



SNDT Women's University, Mumbai

Faculty of Interdisciplinary Studies

**B. A.
(Vocal and Instrumental Music)**

As Per NEP – 2020

Semester – I to IV

**Syllabus
(W.E.F. Academic Year 2025-26)**

Terminologies

Abbreviation	Full-form	Remarks	Related to Major and Minor Courses
Major (Core)	Main Discipline		
Major (Elective)	Elective Options		related to the Major Discipline
Minor Stream	Other Disciplines (Inter/Multidisciplinary) not related to the Major	either from the same Faculty or any other faculty	
OEC	Open Elective Courses/Generic		Not Related to the Major and Minor
VSEC	Vocational and Skill Enhancement Courses		
VSC	Vocational Skill Courses		Related to the Major and Minor
SEC	Skill Enhancement Courses		Not Related to the Major and Minor
AEC	Ability Enhancement Courses	Communication skills, critical reading, academic writing, etc.	Not Related to the Major and Minor
VEC	Value Education Courses	Understanding India, Environmental science/education, Digital and technological solutions, Health & Wellness, Yoga education, sports, and fitness	Not Related to the Major and Minor
IKS	Indian Knowledge System	I. Generic IKS Course: basic knowledge of the IKS II. Subject Specific IKS Courses: advanced information pertaining to the subject: part of the major credit.	Subject Specific IKS related to Major
VEC	Value Education Courses		Not Related to the Major and Minor
OJT	On-Job Training (Internship/Apprenticeship)	corresponding to the Major Subject	Related to the Major

FP	Field projects	corresponding to the Major Subject	Related to the Major
CC	Co-curricular Courses	Health and Wellness, Yoga education sports, and fitness, Cultural Activities, NSS/NCC and Fine/ Applied/Visual/ Performing Arts	Not Related to the Major and Minor
CE	Community Engagement and service		Not Related to the Major and Minor
RP	Research Project	corresponding to the Major Subject	Related to the Major

Programme Template

Programme Degree		B.A.
Parenthesis if any (Specialization)		Vocal and Instrumental Music
Preamble (Brief Introduction to the programme)		This is performing art programme totally based on practical training. This course contains all types of forms of music viz. Classical, Semi-Classical, Folk Music of different states, devotional, western, Film Music etc. With this programme, students also learn the accompaniment on instrument like Harmonium. The syllabus of this programme also contains some subjects which the students of other streams can also easily learn.
Programme Specific Outcomes (PSOs)		After completing this programme, Learner will
	1.	Perform Raag Sangeet and will able to Annalise and compare Raags and Taals.
	2.	Perform Light, Semi-classical, Devotional Music
	3.	Enhance listening skill of Music.
	4.	Able to Organize Music Concert
	5.	Demonstrate and accompany Instrument.
	6.	Able to Develop Research skill
	7.	Groom their personality and Develop Job skill in the field of Music
Eligibility Criteria for Programme		10+2 with Music subject – Direct entry 10+2 with other subject and Praveshika Poorn of ABGMVM - Direct entry 10+2 with other subject and through Audition
Intake (For SNTD WU Departments and Conducted Colleges)		20 students 10 students in one batch for practical paper.

Structure with Course Title

B.A. (Vocal and Instrumental Music)

Subject Code	Courses		Type of Course	Credits	Marks	Int.	Ext.
SEMESTER I							
10141121	Raag Gayan- Level 1	P	Major (Core)	4	100	50	50
10141112	\Theory of Raags and Taals- Level	T	Major (Core)	2	50	50	0
10441111	Film Music Level 1	T- 2 P- 2	OEC	4	100	50	50
10641101	Appreciation of music and performance	T	VSC	2	50	50	0
10741121	Basic skills of Playing any one instrument - Level 1	p	SEC	2	50	0	50
10810111	English For Academic Writing - Paper I (For Students of English Medium)		AEC (Any One)	2	50	0	50
10810112	English Language and Literature - I (For Students of Non-English medium)						
	AEC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/ability-enhancement-course.pdf						
11051111	Inception of India Knowledge System IKS Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/iks-syllabus/ug-degree/inception-of-indian-knowledge-system.pdf (Available on Website)		IKS (Generic)	2	50	0	50
10952111	Introduction to Indian Constitution Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/vec-syllabus/ug-		VEC	2	50	0	50

	degree/introduction-to-indian-constitution.pdf (Available on Website)						
11450121	Basics of National Service Scheme		CC (Any One)	2	50	50	0
11450221	National Cadets Corps. (NCC) Studies - I						
11450322	Health and Wellness						
11450421	Performing Arts Exploration						
	CC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-i-syllabus.pdf (Available on Website)						
				22	550	250	300

SEMESTER II							
20141121	Raag Gayan (level 2)	P	Major (Core)	4	100	50	50
20141112	Theory of Raags and Taals-Level 2	T	Major (Core)	2	50	0	50
20641101	Concert Management	P	VSC	2	50	50	0
20641102	Introduction of Music Recording	p	VSC	2	50	50	0
20441111	Film Music Level 2	T-2 P-2	OEC	4	100	50	50
20741101	Basic skills of Playing any one instrument- Level 2	P	SEC	2	50	50	0
20810111	English For Academic Writing - Paper II (For Students of English Medium)		AEC (Any One)	2	50	0	50
20810112	English Language and Literature - II (For Students of Non-English medium)						
	AEC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/ability-enhancement-course.pdf (Available on Website)						
20952111	Environment Awareness Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/vec-syllabus/ug-degree/environment-awareness.pdf (Available on Website)		VEC	2	50	0	50

21450121	Volunteerism and National Service Scheme		CC (Any One)	2	50	50	0
21450221	National Cadets Corps. (NCC) Studies - II						
21450323	Yoga Education						
21450421	Fine Art						
	CC Link: https://www.sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-ii-syllabus.pdf (Available on Website)						
				22	550	300	250

Exit with UG Certificate with 4 extra credits (44 + 4 credits)

Subject Code	Courses		Type of Course	Credits	Marks	Int.	Ext
SEMESTER III							
30141121	Rag Gayan- Level 3	P	Major (Core)	4	100	50	50
30141112	Theory of Raags and Taals- Level 3	T	Major (core)	4	100	50	50
30141123	Forms of Classical Music- Level 1	P	Major (Core)	2	50	0	50
30341121	Karaoke Music.	P-4	Minor Stream	4	100	50	50
30441121	Film song based on Folk Music	P	OEK	2	50	0	50
	Modern Indian Language Ability Enhancement Course (AEC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/aec-semester-iii.pdf (Available on Website)		AEC (Any One)	2	50	50	0
30810301	रचनात्मक लेखन (Hindi)						
30810401	मराठी भाषेचा परिचय - भाग १ (Marathi)						
30810501	Contemporary Sanskrit Nyaya (Sanskrit)						
30810201	શીખો ગુજરાતી – પ્રાથમિક ભાગ ૧: લિપિ પરિચય, શ્રવણ અને વાચન કૌશલ્ય (Gujarati)						
31341101	Field Project related to Music		FP	2	50	50	0

	Co-Curricular Course (CC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-iii-syllabus.pdf (Available on Websit2e)		CC (Any One)	2	50	50	0
31450121	Social issues Advocacy and Action						
31450221	National Cadets Corps. (NCC) Studies – III						
31450321	Traditional Sports and Fitness						
31450421	Unfolding The Beauty of Indian Music						
				22	550	300	250

SEMESTER IV							
40141121	Rag Gayan (level 4)	P	Major (Core)	4	100	50	50
40141112	Theory of Raags and Talas (level 4)	T	Major (core)	4	100	50	50
40341121	Forms of semi- classical music	P	Minor	4	100	50	50
40441121	Festival songs	P	OEC	2	50	0	50
40741121	Advance skills of Playing any one instrument.	p	SEC	2	50	0	50
	Modern Indian Language Ability Enhancement Course (AEC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/aec-syllabus/ug-degree/aec-semester-iv.pdf (Available on Website)		AEC (Any One)	2	50	0	50
40810411	मराठी भाषेचा परिचय - भाग २ (Marathi)						
40810411	सूचना प्रौद्योगिकी और हिंदी भाषा (Hindi)						
40810511	वाल्मीकीकिरामयणे अयोध्याकाण्ड: (Sanskrit)						
40810211	શીખો ગુજરાતી - ભાષ્યમિત્ર (Gujarati)						
41541101	Community engagement of any kind		CE	2	50	50	0

	Co-Curricular Course (CC) Link: https://sndt.ac.in/pdf/academics/syllabus-as-per-nep/cc-syllabus/ug-degree/co-curricular-course-as-per-nep-2020-semester-iv-syllabus.pdf (available on Website)		CC (Any One)	2	50	50	0
41450122	Personality and Leadership Development through National Service Scheme						
41450121	NSS Volunteers under National service scheme special camp						
41450221	National Cadets Corps. (NCC) Studies – IV						
41450421	Theatre & Dance						
				22	550	250	300

Exit with UG Diploma with 10 extra credits (44 + 10 credits)

Course Syllabus

Semester I

1.1 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10141121	1.1 Raag Gayan (Level 1) (Practical) Major		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Explain the concept of Thata which is very necessary to every student • Define the Raag Concept and differentiate the That & Raag Concept • Demonstrate Bandish in Bada and Chota Khyal. • Gain the knowledge of Rhythm and Taal • Interpret the different laya which is the unique feature of Taal • Demonstrate the "Bol" of Tabla which is the important feature of Rhythm of Hindustani Music 		
Module 1	That and That Janya Raags		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of Thata • Identify the Shuddha and Komal Swar 	Module Contents: <ul style="list-style-type: none"> • Swara of Thata, Kalyan Bilawal, Kafi, Marwa, Asawari • Aaroha-Avaroh and Alankar of Janya Raags- 1) Yaman 2) Alahaiya Bilawal 3) Kafi 4) Marwa 5) Asawari 	
Module 2	Recitation of Bada Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Demonstrate Bada Khyal Bandish • Recite Bada Khyal with Taal 	Module Contents: <ul style="list-style-type: none"> • Bada Khyal and Chota Khyal with Aalap Taana – 1) Yaman 	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Classify the Bada Khyal and Chota Khyal • Construct Aalap and Taan in Chota Khyal 	Module Contents: <ul style="list-style-type: none"> • Chota Khyal with Aalap- Taana from any one of the following Raags 1) Bilawal 2) Kafi 3) Marwa 4) Asawari • Detailed Information and Chota Khyal outline. Bilawal Kafi Marwa Asawari 	

Module 4	Concept of Taal	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Define the design of Taals • Construct the Laykaris in Taals • Detailed Information of Taals with Dugun and Chaugun 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Recitation of following Taals with Dugun and Chaugun <p>1) Teental 2) Dadara 3) Ektaal</p> <ul style="list-style-type: none"> • Recitation of Vilambit Ektaal
Assignments / Activities towards CCE		
	<ul style="list-style-type: none"> • Practical performance of Alankar • Performance of Bada Khyal & Chota Khyal • Practical test of Taals 	

References

- Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Raagshri Sangeet Pratishtan
- Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allhabad, U.P: Sangeet Sadan Prakashan
- Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.
- Kalada, S. (2011). Prachalit Samprakitik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya

1.2 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10141112	1.2 Theory of Raags and Taals- Level 1 (Theory) Major		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Define the information of Raags Compare the Raags Improve the skill of notation writing system of Bandish Adapt the theoretical knowledge of Taal System Develop the Logical Aspect for Creating Alankar in Raags 		
Module 1	Theory of Raags and Notation of Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Explain the information of Raag in specific format Utilize the Notation System & Develop the skill of writing notation of Bandish 	Module Contents: <ul style="list-style-type: none"> Detailed Information of following Raags – 1) Yaman 2) Alahaiya Bilawal 3) Kafi 4) Marwa 5) Asawari Introduction of Bhatkhande Notation System. Notation writing of Chota Khyal of each Raag. 	
Module 2	Notation of Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Write the notation of Bada Khyal Bandish Write the Taal in specific format 	Module Contents: <ul style="list-style-type: none"> Notation of Bada Khyal and Chota Khyal with Aalap Taana - 1) Yaman 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Written test of Alankar Writing notation of Chota Khyal Theoretical internal assessment Group discussion of Taals 		

References

- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music.
- Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav

Grantha mala.

- Srivastav, Pt. Harischandra (2009). Rag Parichya (Vol.1 to 4). Allahabad: Sangit Sadhana
- Shankar, Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
- Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan
- Atre, Dr. Prabha. (1984). Swarnmayi. Pune : Bookmark prakashan
- Zaa, Pt. Ramashray (2020). Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.
- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

1.3 OEC

SN	Courses, Modules and Outcomes	Course Contents	Cr
	Semester I		
10441111	1.3 Film Music – Level 1 (Practical- 2 Credits) Theory -2 Credits) OEC		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Demonstrate film songs • Relate film songs with classical Raagas • Show the performance on Karaoke System • Develop the modern technical skill • Explain and illustrate the history of film music • Analyze the film songs directed by different musicians 		
Module 1	Film songs based on Ragas		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the raga-based film songs • Analyze the modification of Ragas in film songs 	Module Contents: <ul style="list-style-type: none"> • Any 5 Film songs based on following Raagas 1) Yaman 2) Bhairavi 3) Khamaj 	
Module 2	Karoke Techniques		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Experiment to adjust our voice with Karaoke • Extend their skill to perform with Music arrangements 	Module Contents: <ul style="list-style-type: none"> • Recite 10 Film songs on Karaoke System 	
Module 3	History of Film Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Elaborate the history of the Film Music • Explain structural changes in Film Music 	Module Contents: <ul style="list-style-type: none"> • Brief History of Hindi Film Music from 1935 to 1980 	
Module 4	Contribution of Music Directors		1

	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Classify the style of different musicians • Explain & Identify the Use of different forms of music used in Film Music 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Contribution of following musicians <p>1) S.D.Burman 2) Naushad 3) C. Ramchandran 4) Shankar Jaykishan</p>	
--	--	--	--

References

- Shukla,Dr.Madhurani.(2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishk Publishing
- Godbole, Pishvikar S. (2007). Nad vedh. Pune : Rajhans Prakashan
- Bhardwaj, V.(2020). Cinema Kal,Aaj,Kal. New Delhi :Vani Prakashan
- Deshpande, A. (2019).Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur : A publishing
- First Edition. (2009).Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak Parishad
- Vijaykar, Rajiv.(2010).The History Of Indian Film Music. Mumbai : Times Group
- Books Jauhari, Sima.(2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar. New Delli : Radha publication

1.4 VSC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10641101	1.4 Appreciation of Music and performance VSC (Theory)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Develop their listening skill • Inspire after listening the legendary artists • Develop the Performing technique 		
Module 1	Attendance at Concerts		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Appreciate and Analyze the Concert • Explain the design of Concert 	Module Contents: <ul style="list-style-type: none"> • Appreciation of Music through listening musical concerts such as <ul style="list-style-type: none"> - Sawai Gandharv Mahotsav, Gunidas sangeet Mahotsav, Kalaghoda Mahotsav, Gopikrushna Mahotsav, NCPA Concert, Vasantotsav, Gaansaraswati, Swarankar, Ashtoprahar, etc. 	
Module 2	Appreciation and Criticism of Concert		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Motivate themselves after listening performance • Formulate their career 	Module Contents: <ul style="list-style-type: none"> • Criticize one concert of Raag Sangeet • Report of Appreciation of Concert. 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Review Writing • Group Discussion • Organize one small concert 		

References:

- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay
- Ravikumar, Dr.Geeta.(2011). Appreciation of Music (vol. 1 and 2). Chennai: LKM publication
- Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
- Sinh, Aarati.(2016).Nartanadhyay. Dilli : Ritham prakashan
- Bhatanagar, Chaya. (1981). Bharat ke shastriy nrutya. Navi Dilli: Young man and company
- Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.
- Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
- Velhal Dr. Revati and More Dr. Sheetal, (2021).Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon

Publishing.

- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

1.5 SEC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER I		
10741101	1.5 Basic skills of Playing any one instrument- Level 1 (SEC)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Recognize the details of instrument Design various Alankar Relate the skills to playing different forms of Hindustani music 		
Module 1	Introduction of Instrument		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Identify the structure of instrument Illustrate the Alankars in different Taals 	Module Contents: <ul style="list-style-type: none"> Structural knowledge of instrument Tuning of Instrument Knowledge of various Indian scales (Swar saptak) Fingering knowledge of instrument. Basic Alankars in Dadara and Teental 	
Module 2	Basic forms of Hindustani Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Articulate the skills of instrument Recognize notation 	Module Contents: <ul style="list-style-type: none"> Sargam Geet and Razakhani Gat from following Raags- 1) Bhupali, 2) Yaman National Anthem 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Presentation on structure on instrument. Demonstration of Alankars in various Taals. Practical test on swar recognition 		

References:

- Vasant. (2005). Sangeet Visharad. Hathras (UP): Sangeet karyalaya .
- Taralekar G .H.(1973). Bharatiy vaddyancha itihash. Pune: Go.Ya. Rane Prakashan.
- Borkar Pt. Tulasidas. (2014).Sanvadini Sadhana. Mumbai: Shree Navdurga prakashan.
- Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.
- Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
- Velhal Dr. Revati and More Dr. Sheetal, (2021).Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon Publishing.
- Oistrakh David. (1967). The Principles of Violin fingering, London:OUP.
- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

Semester II

2.1 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20141121	2.1 Raaga Gayan - Level 2 (Practical) Major Core		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Discuss concept of Thata which is very necessary to every student • Develop the Raag Concept and differentiate the That & Raag Concept • Demonstrate the design of Bandish in Bada and Chota Khyal. • Apply knowledge of Rhythm and Taal • Demonstrate the different lay which is the unique feature of Taal 		
Module 1	Introduction of Thaata-Janya Raags		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Describe the concept of Thaata • Differentiate the Raag and That 	Module Contents: <ul style="list-style-type: none"> • Swara of Thata • Aaroh Avaroha and Alankar of Janya Raags- 1) Bhairav 2) Khamaj 3) Purvi 4) Todi 5) Bhairavi 	
Module 2	Recitation of Bada Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Improve the understanding of Bada Khyal Bandish • Demonstrate Bada Khyal with Taal 	Module Contents: <ul style="list-style-type: none"> • Badakhyaal and Chotakhyaal with AalapTaan 1) Bhairav 	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Demonstrate the characteristics of Raags • Elaborate the Bada& Chota Khyal with Gayaki Aang 	Module Contents: <ul style="list-style-type: none"> • Detailed information of following Raags with chotakhyaal outline – 1) Khamaj 2) Purvi 3) Todi 4) Bhairavi • Chota khyal from any one of the following rags with aalap and taana 1) Khamaj 2) Purvi 3) Todi 4) Bhairavi 	

Module 4	Recitation of Taals	1
	<p>LOs: Learners will be able to</p> <ul style="list-style-type: none"> • Elaborate the design of Taals • Construct the Laykaris in Taals 	<p>Module Contents:</p> <ul style="list-style-type: none"> • Detailed Information of Taals with Dugun and Chaugun - 1) Zaptal 2) Rupak 3) Chautal • Recitation of Vilambit Teentaal
Assignments/ Activities towards CCE		
	<ul style="list-style-type: none"> • Practical performance of Alankar • Performance of Chota Khyal • Practical / Internal assessment • Practical test of Taals 	

References:

- Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Raagshri Sangeet Pratishthan
- Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allhabad, U.P: Sangeet Sadan Prakashan
- Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.
- Kalada, S. (2011). Prachalit Samprakitik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay

2.2 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20141102	2.2 Theory of Raag and Taals - Level 2 (Theory) Major (Core)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Define the information of Raags Compare the Raags Extend the skill of notation writing of Bandish Adapt the theoretical knowledge of Taal Improve the Logical aspect for Creating Alankar in Raagas 		
Module 1	Raag Information		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Discuss the information of Raag in specific format Develop the skill of writing Notation System 	Module Contents: <ul style="list-style-type: none"> Detailed Information of following Raagas – 1) Bhairav 2) Khamaj 3) Purvi 4) Todi 5) Bhairavi Introduction of Paluskar Notation system Notation writing of Chota khyal in each Raags 	
Module 2	Alankar, Tal and Laykari		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Design different type of Alankar Demonstrate the Taals with different Laykari 	Module Contents: <ul style="list-style-type: none"> Formation of Alakara Detailed information of following Taals with Dugun and Chaugun. 1) Zaptal 2) Rupak 3) Chautaal 4) Vilambit Teentaal 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Recitation of Alankar in pros Written Test of Chota Khyal Group discussion of Taals and Raags 		

References:

- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6).
- Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya

- Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music.
- Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
- Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
- Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
- Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan
- Atre, Dr.Prabha.(1984). Swarmayi. Pune : Bookmark prakashan
- Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.
- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

2.3 VSC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20641121	2.3 Concert Management (Practical) - VSC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Develop the communication skills • Identify the acoustic of concert hall • Gain the management skills • Develop Digital Marketing Skills • Utilize the sound system techniques 		
Module 1	Technical Aspects of Concert		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Enhance the Communication skill with Artists • Develop the Hospitality Management & Advertisement Skills 	Module Contents: <ul style="list-style-type: none"> • Communication with Artist • Hospitality • Advertisement and digital marketing 	
Module 2	Support System of Concerts		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Arrange a concert hall • Make Use of Mike System according to the concert type 	Module Contents: <ul style="list-style-type: none"> • Hall arrangement • Mike system arrangement • Recording and Photography • Report writing 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Interviews of Artists • Organize one program of Classical Music • Make the Flyer/ Brochure of the Program 		

References:

- Reynolds, Andy. (2021). The Live Music Business: Management and Production of Concerts and Festivals. India : Routledge
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay
Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

2.4 VSC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20641112	2.4 Introduction of Music Recording (Practical) VSC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Understand the recording procedure • Identify the Instruments used for recording • Get the knowledge of Recording system • Use this knowledge for uploading the videos 		
Module 1	Instruments of Recording at Studio		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recognize the various instruments used for recording • Identify the various types of microphones 	Module Contents: <ul style="list-style-type: none"> • Recording Instrument <ul style="list-style-type: none"> - Microphone - Amplifier - Mixer - Speaker - Various Instruments used for Recording 	
Module 2	Softwares for Recording		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recognize and apply different types of software for Recording • Make a small set up for recording 	Module Contents: <ul style="list-style-type: none"> • Information of various softwares used in recording (audio & video) • Use of software 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Visit to Recording Studio • Upload self-audio-visual recording 		

References:

- Rumsey, Francis. (1997). Sound and Recording, an introduction. Sweden: Focal Press Publication
 - Gupta, Vinita. (2015). Sanchar Aur Media hodh. New Dilli : Vani Prakashan
 - Bhanavat, Dr. Sajeew (2019). Electronic Media. Rajasthan : Rajasthan Hindi Granth Akadami
 - Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay
- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

2.5 OEC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20441111	2.5 Film Music Level 2 (Practical +Theory) OEC		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Demonstrate film songs • Relate film songs with classical Raags • Show the performance on Karaoke System and Develop the modern technical skill • Elaborate the Structural Changes of film music • Analyze the film songs directed by different musicians 		
Module 1	Film songs based on Raags		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the swar sangati of Raag-in film songs • Analyze the modification of Raags in film songs 	Module Contents: <ul style="list-style-type: none"> • Any 5 Film songs based on following Raags 1) Raag Pahadi, 2) Raag Shivrangani 3) Raag Malkauns 	
Module 2	Songs based on Bandish, Thumri and Dadra		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify the different Taals and its styles • Extend their skill to perform with music arrangements 	Module Contents: <ul style="list-style-type: none"> • Recite 6 Film songs Bandish, Thumari and Dadara 	
Module 3	Structural Changes of Film Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Explain structural changes in film music 	Module Contents: <ul style="list-style-type: none"> • Structural Changes of Film Music 	
Module 4	Contribution of Music Directors		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Classify the style of different musicians • Explain & Identify the Use of different forms of music used in film music 	Module Contents: Contribution of following musicians <ul style="list-style-type: none"> • R.D. Berman • Kalyanji-Anandji • Laxmikant Pyarelal • Shankar-Ehsan-Loy • A.R. Rehman 	

Assignments/ Activities towards CCE		
	<ul style="list-style-type: none"> • Presentation on Contribution on Musicians • Small Concert of Film Music on Bandish, Thumri and Dadra • Theme Based Program 	

References:

- Shukla, Dr.Madhurani.(2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishk Publishing
- Godbole, Pishvikar S. (2007). Nad Vedh. Pune: Rajhans Prakashan Bhardwaj, V. (2020). Cinema Kal,Aaj,Kal. New Delhi Vani Prakashan
- Deshpande, A. (2019). Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur: A publishing First Edition. (2009). Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak Parishad
- Vijaykar, Rajiv. (2010).The History Of Indian Film Music. Mumbai: Times Group Books
- Jauhari, Sima. (2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar.New Delli: Radha publication

2.6 SEC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER II		
20741101	2.6 Basic skills of Playing any one instrument- Level-2 (Practical) (SEC)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Develop various Alankars • Relate the skills to playing different forms of Hindustani Music • Accompany of with the university song. 		
Module 1	Interpretation of Swar and Taal.		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Illustrate Alankars in various Taals • Interpret the Raags through the Sarangmeeth 	Module Contents: <ul style="list-style-type: none"> • Alankars in 1) Teental, 2) Rupak and 3) Ektaal • Sargameeth of following Raags 1) Bhairav 2) Durga 	
Module 2	Application of notation skill		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Relate the knowledge to play Razakhani Gat • Identify the notation and Play the University song in various events 	Module Contents: <ul style="list-style-type: none"> • Razakhani Gat of following Raags 1) Bhairav 2) Durga • University Song 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Presentation of Sargam Geet • Accompaniment of instrument with University song. 		

References:

- Vasant, (2005). Sangeet Visharad. Hathras (UP): Sangeet karyalaya.
- Taralekar G .H.,(1973). Bharatiy vaddyancha itihash. Pune: Go.Ya. Rane Prakashan.
- Borkar Pt.Tulasidas, (2014).Sanvadini Sadhana. Mumbai: Shree Navdurga prakashan.
- Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication.
- Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
- Velhal Dr. Revati and More Dr. Sheetal, (2021).Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon Publishing.
- Oistrakh David, , (1967). The Principles of Violin fingering, London:OUP. Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

Semester III

3.1 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
	3.1 Raag Gayan- Level 3 (Practical) Major core		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Explain the concept of Janya Raag. • Demonstrate Bandish in Bada and Chhota Khyal. • Improvise a Raag through Bandish and Aalap-Taana. • Get familiar with Rhythm and Taal • Differentiate between Raags belonging to same Thaata 		
Module 1	Recitation of Bada Khyal from Kalyan Thaata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of Janak and Janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota Khyal with Aalap and Taana 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Taana • Chota Khyal with Aalap- Taana following Raagas – 1) Raag Bhoop 	
Module 2	Recitation of Bada Khyal from Kafi Thaata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of Janak and Janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota Khyal with Aalap and Taana 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Taana • Chota Khyal with Aalap- Taana following Raagas – 1) Raag Bhimpalas 	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Elaborate Chota Khyal • Construct Aalap and Taana in Chota Khyal • Demonstrate Taal with Layakari 	Module Contents: <ul style="list-style-type: none"> • Chhota Khyal with Aalap-Taana from the following Raags 1) Hameer 2) Kamod • Taal with Layakari – 1) Dhamar, 2) Tilawada with Dugun Tigun and Chaugun 	

Module 4	Introduction of Raags with Chhota Khyal Outline		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Explain characteristics to differentiate Raags belonging to same Thaats • Demonstrate Kalyan Raagam in mentioned Raags 	Module Contents: <ul style="list-style-type: none"> • Information and Chhota Khyal of following Raags- 1) Chhayana 2) Gaud Saarang 3) Kedar 4) Hindol 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Presentation of Bada Khyal & Chhota Khyal • Group Discussion regarding Chalan of Raag • Prepare a mind map/concept map on Kalyan Raagam explaining various Raag • Collaborative study of Raag and Taal 		

References:

- Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Rageshri Sangeet Pratishthan
- Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allahabad, U.P: Sangeet Sadan Prakashan
- Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.
- Kalada, S. (2011). Prachalit Sampratik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya

3.2 Major (Core)

3.2	Theory of Raags and Taals- Level 3 (Theory) Major core		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Define the information of Raags Compare the Raags Improve the skill of notation writing system of Bandish Adapt the theoretical knowledge of Taal System Develop the aspect for creating Aalap and tana in Raags 		
Module 1	Theory of Raags and Notation of Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Explain the information of Raag in specific format Compare the Raag from same Thata. 	Module Contents: <ul style="list-style-type: none"> Information of Raags prescribed in practical paper syllabus of 1st, 2nd and 3rd semester. Comparison of Raag. 	
Module 2	Notation of Bada Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Utilize the Notation System & Develop the skill of writing notation of Bandish 	Module Contents: <ul style="list-style-type: none"> Notation of Bada Khyal and Chota Khyal with Aalap Tana from the Raag prescribed in the practical paper 3.1 	
Module 3	Notation of Forms of Classical Music		1
	Los: Learners will be able to <ul style="list-style-type: none"> Interpret the notation of different forms of classical music. Write the notation in different Taal. 	Module Contents: <ul style="list-style-type: none"> Notation of different forms of music. <ol style="list-style-type: none"> 1) Dhrupad 2) Tarana 3) Sargam Geet 4) Lakshan Geet 	
Module 4	Writing Taal and Layakari		1
	Los: Learners will be able to <ul style="list-style-type: none"> Understand rhythmic structure. Improve Timing and Layakari skill. Identify different Taal and their application. 	Module Contents: <ul style="list-style-type: none"> Writing Taal with Dugun, Tigon and Chaugun. Comparison of Taal of equal Matras <ol style="list-style-type: none"> 1) Dhamar 2) Tilwada & All previous Taal 	

Assignments/ Activities towards CCE		
	<ul style="list-style-type: none"> Practice of writing notation of Bada Khyal and Chhota Khyal Writing notation of different forms of Classical Music. Theoretical internal assessment Quiz on Taal information and Layakari Writing Layakari and Comparison of Taal 	

References:

- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay
- Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music
- Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
- Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
- Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
- Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan Atre,
- Dr.Prabha.(1984). Swarmayi. Pune : Bookmark Prakashan
- Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.
- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

3.3 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
3.3	Forms of Classical Music- Level 1 (Practical) Major		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Sing different forms of classical music • Demonstrate the style of different classical forms • Construct Layakari of dhrupad 		
Module 1	Recitation of Dhrupad with Layakari		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the skills of fundamentals in Dhrupad • Apply and construct Layakari (rhythmic variations) in singing 	Module Contents: <ul style="list-style-type: none"> • Dhrupad in any Raag prescribed in the paper 3.1 • Layakari in Dhrupad – Dugun, Tigun, Chaugun 	
Module 2	Presentation of Classical Compositions		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recite Tarana, Sargam Geet and Lakshan Geet • Demonstrate the style of Tarana 	Module Contents: Following forms in any Raag prescribed in the paper 3.1 <ul style="list-style-type: none"> • One Tarana • One Sargam Geet • One Lakshan Geet 	
	Activities/Assignments: <ul style="list-style-type: none"> • Analytical Listening Sessions • Power Point Presentation along with performance • Concert Presentation 		

References:

- Sanyal, R., & Widdess, R. (2022). Dhrupad: Tradition and performance in Indian music. Routledge.
- Chaurasia, A. (2020). Dhrupad gayan evam vadan shaili: Ek vivechan [धृपद गायन एवं वादन शैली .[एक विवेचन :Hindi Sahitya Prakashan.
- Sengupta, S. (2019). Gwalior ki sangeet parampara evam dhrupad gayan shaili [ग्वालियर की संगीत परंपरा एवं धृपद गायन शैली .[Sangeet Prakashan.
- Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music

- Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
- Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
- Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
- Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan Atre,
- Dr.Prabha.(1984). Swarmayi. Pune : Bookmark Prakashan
- Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.

3.4 Minor Stream

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
3.4	Karaoke Music - Minor Stream - Practical		4
	Course Outcome - Learners will be able to: <ul style="list-style-type: none"> Adapt the technological aspects of Karaoke system Improve the Karaoke singing skill Gain knowledge about various Filmy and Non-Filmy songs 		
Module 1	Introduction to Karaoke Music		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Define karaoke and trace its historical development. Identify key global trends and the spread of karaoke culture. Identify the types and usage of Karaoke system 	Module Contents: <ul style="list-style-type: none"> Definition and meaning of karaoke History: Invention in Japan, global expansion Types of karaoke systems: analog, digital, mobile apps Modern usage: home systems, public karaoke, online platforms 	
Module 2	Vocal Training for Karaoke Performance		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Practice vocal warm-ups and breathing exercises. Sing karaoke songs with attention to pitch and rhythm. Use feedback to improve vocal clarity and confidence. 	Module Contents: <ul style="list-style-type: none"> Vocal warm-up techniques Breathing exercises and posture Pitch, scale, and rhythm awareness Microphone handling basics Practice with selected karaoke songs Peer and instructor feedback sessions 	
Module 3	Song Interpretation and Performance Skills		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Understand lyrical content and intent. Choose appropriate songs based on voice and expression. Perform with emotion, stage presence, and audience connection. 	Module Contents: <ul style="list-style-type: none"> Meaning and emotional analysis of song lyrics Choosing songs based on vocal range and theme Stage presence and body language Individual and duet karaoke performances Recording and reflection for self-assessment 	

Module 4	Karaoke Event Planning and Hosting		1
	LO's: Learners will be able to: <ul style="list-style-type: none"> Set up and operate karaoke software/system Plan and organize a karaoke event. Manage stage time, song order, and create an inclusive atmosphere. 	Module Contents: <ul style="list-style-type: none"> Overview of karaoke equipment (mics, mixers, screens) Software/app-based karaoke systems Playlist curation and audience analysis Hosting tips: emceeing, time management, transitions Final in-class karaoke showcase 	
Assignments/ Activities:			
	<ul style="list-style-type: none"> Editing of at least 5 songs from mobile Applications or Websites Performance Recording (MP4, MP3, or YouTube/Drive link) Uploading self-singing videos on YouTube and other Social media platforms Karaoke Event Planning & Presentation (PDF or PPT) 		

References:

Books-

- Shukla, Dr. Madhurani. (2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishka Publication
- Godbole, Pishvikar S. (2007). Nad vedh. Pune: Rajhans Prakashan Bhardwaj, V. (2020). Cinema Kal, Aaj, Kal. New Delhi: Vani Prakashan
- Deshpande, A. (2019). Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur: A publishing
- First Edition. (2009). Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak Parishad
- Vijaykar, Rajiv. (2010). The History Of Indian Film Music. Mumbai: Times Group Books Jauhari
- Sima. (2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar. New Delli : Radha publication
- https://play.google.com/store/books/details/Stella_Tartsinis_DMA_BandLab_Introduction_and_Less?id=sY8HEAAAQBAJ

Website Links-

- <https://www.bandlab.com/?lang=en>
- <https://online-audio-converter.com/>
- https://www.youtube.com/watch?v=TAHn_0Vy-Zg

Play store Application Links-

- <https://play.google.com/store/apps/details?id=com.bandlab.bandlab>
- <https://play.google.com/store/apps/details?id=com.starmakerinteractive.starmaker>

3.5 OEC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER III		
3.5	Film Songs Based on Folk Music (Practical) OEC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Get knowledge of folk music. • Analyze the influence of folk music on film songs. • Identify the musical characteristics of film songs based on folk music. • Recognize folk instruments and their role in folk song. • Relate the social and cultural values through Folk Music. 		
Module 1	Forms of Folk Music Across India		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify various folk music forms from different regions of India. • Analyze the musical characteristics of different folk song styles. • Enhance the skill to folk instruments used in different folk traditions 	Module Contents: Forms of Folk music - 1) Maharashtra -Gawalan,Bharud 2) Uttar Pradesh - Kajri, 3) Punjab -, Bhangra, 4) Rajasthan - Ghoomar, 5) Gujarat - Garba, Dandiya, Study of Raags used in Folk music (Dhun ugam Raag)	
Module 2	Influence of Folk Music on Film Songs		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Identify film songs based on folk music. • Recognize traditional folk instruments used in film music. • Understand how rhythmic patterns and musical styles of folk music are adapted into film songs. 	Module Contents: <ul style="list-style-type: none"> • various Film songs based on Folk Music of various states Maharashtra Uttar Pradesh Punjab Rajasthan Gujarat 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Group presentation of Folk songs of Indian • Participation in Folk song competition. 		

References:

- Kamboj, V. B. (2020). Khadi boli ke lokgeet [खड़ी बोली के लोकगीत]. Ayan Prakashan.
- Awasthi, M. P. N. (2018). Hindi ke lokgeet [हिंदी के लोकगीत]. Satyavati Prajnalok.
- Mishra, R. (2015). Bharatiya loksangeet mein jhoola geeton ki parampara [भारतीय लोकसंगीत में झूला गीतों की परंपरा]. Sahitya Akademi.
- Pandey, S. (2017). Lokgeeton mein rituchakra aur jhoola geet [लोकगीतों में ऋतुचक्र और झूला गीत]. Prakashan Vibhag.
- Tiwari, P. (2019). Jhoola geeton ka sanskritik mahatva [झूला गीतों का सांस्कृतिक महत्व]. Rajkamal Prakashan.
- Kesari, A. (2017). Gavain Kajari Malhar Naiharvam. Sahitya Akademi.
- Kautilya. (2017). Kajri: The last moments. Notion Press.
- Jain, S. (2014). Kajari (कजरी). Vishwavidyalaya Prakashan.
- Prasad, T. (2022). Kajari folk songs: Mechanism for emotional regulation. Rupkatha Journal.
- Chaturvedi, R. (2015). Oonchi Atariya Rang Bhari [ऊँची अटरिया रंग भरी]. Lokgeet Sankalan.
- Dr. Vimal, Development of Hindi Cinema and Music, Somnath Dhal Publications, New Delhi.
- Muzawar Isak, The Golden Era of Film Music (1931–1960), Teen Pratik Publications, Pune.
- Dr. Uma Garg, Aesthetic Perception of Music, Page No. 6, Sanjay Publications, Delhi.
- Shukla, Dr. Madhurani. (2018). Bhartiya Cinema ki Yatra Part 1. New Delhi: Kanishk Publishing
- Godbole, Pishvikar S. (2007). Nad vedh. Pune : Rajhans Prakashan
- Bhardwaj, V. (2020). Cinema Kal, Aaj, Kal. New Delhi : Vani Prakashan
- Deshpande, A. (2019). Kala Sangam Khand 1: Hindustani Shastriya Sangeet aur Hindi Cinema ka Sunhara Tana Bana. Nagpur : A publishing
- First Edition. (2009). Dilchasp Hindi Cinema ke Sua varsh. New Delhi: Bhartiya Pustak Parishad
- Vijaykar, Rajiv. (2010). The History Of Indian Film Music. Mumbai : Times Group Books
- Jauhari, Sima. (2002). Film Sangeet Nirdeshak Roshan V Unke Samkalin Sangeetkar. New Delli : Radha publication

Semester IV

4.1 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.1	Raag Gayan- Level 4 (Practical) Major (core)		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Explain the concept of Janya Raag. • Demonstrate Bandish in Bada and Chota Khyal. • Elaborate Bandish with Aalap and Taana. • Gain the knowledge of Rhythm and Taal • Interpret the different laya which is the unique feature of Taal • Differentiate the Raags from same Thata. 		
Module 1	Recitation of Bada Khyal from Bilawal Thata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of That janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota khyal with Aalap and Tana 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Tana • Chota Khyal with Aalap- Tana following Raagas – 1) Raag Bilawal 	
Module 2	Recitation of Bada Khyal from Aasawari Thata		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the concept of That janya Raag. • Develop the concept of Bada Khyal • Elaborate Bada and Chota khyal with Aalap and Tana 	Module Contents: <ul style="list-style-type: none"> • Detailed Information of Bada Khyal with Aalap-Tana • Chota Khyal with Aalap- Tana following Raagas – 1) Raag Jaunpuri 	
Module 3	Recitation of Chota Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Elaborate Chota Khyal • Construct Aalap • Construct Aalap and Tana in Chota Khyal • Demonstrate Taal with Layakari 	Module Contents: <ul style="list-style-type: none"> • Chota Khyal with Aalap- Tana from the following Raag 1) Deskar 2) Hansdhwani • Taal and Layakari 1) Sultaal 2) Jhoomra with Dugun, Tigun, Chaugun 	

Module 4	Introduction of Raags with Chota khyal outline		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Differentiate Raags from same Thaats Introduce Raag through Chhota Khyal. 	Module Contents: <ul style="list-style-type: none"> Information and Chhota Khyal of following Raags- <ol style="list-style-type: none"> 1) Bageshree 2) Vrindavani Sarang 3) Patdeep 4) Darbari Kanada 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> Presentation of Bada Khyal & Chhota Khyal Group Discussion regarding Chalan of Raag Prepare a mind map/concept map on Kafi and Bilawal Raagang explaining various Raag Search and list out various Bandishis of renowned maestros Collaborative study of Raag and Taal 		

References:

- Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Haldankar, Babanrao. (2007). Raags as sung in Agra Gharana, Mumbai: Raagshri Sangeet Pratishthan
- Jha, R. (2002). Abhinav Geetanjali (Vol.1 to 5). Allhabad, U.P: Sangeet Sadan Prakashan
- Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009) Raag Parichay (Vol. 1 to 4) Allahabad: Sangeet Sadan Prakashan.
- Kalada, S. (2011). Prachalit Samprkritik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay

4.2 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.2	Theory of Raags and Taals- Level 4 (Theory) Major (core)		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Define the information of Raags Compare the Raags Improve the skill of notation writing system of Bandish Adapt the theoretical knowledge of Taal System Develop the aspect for creating Aalap and tana in Raags 		
Module 1	Theory of Raags and Notation of Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Explain the information of Raag in specific format Compare the Raag from same Thaats. 	Module Contents: <ul style="list-style-type: none"> Information of Raags prescribed in practical paper syllabus of 1st, 2nd and 3rd semester. Comparison of Raag. 	
Module 2	Notation of Bada Khyal		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Utilize the Notation System & Develop the skill of writing notation of Bandish 	Module Contents: <ul style="list-style-type: none"> Notation of Bada Khyal and Chota Khyal with Aalap Tana from the Raag prescribed in the practical paper 4.1 	
Module 3	Notation of Forms of Classical Music		1
	Los: Learners will be able to <ul style="list-style-type: none"> Interpret the notation of different forms of classical music. Write the notation in different Taals. 	Module Contents: <ul style="list-style-type: none"> Notation of different forms of music. <ol style="list-style-type: none"> Dhamar Trivat Chatarang Raagmala 	
Module 3	Notation of Forms of Classical Music		1
	Los: Learners will be able to <ul style="list-style-type: none"> Understand rhythmic structure. Improve Timing and Layakari skill. Identify different Taal and their application. 	Module Contents: <ul style="list-style-type: none"> Writing Taal with Dugun, Tigan and Chaugun. Comparison of Taal of equal Matras. <ol style="list-style-type: none"> Sultaal Jhoomra All previous Taal 	

Assignments/ Activities towards CCE	
	<ul style="list-style-type: none"> • Writing notation of Chota Khyal and Bada Khyal • Writing notation of different forms of Classical Music. • Theoretical internal assessment • To attend the workshop on Taal and its concepts • Group Power Point Presentation on any topic from syllabus • Project on Raagang

References:

- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalay Bhatkhande, V.N. (2009). Hindustani Sangeet Kramik Pustak Malika (Vol.1to6). Hathras U.P.: Sangeet Karyalaya
- Garg, Laxminarayan. (2008). Rag Visharad (Vol. 1 & 2). Hatharas U.P.: Sangeet Karyalaya
- Deodhar, Prof. B.R.(2014).Rag Bodh All Parts. Mumbai : Deodhar school of Indian Music.
- Patwardhan,Narayanrao.(1990). Rag Vidnyan All Parts. Pune : Sangit Gaurav Grantha mala.
- Srivastav,Pt. Harischandra (2009).Rag Parichya(Vol.1 to 4). Allahabad: Sangit Sadhana
- Shankar,Pt. Ravi. (2014). Rag Anurag, Delhi : Rajkamal Prakashan
- Bhide, Dr. Ashwini. (2004). Rag Rachananjali. Mumbai : Rajhans Prakashan Atre, Dr.Prabha.(1984). Swarmayi. Pune : Bookmark Prakashan
- Zaa, Pt.Ramashray (2020).Abhinav Gitanjali (vol 1 to 5). Allahabad: Sangeet Sadan Prakashan.
- Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahma

4.3 Minor Stream

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.3	Forms of Classical and Semi Classical Music- Level 4 (Practical) Minor		4
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Sing different forms of classical music • Demonstrate the style of different classical forms • Present diverse stylistic and aesthetic notions of different semi classical forms • Construct Layakari of Dhamar 		
Module 1	Recitation of Dhamar		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Develop the skills of fundamentals in Dhamaar • Apply and construct Layakari (rhythmic variations) in singing 	Module Contents: <ul style="list-style-type: none"> • Dhamar in any Raag prescribed in the paper 4.1 • Layakari in Dhamar – Dugun, Tigun, Chaugun 	
Module 2	Recitation of Tarana, Sargam Geet and Lakshan Geet		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Recite Trivat, Chaturang, Raag Mala • Demonstrate the style of Trivat/Chaturang 	Module Contents: Following forms in any Raag prescribed in the paper 4.1 <ul style="list-style-type: none"> • One Trivat • One Chaturang • One Raag Mala 	
Module 3	Recitation of Thumri		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Perform Semi - Classical form: Thumri • Demonstrate Bol Banav and Laggi in Thumri 	Module Contents: <ul style="list-style-type: none"> • Thumri Recitation in any Raag • Recitation along with Bol Banav and Laggi 	

Module 4	Recitation of Chaiti and Hori		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Perform Chaiti and Hori • Acquire knowledge of subject, literature and aesthetics of Chaiti and Hori • Express moods and emotions of literature through singing 	Module Contents: <ul style="list-style-type: none"> • Chaiti Recitation in any Raag along with Bol Banav and Laggi • Hori Recitation in any Raag along with Bol Banav and Laggi 	
	Activities/Assignments: <ul style="list-style-type: none"> • Analytical Listening Sessions • Attending Concert of Semi Classical Music and its Report Writing • Concert Presentation 		

References:

- Sanyal, R., & Widdess, R. (2022). Dhrupad: Tradition and performance in Indian music. Routledge.
- Chaurasia, A. (2020). Dhrupad gayan evam vadan shaili: Ek vivechan [धृपद गायन एवं वादन शैली]. [एक विवेचन :Hindi Sahitya Prakashan.
- Sengupta, S. (2019). Gwalior ki sangeet parampara evam dhrupad gayan shaili [ग्वालियर की संगीत परंपरा एवं धृपद गायन शैली]. [Sangeet Prakashan.
- Manuel, P. (1989). Thumri in historical and stylistic perspectives. Motilal Banarsidass.
- Du Perron, L. (2007). Hindi poetry in a musical genre: Thumri lyrics. Routledge.
- Nagar, V. (2021). Thumri evam Kathak. Sahitya Akademi.
- Prasad, M. (2023). Music & mind: Demystifying Thumri maestros. Hindustan Times Publication.
- Kamboj, V. B. (2020). Khadi boli ke lokgeet [खड़ी बोली के लोकगीत]. [Ayan Prakashan.
- Awasthi, M. P. N. (2018). Hindi ke lokgeet [हिंदी के लोकगीत]. [Satyavati Prajnalok.
- Mishra, R. (2015). Bharatiya loksangeet mein jhoola geeton ki parampara [भारतीय लोकसंगीत में झूला गीतों की परंपरा]. [Sahitya Akademi.
- Pandey, S. (2017). Lokgeeton mein rituchakra aur jhoola geet [लोकगीतों में ऋतुचक्र और झूला गीत]. [Prakashan Vibhag.
- Tiwari, P. (2019). Jhoola geeton ka sanskritik mahatva [झूला गीतों का सांस्कृतिक महत्व]. [Rajkamal Prakashan.
- Kesari, A. (2017). Gavain Kajari Malhar Naiharvam. Sahitya Akademi.
- Kautilya. (2017). Kajri: The last moments. Notion Press.
- Jain, S. (2014). Kajari (कजरी). (Vishwavidyalaya Prakashan.
- Prasad, T. (2022). Kajari folk songs: Mechanism for emotional regulation. Rupkatha Journal.
- Chaturvedi, R. (2015). Oonchi Atariya Rang Bhari [ऊंची अटरिया रंग भरी]. [Lokgeet Sankalan

4.4 OEC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.4	Festival Song (Practical) OEC		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> • Perform the festival songs. • Analyze the evolution of national festival songs. • Identify regional musical characteristics. • Appreciate festival songs. • Recognize how music enhances unity in celebrations. • Preserve and popularize rare festival songs. 		
Module 1	National Festival Songs		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Study the expression of patriotism and national pride through music. • Analyze devotional and inspirational songs related to Mahatma Gandhi's ideals. • Recognize the role of music in fostering unity and tribute on significant national occasions. 	Module Contents: <ul style="list-style-type: none"> • Songs of Unity • Songs related to Gandhi Jayanti • Songs related to Maharashtra Day • Songs related to Samvidhan Din • Other National Commemorations 	
Module 2	Traditional Festival Songs		1
	LOs: Learners will be able to <ul style="list-style-type: none"> • Sustain the tradition of festival and to promote Indian knowledge system through songs. • Explore the characteristics and emotions of different musical Songs 	Module Contents: Festival Songs from different region of India <ul style="list-style-type: none"> • Diwali • Navratri • Holi • Ganesh Chaturthi • Gokul Ashtami • Ram Navami 	
Assignments/ Activities towards CCE			
	<ul style="list-style-type: none"> • Celebration of different festivals through Songs. • To Organized popular festival like Garba and Vasant Panchami in campus. 		

References:

- Khare, V. (1998). Maharashtraatil loksangeet (Folk music of Maharashtra). Sahitya Prakashan.
- Sonawane, S. L. (2005). Bharatiya loksangeet (Indian folk music). Lokvangmay Griha.
- Vanarse, S. (2010). Loksangeet: Ek sanskrutik varasa (Folk music: A cultural heritage). Dr. Babasaheb Ambedkar Marathwada University.
- Joshi, M. (2012). Lokgeete ani tyanche samajik mahatva (Folk songs and their social significance). Granthali Prakashan.
- Deshpande, P. (1995). Maharashtra triya lokkala ani parampara (Maharashtrian folk art and traditions). Rajhans Prakashan.

- Shinde, U. (2017). Bharatiya lokparampara ani sangeet (Indian folk traditions and music). Sadhana Prakashan.
- Vasant. (2005). Sangeet Visharad. Hathras, UP: Sangeet Karyalaya.
- Taralekar, G. H. (1973). Bharatiya vaddyancha itihās (History of Indian percussion instruments). Pune: Go. Ya. Rane Prakashan.
- Borkar, P. Tulasidas. (2014). Sanvadini Sadhana. Mumbai: Shree Navdurga Prakashan.
- Bhalodkar, J. (2006). Sanvadini (Harmonium). New Delhi: Kanishk Publication
- Bandyopadhyaya, S. (1988). Techniques of Sitar. Delhi: B R Publication.
- Velhal, Dr. R., & More, Dr. S. (2021). [Book Title Missing]. White Falcon Publishing.
- Oistrakh, D. (1967). The Principles of Violin Fingering. London: Oxford University Press.

4.5 SEC

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
	SEMESTER IV		
4.5	Advance skill of Playing any one instrument (SEC)		2
	Course Outcomes: Learners will be able to: <ul style="list-style-type: none"> Recognize the details of instrument Design various Alankar Relate the skills to playing different forms of Hindustani music 		
Module 1	Advance Skills of Instrument		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Demonstrate advance Alankar Accompany with various Scales 	Module Contents: <ul style="list-style-type: none"> Advance Alankars in Ektaal and Rupak Sargam Geet with various Layakari in prescribed Raags Knowledge of various Indian scales (Swar Saptak) 	
Module 2	Forms of Classical Music		1
	LOs: Learners will be able to <ul style="list-style-type: none"> Articulate the skills of instrument Recognize notation 	Module Contents: <ul style="list-style-type: none"> Chhotakhyal or Razakhani Gat in Raag Kafi and Bhairav Bhavgeet / Dhun and Patriotic Song 	
Assignments/ Activities towards CCE			
	Presentation on structure on instrument. Demonstration of Alankars in various Taals. Practical test on swar recognition		

References:

- Vasant. (2005). Sangeet Visharad. Hathras (UP): Sangeet karyalaya .
- Taralekar G .H.(1973). Bharatiy vaddyancha itihās. Pune: Go.Ya. Rane Prakashan. Borkar Pt. Tulasidas. (2014).Sanvadini Sadhana. Mumbai: Shree Navdurga prakashan.
- Bhalodkar Jayant, (2006). Sanvadini (Harmonium) , New Dilli : Kanishk Publication. Bandyopadhyaya S., (1988). Techniques of Sitar, Delhi : B R Publication.
- Velhal Dr. Revati and More Dr. Sheetal, (2021).Expression on the Violin in Hindustani Classical Music, www.whitefalconpublishing.com: White Falcon Publishing.
- Oistrakh David. (1967). The Principles of Violin fingering, London:OUP. Periodicals like Sangeet Kala Vihar, Sangeet, Nad Brahm