical elements of Indian Classical Music.

Advanced Raga Presentation

Course	Master of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Basic understanding of Hindustani Classical Music and familiarity with swaras and taals.	
Rationale	To enhance students' theoretical knowledge and performance skills in Raga and Semi-Classical music forms, laying a foundation for advanced musical exploration.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Introduction and detailed study of Ragas: Miyan ki Malhar, Shuddha sarang and Nat bhairav Familiarization with Ragas: Basant, Paraj and Ramkali		
2	Unit 2 Introduction and detailed study of Thumri, Dadra and Kajri		

Reference Books	
1.	"Hindustani Sangeet Paddhati" by Vishnu Narayan Bhatkhande
2.	"Raga Vigyan" (Vol. I-IV) by V.N. Patwardhan
3.	"Sangeetanjali" by Pt. Omakarnath Thakur
4.	"Shruti Vilas" by Acharya Brihaspati

Course Outcome
After Learning the Course, the students shall be able to: After Learning the Course, the students shall be able to: - Identify the structural elements of advanced ragas like Miyan ki Malhar, Shuddha Sarang, and Nat Bhairav. - Describe the mood, time, and aesthetic elements of Ragas: Basant, Paraj, and Ramkali. - Demonstrate performance techniques in Thumri, Dadra, and Kajri through vocal practice. - Analyze the emotional and technical characteristics of the studied ragas in classical compositions. - Evaluate and compare the stylistic nuances across various light classical forms.

Guitar - III

Course	Master of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Students should have completed Guitar – 2 and should know intermediate guitar techniques, scales, barre chords, and basic improvisation.	
Rationale	The subject Guitar – 3 helps students improve advanced playing skills, musical creativity, and stage performance. It develops confidence in solo playing, improvisation, harmony, and professional musical presentation.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Guitar Techniques Practice of advanced right-hand and left-hand techniques such as alternate picking, hammer-ons, pull-offs, slides, bends, vibrato, and fingerstyle exercises. Development of speed, coordination, timing accuracy, and smooth fretboard movement through regular technical practice.		
2	Unit 2: Scales, Chords and Improvisation Study of major and minor scales, pentatonic scales, modes, barre chords, chord inversions, and chord progressions. Practice of simple improvisation, melodic phrasing, and solo playing using scales over backing tracks.		
3	Unit 3: Performance and Musical Expression Practice of solo guitar performance, accompaniment styles, ensemble playing, stage presentation, and musical expression. Development of confidence through performance exercises, creative interpretation, and live presentation skills in different musical styles.		

Reference Books	
1.	The Advancing Guitarist – Mick Goodrick
2.	Chord Chemistry – Ted Greene
3.	Modern Method for Guitar – William Leavitt
4.	The Guitar Handbook – Ralph Denyer
5.	Creative Guitar – Guthrie Govan

List of Practical:	
1.	Performance of scales in different positions.
2.	Practice of bends, slides, vibrato, and finger exercises.
3.	Playing barre chord progressions smoothly.
4.	Improvisation using pentatonic and modal scales.
5.	Solo performance of one prepared composition.
6.	Ensemble accompaniment practice.
7.	Performance with backing track.
8.	Final recital presentation.

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain advanced guitar techniques and musical concepts. 2. Apply scales, chords, and improvisation in performance. 3. Analyze musical patterns and performance styles. 4. Develop creative solo and accompaniment performances. 5. Evaluate guitar performance based on accuracy and expression.

[illegible]

Aesthetics and Philosophy of Indian Classical Music - 2

Course	Master of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Students should have completed Aesthetics and Philosophy of Indian Classical Music – 1 and possess basic knowledge of Indian aesthetic concepts such as Rasa, Bhava, Nada, and Dhvani, along with familiarity with Indian classical music traditions.	
Rationale	The subject Aesthetics and Philosophy of Indian Classical Music – 2 develops deeper understanding of advanced aesthetic theories and philosophical concepts related to Indian classical music. It enables students to critically analyze musical beauty, emotional expression, creativity, and the evolving philosophical dimensions of musical performance in traditional and modern contexts.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Aesthetic Theories in Indian Classical Music Detailed study of advanced concepts of Rasa Siddhanta, aesthetic experience, artistic perception, and musical beauty in Indian classical music. Understanding the relationship between performer, listener, and aesthetic realization. Study of creative imagination, aesthetic pleasure, and artistic intuition in musical performance.		
2	Unit 2: Philosophical Foundations of Musical Expression Detailed study of philosophical approaches to musical knowledge and consciousness with reference to Advaita philosophy, Nada Brahma, transcendental sound, and meditative dimensions of music. Contributions of thinkers such as Sharngadeva, Matanga, Vishnu Narayan Bhatkhande and Omkarnath Thakur in shaping Indian musical thought.		
3	Unit 3: Contemporary Aesthetic Perspectives and Critical Analysis Study of modern interpretations of Indian classical music aesthetics in contemporary performance practice. Comparative understanding of traditional and experimental approaches, cross-cultural influences, globalization, media representation, and aesthetic transformation in fusion music. Critical analysis of artistic authenticity and innovation in present-day Indian classical performance.		

Reference Books	
1.	Sangeet Ratnakar
2.	Natyashastra – Bharata Muni
3.	Abhinavabharati – Abhinavagupta
4.	Sangeetanjali

Course Outcome**After Learning the Course, the students shall be able to:**

After Learning the Course, the students shall be able to:

1. Explain advanced aesthetic and philosophical concepts related to Indian classical music.
2. Apply aesthetic theories in the interpretation of musical performances.
3. Analyze philosophical dimensions influencing musical creativity and expression.
4. Develop critical perspectives on contemporary aesthetic transformations in Indian classical music.
5. Evaluate musical performances based on aesthetic and philosophical principles.

Advanced Raga Presentation - 2

Course	Master of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Students should have completed Advanced Raga Presentation – 1 and possess knowledge of raga structure, alap, vistaar, taan presentation, and basic semi-classical performance practices.	
Rationale	The subject Advanced Raga Presentation – 2 develops higher-level performance skills in raga exposition and semi-classical presentation. It enables students to achieve artistic maturity through detailed raga elaboration, improvisation, stylistic interpretation, and expressive rendering of classical and semi-classical forms.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Study of Prescribed Ragas Detailed practical and theoretical study of the following ragas with emphasis on aroha–avaroha, pakad, vadi–samvadi, chalan, aesthetic mood, alap, vistaar, bol-alap, taan patterns, and performance presentation. Detailed Study: Miyan ki Malhar Shuddha Sarang Nat Bhairav Familiarization: Basant Paraj Ramkali Students will practice structured raga presentation with creative improvisation and stylistic accuracy.		
2	Unit 2: Semi-Classical Forms and Expressive Presentation Detailed practical and theoretical study of semi-classical forms: Thumri Dadra Kajri Study includes historical background, lyrical interpretation, ornamentation, emotional expression, bol-banav, improvisational techniques, and performance aesthetics.		
3	Unit 3: Concert-Oriented Performance Practice Practical training in full-length performance presentation including: Detailed raga elaboration Layakari and taan development Semi-classical expression Stage confidence and communication Performance discipline and artistic interpretation		

Reference Books	
1.	"Hindustani Sangeet Paddhati" by Vishnu Narayan Bhatkhande
2.	"Raga Vigyan" (Vol. I–IV) by V.N. Patwardhan
3.	"Sangeetanjali" by Pt. Omakarnath Thakur
4.	"Shruti Vilas" by Acharya Brihaspati

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain advanced structural and aesthetic aspects of prescribed ragas and semi-classical forms. 2. Apply advanced performance techniques in raga and semi-classical presentation. 3. Analyze stylistic and expressive features of classical and semi-classical compositions. 4. Develop artistic presentation through improvisation and creative interpretation. 5. Evaluate performances based on technical accuracy, expression, and stylistic maturity.

Guitar – IV

Course	Master of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Students should have completed Guitar IV and should possess good command over scales, chords, improvisation, technical exercises, and stage performance.	
Rationale	The subject Guitar – IV focuses on refining advanced guitar performance skills through creative expression, stylistic versatility, and professional-level stage performance. It helps students develop musical confidence, independent interpretation, and artistic maturity for concert and studio performance.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Technical Practice and Guitar Control Practice of advanced technical exercises including alternate picking, fingerstyle patterns, slides, bends, vibrato, hammer-ons, pull-offs, scale exercises, and fretboard movement. Development of speed, finger strength, timing accuracy, coordination, and tonal clarity through regular practice.		
2	Unit 2: Creative Improvisation and Harmonic Development Study and practice of major and minor scales, pentatonic scales, modes, advanced chord progressions, chord inversions, arpeggios, and melodic improvisation. Development of solo playing, creative phrasing, improvisation over backing tracks, and harmonic understanding in different musical styles.		
3	Unit 3: Professional Performance and Musical Interpretation Practice of solo performance, accompaniment styles, ensemble coordination, stylistic interpretation, stage presentation, and live performance confidence. Development of musical expression, audience communication, performance discipline, and artistic interpretation through practical presentation.		

Reference Books	
1.	The Advancing Guitarist – Mick Goodrick
2.	Chord Chemistry – Ted Greene
3.	Modern Method for Guitar – William Leavitt
4.	The Guitar Handbook – Ralph Denyer
5.	Creative Guitar – Guthrie Govan

List of Practical:	
1.	Performance of advanced scale exercises in different positions.
2.	Practice of technical exercises for speed and finger coordination.
3.	Performance of chord progressions with inversions and arpeggios.
4.	Improvisation using scales and modes over backing tracks.
5.	Solo performance of one prepared composition.
6.	Ensemble performance and accompaniment practice.
7.	Stylistic interpretation of contemporary/classical guitar pieces.
8.	Final recital performance.

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain advanced guitar techniques and performance concepts. 2. Apply technical and harmonic knowledge in guitar performance. 3. Analyze musical phrases and stylistic approaches in performance. 4. Develop creative improvisation and artistic interpretation skills. 5. Evaluate guitar performance based on technical accuracy, creativity, and expression.