



**SNDT Women's University, Mumbai**

**Undergraduate Degree / UG Programme  
(Syllabus as Per NEP) -  
Faculty of Interdisciplinary Studies**

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

As Per NEP – 2020

**Semester – V & VI**

**Syllabus  
(W.E.F. Academic Year 2026-27)**

## Terminologies

<b>Abbreviation</b>	<b>Full-form</b>	<b>Remarks</b>	<b>Related to Major and Minor Courses</b>
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	Subject Specific IKS related to Major

		major credit.	
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

**Structure with Course Titles****B.A. Vocal and Instrumental Music)****Semester – V**

<b>Sr. No.</b>	<b>Course</b>	<b>Type of Course</b>	<b>Credits</b>	<b>Marks</b>	<b>Int Marks</b>	<b>Ext Marks</b>
	<b>Semester – V</b>					
50141121	Rag Gayan- Level 5 (Pr)	Major (Core)	4	100	50	50
50141112	History of Music and Biographies (Th)	Major (Core)	4	100	50	50
51041111	Information of Musical Treaties (4 Grantha) (Th)	IKS (Major Specific)	2	50	0	50
50241121	Stage Performance- Level 1 (Pr)	Major (Elective) <b>(Any One)</b>	4	100	50	50
50241122	Forms of Classical and Semi-Classical Music- Level 1 (Pr)					
50341111	Light Music (Th+Pr)	Minor Stream	4	100	50	50
50641101	Presentation and Video Recording skills (Pr)	VSC-4	2	50	50	0
51341101	Community engagement Program (Pr)	FP	2	50	50	0
			<b>22</b>	<b>550</b>	<b>300</b>	<b>250</b>

**Semester – VI**

<b>Sr. No.</b>	<b>Course</b>	<b>Type of Course</b>	<b>Credits</b>	<b>Marks</b>	<b>Int Marks</b>	<b>Ext Marks</b>
	<b>Semester - VI</b>					
60141121	Rag Gayan- Level 6 (Pr)	Major (Core)	4	100	50	50
60141112	Musicology (Th)	Major (Core)	4	100	50	50
60241121	Stage Performance- Level 2 (Pr)	Major (Elective) <b>(Any One)</b>	4	100	50	50
60241122	Forms of Classical and Semi-Classical Music Level-2 (Pr)					
60341111	Theory of Ragas and Talas (Th)	Minor Stream	2	50	0	50
60341112	Devotional Music (Th+Pr)	Minor Stream	<b>4</b>	100	50	50
61241121	Internship (Pr)	OJT	4	100	50	50
			<b>22</b>	<b>550</b>	<b>250</b>	<b>300</b>

**Exit with Degree (3-year)**

## Course Syllabus

### Semester V

#### 5.1 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.1 Raag Gayan- Level 5 (Practical) Major</b>		<b>4</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>● Define the Raag Concept.</li> <li>● Demonstrate Bandish in Bada and Chota Khyal.</li> <li>● Demonstrate the knowledge of Rhythm and Taal</li> <li>● Interpret the different laya which is the unique feature of Taal</li> <li>● Demonstrate the "Bol" of Tabla which is the important feature of Rhythm of Hindustani Music</li> </ul>		
<b>Module 1</b>	<b>Recitation of Bada Khyal</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Demonstrate Bada Khyal Bandish</li> <li>● Increase the knowledge of progression of Raag (Badhat)</li> <li>● Identify the Swaras of Raag</li> <li>● Acquire skill to sing with Vilambit Taals</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Bada Khyal / Masitkhani Gat and Chota Khyal / Razakhani Gat with Aalap Taana –</li> </ul> <p><b>1) Raag Malkauns</b></p>	
<b>Module 2</b>	<b>Recitation of Bada Khyal</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Demonstrate Bada Khyal Bandish</li> <li>● Justify the progression of Raag (Badhat)</li> <li>● Identify the Swaras of Raag</li> <li>● Acquire skill to sing with Vilambit Taals</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Bada Khyal and Chota Khyal with Aalap Taana –</li> </ul> <p><b>1) Raag Multani</b></p>	
<b>Module 3</b>	<b>Recitation of Chota Khyal</b>		1

	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Demonstrate the Raag Swarup with appropriate Swar Phrases.</li> <li>• Demonstrate Chhota Khyal Bandish</li> <li>• Construct Aalap and Taan in Chota Khyal</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Chota Khyal / Razakhani with Aalap-Taana from any one of the following Raags</li> </ul> <p><b>1) Raag Durga</b></p> <p><b>2) Raag Madhuvanti</b></p> <ul style="list-style-type: none"> <li>• Detailed Information and Chota Khyal outline.</li> </ul> <p><b>1) Raag Sohoni 2) Raag Puriya</b></p> <p><b>3) Raag Chandrakauns</b></p> <p><b>4) Raag Shankara</b></p>	
<b>Module 4</b>	<b>Concept of Taal</b>		1
	<p><b>LOs: Learners will be able to</b></p> <p>Define the design of Taals</p> <p>Construct the Laykaris in Taals</p>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Recitation of following Taals with Dugun, Tigun and Chaugun</li> </ul> <p><b>1) Deepchandi</b></p> <p><b>2) Panjabi</b></p> <p><b>3) Jat</b></p>	
<b>Assignments / Activities towards CCE</b>			
	<p>Practical performance of Palatas in Various Raagas.</p> <p>Performance of Bada Khyal &amp; Chota Khyal</p> <p>Practical test of Taals with their Layakaries</p>		

**References:**

- Bhatkhande, V. N. (2009). *Hindustani Sangeet Kramik Pustak Malika* (Vols. 1–6). Hathras, U.P.: Sangeet Karyalaya.
- Garg, Laxminarayan. (2008). *Rag Visharad* (Vols. 1 & 2). Hathras, U.P.: Sangeet Karyalaya.
- Haldankar, Babanrao. (2007). *Raags as sung in Agra Gharana*. Mumbai: Raagshri Sangeet Pratishthan.
- Jha, R. (2002). *Abhinav Geetanjali* (Vols. 1–5). Allahabad, U.P.: Sangeet Sadan Prakashan.
- Ratanjankar, S. N. (1992). *Abhinav Geetmanjiri*. Mumbai, Dadar: Acharya S. N. Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009). *Raag Parichay* (Vols. 1–4). Allahabad: Sangeet Sadan Prakashan.

- Kalada, S. (2011). *Prachalit Samprkritik Ragonka Tulnatmak*. Delhi: Adhyayan.
- Vasant. (2010). *Sangeet Visharad*. Hathras, U.P.: Sangeet Karyalaya.

## 5.2 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.2 History of Music and Biographies (Theory) Major</b>		<b>4</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>● Illustrate the history of Indian Music</li> <li>● Describe the contribution and biography of legendary Music Vocalist and Instrumentalists.</li> </ul>		
<b>Module 1</b>	<b>History Music in Prehistoric Period and Ancient Period</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Explain the historical information of the era.</li> <li>● Identify the format of Indian Music in various eras.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Pre-historic Period <ul style="list-style-type: none"> <li>- Evolution of Music</li> </ul> </li> <li>● Ancient Period <ul style="list-style-type: none"> <li>- Vaidik</li> <li>- Ramayan - Mahabharat</li> <li>- Jain – Buddha</li> <li>- Maurya – Gupta</li> </ul> </li> </ul>	
<b>Module 2</b>	<b>History Music in Medieval and Modern Period</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Explain the historical information of the era.</li> <li>● Analyze the format of Indian Music in various eras.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● <b>Medieval Period</b> <ul style="list-style-type: none"> <li>- Yawan</li> <li>- Mugal</li> </ul> </li> <li>● <b>Modern Period</b> <ul style="list-style-type: none"> <li>- British</li> <li>- After Independence</li> </ul> </li> </ul>	
<b>Module 3</b>	<b>Biographies of Legendary Vocalists</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Identify the contribution of legendary Vocalists in Indian Music</li> <li>● Classify the style of the different Vocalists</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Biographies <ol style="list-style-type: none"> <li>1) <b>Pt. Bhimsen Joshi</b></li> <li>2) <b>Vidushi Kishori Amonkar</b></li> <li>3) <b>Dr. Prabha Atre</b></li> </ol> </li> </ul>	

<b>Module 4</b>	<b>Writing Taal and Layakari</b>	1
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Identify the contribution of legendary Vocalists in Indian Music</li> <li>● Classify the style of the different Vocalists</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Biographies</li> <li><b>1) Ustad Zakir Hussain</b></li> <li><b>2) Pt. Hariprasad Chaurasiya</b></li> <li><b>3) Pt. Ravi Shankar</b></li> </ul>
<b>Assignments/ Activities towards CCE</b>		
	<ul style="list-style-type: none"> <li>● Create a biographical PPT OR video on Legendary Vocalists or Instrumentalist</li> </ul>	

### References:

- Bhide, Dr. Ashwini. (2004). *Rag Rachananjali*. Mumbai: Rajhans Prakashan.
- Atre, Dr. Prabha. (1984). *Swarmayi*. Pune: Bookmark Prakashan.
- Deodhar, Prof. B. R. (2014). *Rag Bodh* (All Parts). Mumbai: Deodhar School of Indian Music.
- Garg, Laxminarayan. (2008). *Rag Visharad* (Vols. 1 & 2). Hathras, U.P.: Sangeet Karyalaya.
- Patwardhan, Narayanrao. (1990). *Rag Vidnyan* (All Parts). Pune: Sangit Gaurav Grantha Mala.
- *Periodicals: Sangeet Kala Vihar, Sangeet, Nad Brahma.*
- Shankar, Pt. Ravi. (2014). *Rag Anurag*. Delhi: Rajkamal Prakashan.
- Srivastav, Pt. Harishchandra. (2009). *Rag Parichay* (Vols. 1–4). Allahabad: Sangit Sadhana.
- Vasant. (2010). *Sangeet Visharad*. Hathras, U.P.: Sangeet Karyalaya.
- Bhatkhande, V. N. (2009). *Hindustani Sangeet Kramik Pustak Malika* (Vols. 1–6). Hathras: Sangeet Karyalaya.
- Zaa, Pt. Ramashray. (2020). *Abhinav Gitanjali* (Vols. 1–5). Allahabad: Sangeet Sadan Prakashan.

### 5.3 IKS Major (Specific)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.3 Information of Musical Treaties (4 Grantha)</b>		<b>2</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>Describe the various Treaties of Indian Music</li> <li>Identify relevance of Theoretical aspects mentioned in the various Treaties</li> <li>Recognize the mentioned values of Indian Music in various Treaties to the modern age Music</li> </ul>		
<b>Module 1</b>	<b>Foundational Treaties of Indian Musicology</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Analyze the mentioned Treaties</li> <li>Acquire the knowledge of mentioned Treaties</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Detail Introduction of Musical Treaties</li> <li><b>1) Natyashastra</b></li> <li><b>2) Sangeet Ratnakar</b></li> </ul>	
<b>Module 2</b>	<b>Medieval Treaties of Indian Musicology</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Analyze the mentioned Treaties</li> <li>Acquire the knowledge of mentioned Treaties</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Detail Introduction of Musical Treaties</li> <li><b>1) Chaturdandi Prakshika</b></li> <li><b>2) Sangeet Parijat</b></li> </ul>	
<b>Assignments/ Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>Write a short note on 'Importance and relevance of ancient Treaties of Indian Music'.</li> <li>Group Discussion</li> </ul>		

#### References:

- Acharya, B. (Trans.). (1979). *Saṅgīta Pārijāta of Ahobala*. Delhi, India: Munshiram Manoharlal.
- Ayyangar, S. (Trans.). (1972). *Chaturdandi Prakashika of Venkatamakhin*. Madras, India: The Adyar Library.
- Ghosh, M. (Trans.). (1951). *The Nāṭyaśāstra: Ascribed to Bharata Muni* (Vols. 1–2). Calcutta, India: Royal Asiatic Society.
- Periodicals: Sangeet Kala Vihar, Sangeet, Nad Brahma.*

- Rangacharya, A. (Trans.). (1996). *The Nāṭyaśāstra*. New Delhi, India: Munshiram Manoharlal.
- Shringy, R. K., & Sharma, P. L. (1978). *Saṅgīta Ratnākara of Śārṅgadeva*. New Delhi, India: Munshiram Manoharlal.
- Vasant. (2010). *Sangeet Visharad*. Hathras, U.P.: Sangeet Karyalaya.

#### 5.4 A. Major (Elective)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.4 Stage Performance of Raga gayan and light music (Major Elective-1)</b>		<b>4</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>● Exhibit performing skills pertaining to Indian classical and semi classical music</li> <li>● Make use of the Microphone system</li> <li>● Appraise the importance of accompaniment</li> <li>● Develop the communication with the audience during concert</li> <li>● Develop the confidence and performing temperament</li> </ul>		
<b>Module 1</b>	<b>Important factors of Concert</b>		1
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Tune instruments</li> <li>● Make use of mike system</li> <li>● Develop the skills for accompanying Harmonium with vocal performance</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Tuning live Tanpura</li> <li>● Tuning digital Tanpura with Harmonium</li> <li>● Checking the Tabla tuning</li> <li>● Checking the mike system</li> <li>● Harmonium accompaniment</li> </ul>	
<b>Module 2</b>	<b>Recitation of Bada Khyal / Masitkhani Gat</b>		1
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Demonstrate Ragas (for vocal and instrumental)</li> <li>● Perform minimum 10 minutes in presence of the invited audience</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Bada Khyal with Aalap Taana –</li> <li>1) <b>Raag Malkauns</b></li> <li>2) <b>Raag Multani</b></li> <li>3) <b>Raag Yaman</b></li> <li>4) <b>Raag Bhimpalas</b></li> </ul>	
<b>Module 3</b>	<b>Recitation of Chhota Khyal / Razakhani Gat</b>		1

	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Perform Chota Khyal Bandish with Aalap and Tana of any one ragas in presence of the audience</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Chhota Khyal with Aalap Taana –</li> <li><b>1) Raag Malkauns</b></li> <li><b>2) Raag Multani</b></li> <li><b>3) Raag Yaman</b></li> <li><b>4) Raag Bhimpalas</b></li> </ul>	
<b>Module 4</b>	<b>Recitation of Light Music</b>		1
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Perform form light music( Bhaavgeet, Film Songs based on Classical Raag Sangeet) in presence of the audience</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Light Music</li> <li>Bhaavgeet, Film Songs based on Classical Raag Sangeet</li> </ul>	
<b>Assignments / Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>Practical Performance of the Mentioned Ragas.</li> <li>Practical Performance of the different forms of Light Music</li> </ul>		

### References:

- Atre, Prabha. (1984). *Swarmayi*. Pune: Bookmark Prakashan.
- Bhide, Dr. Ashwini. (2004). *Rag Rachananjali*. Mumbai: Rajhans Prakashan.
- Deodhar, Prof. B. R. (2014). *Rag Bodh* (All Parts). Mumbai: Deodhar School of Indian Music.
- Garg, Laxminarayan. (2008). *Rag Visharad* (Vols. 1 & 2). Hathras, U.P.: Sangeet Karyalaya.
- Patwardhan, Narayanrao. (1990). *Rag Vidnyan* (All Parts). Pune: Sangit Gaurav Grantha Mala.
- Shankar, Pt. Ravi. (2014). *Rag Anurag*. Delhi: Rajkamal Prakashan.
- Srivastav, Pt. Harishchandra. (2009). *Rag Parichay* (Vols. 1–4). Allahabad: Sangit Sadhana.
- Zaa, Pt. Ramashray. (2020). *Abhinav Gitanjali* (Vols. 1–5). Allahabad: Sangeet Sadan Prakashan.
- Periodicals: Sangeet Kala Vihar, Sangeet.*

#### 5.4 B. Major (Elective)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>5.4 Forms of Classical and Semi-Classical Music Level-1 (Major Elective-2)</b>		<b>4</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>• Sing different forms of Classical Music.</li> <li>• Construct the Layakari in forms of classical music.</li> <li>• Demonstrate the different semi classical forms</li> <li>• Identify the nuance of semi classical forms.</li> <li>• Improvise Bol bant and Bol banav</li> </ul>		
<b>Module 1</b>	<b>Performance of Other Forms of Classical Music</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>• Interpret the characteristics of Dhrupad</li> <li>• Demonstrate Dhrupad with Layakari.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Other Forms of Classical Music <b>Drupad</b> with Dugun, Tigun, Chagun</li> </ul>	
<b>Module 2</b>	<b>Performance of Other Forms of Classical Music</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>• Demonstrate forms of classical music.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Other Forms of Classical Music from the prescribed ragas of 5<sup>th</sup> semester.</li> <li><b>1) Sargangeet</b></li> <li><b>2) Lakshangeet</b></li> <li><b>3) Tarana</b></li> </ul>	
<b>Module 3</b>	<b>Performance of Semi-Classical Music</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>• Demonstrate Bol Banav with expressions</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Forms of Semi-Classical Music <b>Thumari</b> with Bol Banav and Laggi</li> </ul>	
<b>Module 4</b>	<b>Performance of Semi-Classical Music</b>		<b>1</b>

	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Demonstrate forms of semi classical music with expression</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Forms of Semi-Classical Music with Bol Banav and Laggi</li> <li><b>1) Chaiti</b></li> <li><b>2) Hori</b></li> </ul>	
<b>Assignments / Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>Attending concerts of Classical and Semi classical music and write a report.</li> <li>Presentation of different forms of Semi-classical music.</li> </ul>		

### References:

- Atre, P. (2016). Swararangee: Compositions in North Indian semi-classical and light music (Thumri, Dadra, Ghazal, Bhaktigeet and Marathi Ghazal). New Delhi: B. R. Publishing Corporation.
- 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
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- Kalada, S. (2011). Prachalit Samprakitik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Pohankar, A. (2012). Safar Thumri Gayaki Ka. New Delhi: Kanishka Publishers.
- Prasad, M. (2010). Mind & Music: Demystifying Thumri Maestros. Delhi: Motilal Banarsidass Publishers.
- 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.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya

## 5.5 Minor Stream

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.5 Light Music (T-2, P-2)</b>		<b>4</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate Gazal and Hindi Film Songs</li> <li>• Interpret the tradition of Gazal and Hindi Film Music</li> <li>• Explain various technical terms of Light Music</li> <li>• Analyze the origin, structure, and poetic features of the Ghazal and its development in Indian music.</li> <li>• Identify the musical characteristics of Ghazal such as raag, taal, melody, and emotional expression</li> </ul>		
<b>Module 1</b>	<b>Gazal (Theory)</b>		<b>1</b>
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Define the concept, structure, and terminology of Ghazal (Sher, Matla, Radif, Qaafiya, Behar).</li> <li>• Identify the musical style of famous Ghazal singers.</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Various technical terms of Gazal</li> <li>• Contribution of Gazal Singers</li> </ul> <p><b>1) Jagjit Singh</b>  <b>2) Hariharan</b>  <b>3) Asha Bhosale</b>  <b>4) Begum Akhtar</b></p>	
<b>Module 2</b>	<b>Hindi Film Music (Theory)</b>		<b>1</b>
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Describe the historical development of Hindi Film Music.</li> <li>• Analyze and demonstrate selected Film songs of mentioned Music directors.</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Brief History of Hindi Film Music.</li> <li>• Contribution and Brief Biography of Hindi Film Music Directors</li> </ul> <p><b>1) S.D. Burman</b>  <b>2) Madan Mohan</b>  <b>3) Naushad</b>  <b>4) Ravindra Jain</b></p>	
<b>Module 3</b>	<b>Gazal (Practical)</b>		<b>1</b>

	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Analyze and demonstrate selected Gazals of mentioned Singers.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Recitation of Gazals of the given Music Directors</li> </ul> <b>1) Jagjit Singh</b> <b>2) Hariharan</b> <b>3) Asha Bhosale</b> <b>4) Begum Akhtar</b>	
<b>Module 4</b>	<b>Hindi Film Music (Practical)</b>		1
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>Demonstrate the selected Hindi Film songs of mentioned Music directors.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Recitation of Hindi Film Songs of the given Music Directors</li> </ul> <b>1) S.D. Burman</b> <b>2) Madan Mohan</b> <b>3) Naushad</b> <b>4) Ravindra Jain</b>	

<b>Assignments / Activities towards CCE</b>		
	<ul style="list-style-type: none"> <li>Group discussion on tradition and modern Gazal</li> <li>Prepare a 5 minute presentation on the contribution of Gazal Artists of 2.</li> </ul>	

### References:

- Booth, G. D. (2008). Behind the curtain: Making music in Mumbai's film studios. New York, NY: Oxford University Press.
- Datar, M. (2010). Bharatiya chitrapat sangeet. Pune: Sanskar Prakashan.
- Deshpande, V. R. (2001). Chitrapat sangeetacha itihash. Pune: Mouj Prakashan.
- Gopal, S., & Moorti, S. (2008). Global Bollywood: Travels of Hindi song and dance. Minneapolis, MN: University of Minnesota Press.
- Khanolkar, A. (2012). Ghazal: Swar ani shabd. Pune: Continental Prakashan.
- Morcom, A. (2007). Hindi film songs and the cinema. Aldershot, UK: Ashgate Publishing.
- Sharma, M. (2010). Bharatiya film sangeet ka itihash. New Delhi: Radha Publications.
- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya
- Verma, S. (2012). Hindi film sangeet: Parampara aur vikash. New Delhi: Sangeet Karyalaya.

## 5.6 VSC-4

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.6 Presentation and Video Recording skills (VSC-4)</b>		<b>2</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>● Acquire the techniques of presentation. Using Software.</li> <li>● Develop the ability to organize musical information visually using slides, images, audio, and video.</li> <li>● Acquire the basic knowledge of sound recording concepts such as microphones, audio interfaces, and recording environments.</li> <li>● Record, edit, and save audio files for music performances or demonstrations.</li> </ul>		
<b>Module 1</b>	<b>Presentation of the contribution of the Legendary Artists of Classical Music</b>		<b>1</b>
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Create presentations on legendary artist of classical music</li> <li>● Insert and manage audio, images, and videos effectively in presentation</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● <b>Presentation</b> (Any One)               <ol style="list-style-type: none"> <li>1) <b>Pt. Bhimsen Joshi</b></li> <li>2) <b>Vidushi Kishori Amonkar</b></li> <li>3) <b>Dr. Prabha Atre</b></li> <li>4) <b>Ustad Zakir Hussain</b></li> <li>5) <b>Pt. Hariprasad Chaurasiya</b></li> <li>6) <b>Pt. Ravi Shankar</b></li> </ol> </li> </ul>	
<b>Module 2</b>	<b>Record and upload vocal or instrumental performances on digital platform.</b>		<b>1</b>
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Record vocal or instrumental performances with acceptable sound quality.</li> <li>● Perform basic audio editing such as trimming, noise reduction, and format conversion.</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Record and upload one classical blandish</li> <li>● Record and upload one light song/gat</li> </ul>	

<b>Assignments/ Activities towards CCE</b>	
	<ul style="list-style-type: none"> <li>● Prepare 10–12 slides in using software. Include text, images, and at least one audio clip.</li> </ul>

**References:**

- Hoffmann, F. W. (Ed.). (2005). *The encyclopedia of recorded sound* (2nd ed.). Routledge.
- Huber, D. M., & Runstein, R. E. (2017). *Modern recording techniques* (9th ed.). Focal Press.
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- Self, D., Rumsey, F., & Watkinson, J. (2009). *Audio engineering: Know it all*. Newnes.
- Talbot-Smith, M. (Ed.). (2002). *Audio engineer's reference book* (2nd ed.). Focal Press.
- Thompson, D. M. (2018). *Understanding audio* (2nd ed.). Berklee Press.

## 5.7 FP

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER V</b>			
	<b>5.7 Community engagement Program</b>		<b>2</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>● Recognize and appreciate the social impact of music in diverse community settings.</li> <li>● Plan and deliver inclusive music-based activities design for specific community groups.</li> <li>● Collaborate with peers and community members to implement music outreach projects.</li> <li>● Reflect critically on the role of music in promoting empathy, healing, joy, and cultural expression.</li> </ul>		
<b>Module 1</b>	<b>Orientation and Preparation</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Implement community engagement through music</li> <li>● Assign venues, roles, and session types</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Orientation &amp; Sensitization</li> <li>● Planning &amp; Group Division</li> </ul>	
<b>Module 2</b>	<b>Presentation in community</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Organize and perform music sessions in orphanages, hospitals, old age homes, special schools, and public spaces.</li> <li>● Exhibit communication and interpersonal skills appropriate for sensitive environments.</li> <li>● Demonstrate responsibility, teamwork, and ethical engagement</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● To conduct Music Workshop/Activity, Music Session</li> <li>● Interaction with community after session.</li> <li>● Explore therapeutic and calming music use.</li> </ul>	

	during fieldwork		
<b>Assignments/ Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>• To use music as a tool for storytelling, emotional expression, and bonding with children.</li> </ul>		

## Semester VI

### 6.1 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.1 Rag Gayan- Level 6 (Practical) Major</b>		<b>4</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>● Define the Raag Concept.</li> <li>● Demonstrate Bandish in Bada and Chota Khyal.</li> <li>● Acquire the information of Rhythm and Taal</li> <li>● Interpret the different laya which is the unique feature of Taal</li> <li>● Demonstrate the "Bol" of Tabla which is the important feature of Rhythm of Hindustani Music</li> </ul>		
<b>Module 1</b>	<b>That and That Janya Raags</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Demonstrate Bada Khyal Bandish</li> <li>● Increase the knowledge of progression of Raag (Badhat)</li> <li>● Identify the Swaras of Raag</li> <li>● Acquire the skill to sing with Vilambit Taals</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Bada Khyal and Chota Khyal with Aalap Taana –</li> </ul> <p><b>1) Raag Bihag</b></p>	
<b>Module 2</b>	<b>Recitation of Bada Khyal</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Demonstrate Bada Khyal Bandish</li> <li>● Increase the knowledge of progression of Raag (Badhat)</li> <li>● Identify the Swaras of</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Bada Khyal and Chota Khyal with Aalap Taana –</li> </ul> <p><b>1) Raag Puriya Dhanashree</b></p>	

	<p>Raag</p> <ul style="list-style-type: none"> <li>● Acquire the skill to sing with Vilambit Taals</li> </ul>		
<b>Module 3</b>	<b>Recitation of Chota Khyal</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Demonstrate the Raag Swarup with appropriate Swar Phrases.</li> <li>● Demonstrate Chhota Khyal Bandish</li> <li>● Construct Aalap and Taan in Chota Khyal</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Chota Khyal with Aalap-Taana from any one of the following Raags</li> </ul> <ol style="list-style-type: none"> <li>1) <b>Raag Des</b></li> <li>2) <b>Raag Ahir Bhairav</b></li> </ol> <ul style="list-style-type: none"> <li>● Detailed Information and Chota Khyal outline.</li> </ul> <ol style="list-style-type: none"> <li>1) <b>Raag Bairagi</b></li> <li>2) <b>Raag Tilak Kamod</b></li> <li>3) <b>Raag Tilang</b></li> <li>4) <b>Raag Shree</b></li> </ol>	
<b>Module 4</b>	<b>Concept of Taal</b>		1
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Identify the design of Taals</li> <li>● Construct the Laykaris in Taals</li> <li>● Detailed Information of Taals with Dugun and Chaugun</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Recitation of following Taals with Dugun and Chaugun</li> </ul> <ol style="list-style-type: none"> <li>1) <b>Taal Tevara</b></li> <li>2) <b>Taal Ada-Chautaal</b></li> <li>3) <b>Taal Matta</b></li> </ol>	
<b>Assignments / Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>● Practical performance of Palatas in Various Raagas.</li> <li>● Performance of Bada Khyal &amp; Chota Khyal</li> <li>● Practical test of Taals with their Layakaries</li> </ul>		

**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
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- Kalada, S. (2011). Prachalit Samprakritik Ragonka Tulnatmak. Delhi: Adhyayan Sanjay Prakashan.
- Ratanjankar, S.N. (1992). Abhinav Geetmanjiri, Mumbai, Dadar: Acharya S.N Ratanjankar Foundation.
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- Vasant. (2010). Sangeet Visharad. Hatharas, U.P: Sangeet Karyalaya

## 6.2 Major (Core)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.2 Musicology</b>		<b>4</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>● Explain the 40 Siddhant of Hindustani classical music and their significance in the music system.</li> <li>● Describe the rules and structural principles of Raag</li> <li>● Examine the concept of Raag Samay Chakra and identify the appropriate time of performance for different ragas.</li> <li>● Analyze different systems of Raag Vargikaran</li> </ul>		
<b>Module 1</b>	<b>Concepts of Raagas</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Explain the fundamental theoretical concepts of Indian Raag Music</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● <b>Definitions-</b> <ul style="list-style-type: none"> <li>- Dhvani-Naad-Shruti-Swar-Saptak</li> <li>- Thaata-Raag</li> <li>- Raag Jati</li> <li>- Vaadi-Samvaadi-Vivaadi-Anuvaadi</li> </ul> </li> </ul>	
<b>Module 2</b>	<b>Principles of Raagas</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Analyze and apply the Siddhant concepts in the study of Raga, Swara, Taal, and Musical performance.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● 40 Principles of Hindustani Raag Sangeet</li> </ul>	
<b>Module 3</b>	<b>Classification of Raags</b>		<b>1</b>
	<b>Los: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Analyze the importance of Raag classification systems.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Shudha-Chhayalag-Sankirna</li> <li>● Thaata-Raag</li> <li>● Raagang-Raag</li> </ul>	

	<ul style="list-style-type: none"> <li>● Explain the different systems of Raag Vargikaran in Hindustani classical music.</li> </ul>		
<b>Module 4</b>	<b>Time Theory of Raagas</b>		1
	<p><b>Los: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>● Explain the concept and importance of Raag Samay (time theory) in Hindustani classical music.</li> <li>● Identify the different time periods (Prahar) associated with various ragas.</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>● Raag Samay Chakra</li> <li>● Ardhwadarshak Swar</li> <li>● Par-Mel-Praveshak Raag</li> <li>● Sandhiprakash Raag</li> </ul>	
<b>Assignments/ Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>● Prepare a poster/chart Raag Samaychakra and Table of Classification Raag.</li> <li>● Prepare a chart of the Thaats system and place Raagas under their respective Thaats.</li> </ul>		

#### References:

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

### 6.3 A. Major (Elective)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.3 Stage Performance of Raga gayan and Semi-Classical music (Major Elective-1)</b>		<b>4</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>• Exhibit performing skills pertaining to Indian classical and semi classical music</li> <li>• Make use of the Microphone system</li> <li>• Appraise the importance of accompaniment</li> <li>• Develop the communication with the audience during concert</li> <li>• Develop the confidence and performing temperament</li> </ul>		
<b>Module 1</b>	<b>Important factors of concert</b>		<b>1</b>
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Tune instruments</li> <li>• Make use of mike system</li> <li>• Develop the skills for accompanying Harmonium with vocal performance</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Tuning live Tanpura</li> <li>• Tuning digital Tanpura with Harmonium</li> <li>• Checking the Tabla tuning</li> <li>• Checking the mike system</li> <li>• Harmonium accompaniment</li> </ul>	
<b>Module 2</b>	<b>Recitation of Bada Khyal / Masitkhani Gat</b>		<b>1</b>
	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Demonstrate Ragas (for vocal and instrumental)</li> <li>• Perform minimum 10 minutes in presence of the invited audience</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Bada Khyal / Masitkhani Gat with Aalap Taana –</li> <li><b>1) Raag Bihag</b></li> <li><b>2) Raag PuriyaDhanashree</b></li> <li><b>3) Raag Bhupali</b></li> <li><b>4) Raag Bhairav</b></li> </ul>	
<b>Module 3</b>	<b>Recitation of Chhota Khyal / Razakhani</b>		<b>1</b>

	<p><b>LOs: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Perform Chota Khyal Bandish with Aalap and Tana in presence of the audience</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Chhota Khyal / Razakhani Gat with Aalap Taana –</li> </ul> <ol style="list-style-type: none"> <li>1) <b>Raag Bihag</b></li> <li>2) <b>Raag Puriya Dhanashree</b></li> <li>3) <b>Raag Bhupali</b></li> <li>4) <b>Raag Bhairav</b></li> </ol>	
<b>Module 4</b>	<b>Recitation of Semi classical Music</b>		<b>1</b>
	<p><b>LOs: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>• Perform any semi classical form like Thumri and Dadara</li> </ul>	<p><b>Module Contents:</b></p> <ul style="list-style-type: none"> <li>• Semi classical music with Bol bant, Bol banav and Laggi</li> </ul> <ol style="list-style-type: none"> <li>1. Thumri</li> <li>2. Dadara</li> </ol>	

**References:**

- Bhatkhande, V. N. (2009). *Hindustani Sangeet Kramik Pustak Malika* (Vols. 1–6). Hathras, U.P.: Sangeet Karyalaya.
- Garg, Laxminarayan. (2008). *Rag Visharad* (Vols. 1 & 2). Hathras, U.P.: Sangeet Karyalaya.
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- Ratanjankar, S. N. (1992). *Abhinav Geetmanjiri*. Mumbai, Dadar: Acharya S. N. Ratanjankar Foundation.
- Shrivastav, Harishchandra. (2009). *Raag Parichay* (Vols. 1–4). Allahabad: Sangeet Sadan Prakashan.
- Vasant. (2010). *Sangeet Visharad*. Hathras, U.P.: Sangeet Karyalaya.

### 6.3 B. Major (Elective)

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.3 Forms of Classical and Semi-Classical Music- Level 2 (Major Elective-2)</b>		<b>4</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>• Sing different forms of Classical Music.</li> <li>• Construct the Layakari in forms of classical music.</li> <li>• Demonstrate the different semi classical forms</li> <li>• Identify the nuance of semi classical forms.</li> <li>• Improvise Bol bant and Bol banav</li> </ul>		
<b>Module 1</b>	<b>Performance of Other Forms of Classical Music</b>		<b>1</b>
	<b>LOs Learners will be able to</b> <ul style="list-style-type: none"> <li>• Identify the characteristics of Dhamar</li> <li>• Demonstrate Dhamar with Layakari.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Other Forms of Classical Music</li> <li>1) <b>Dhamar</b> with Dugun, Tigun, Chagun</li> </ul>	
<b>Module 2</b>	<b>Performance of Other Forms of Classical Music</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>• Demonstrate forms of classical music.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Other Forms of Classical Music</li> <li>1) <b>Sargangeet</b></li> <li>2) <b>Lakshangeet</b></li> <li>3) <b>Tarana</b></li> </ul>	
<b>Module 3</b>	<b>Performance of Semi-Classical Music</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>• Demonstrate Bol Banav with expressions</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Forms of Semi-Classical Music</li> <li>1) <b>Thumri</b> with Bol Banav and Laggi</li> </ul>	
<b>Module 4</b>	<b>Performance of Semi-Classical Music</b>		<b>1</b>

	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>• Demonstrate forms of semi classical music with expression</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>• Forms of Semi-Classical Music</li> <li><b>1) Kajari</b></li> <li><b>2) Natyageet</b></li> </ul>	
<b>Assignments / Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>• Attending concerts of Classical and Semi classical music and write a report.</li> <li>• Presentation of different forms of Semi-classical music.</li> </ul>		

### References:

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## 6.4 Minor Stream

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.4 Theory of Ragas and Talas</b>		<b>2</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>● Define the information of Raags</li> <li>● Compare the Raags</li> <li>● Improve the skill of notation writing system of Bandish</li> <li>● Adapt the theoretical knowledge of Taal System</li> <li>● Develop the Logical Aspect for Creating Alankar in Raags</li> </ul>		
<b>Module 1</b>	<b>That and That Janya Raags</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Explain the information of Raag in specific format</li> <li>● Utilize the Notation System &amp; Develop the skill of writing notation of Bandish</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Write a notation of Bada Khyal / Masitkhani Gat of the following Raags               <ol style="list-style-type: none"> <li>1) <b>Raag Bihag</b></li> <li>2) <b>RaagPuriya Dhanashree</b></li> </ol> </li> <li>● Write a notation of Chota Khyal / Razakhani Gat of the following Raags               <ol style="list-style-type: none"> <li>1) <b>Raag Des</b></li> <li>2) <b>Raag Ahir Bhairav</b></li> </ol> </li> </ul>	
<b>Module 2</b>	<b>Concept of Taal</b>		<b>1</b>
	<b>LOs: Learners will be able to</b> <ul style="list-style-type: none"> <li>● Demonstrate rhythmic structure.</li> <li>● Improve Timing and Layakari skills.</li> <li>● Identify different Taal and their application.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Write Taals with Dugun, Tigon and Chaugun               <ol style="list-style-type: none"> <li>1) <b>Taal Tevara</b></li> <li>2) <b>Taal Ada-Chautaal</b></li> <li>3) <b>Taal Matta</b></li> </ol> </li> </ul>	
<b>Assignments / Activities towards CCE</b>			

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

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## 6.5 Minor Stream

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.5 Devotional Music (T-2, P-2)</b>		<b>4</b>
	<b>Course Outcomes: Learners will be able to:</b> <ul style="list-style-type: none"> <li>● Identify types of Devotional Music</li> <li>● Interpret the Literature of Devotional Music</li> <li>● Illustrate Aesthetics of Compositions Devotional Music</li> <li>● Present the different styles of Devotional Music. (Vocal &amp; Instrumental)</li> <li>● Develop the skills to understand, appreciate and perform the Devotional Music</li> </ul>		
<b>Module 1</b>	<b>Biographies of Saints (Theory)</b>		1
	<b>LOs:</b> Learners will be able to <ul style="list-style-type: none"> <li>● Identify types of Devotional Music.</li> <li>● Criticize the Literature of Devotional Music</li> <li>● Analyze the Aesthetics of Compositions Devotional Music of Saints</li> <li>● Demonstrate the different styles of Devotional Music.</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Biographies and contribution of given Saints</li> </ul> <b>1) Saint Meera Bai</b> <b>2) Saint Kabeer</b>	
<b>Module 2</b>	<b>Biographies of Saints (Theory)</b>		1
	<b>LOs:</b> Learners will be able to <ul style="list-style-type: none"> <li>● Analyze the Aesthetics of Compositions Devotional Music of Saints</li> <li>● Demonstrate the different styles of Devotional Music</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>● Biographies and contribution of given Saints</li> </ul> <b>1) Saint Dnyaneshwar</b> <b>2) Saint Tukaram</b>	
<b>Module 3</b>	<b>Bhajan (Practical)</b>		1

	<b>LOs:</b> Learners will be able to <ul style="list-style-type: none"> <li>Analyze the Aesthetics of Compositions Devotional Music of Saints</li> <li>Demonstrate the different styles of Devotional Music</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Recitation of Bhajan of Saint Meera Bai and Saint Kabeer</li> </ul>	
<b>Module 4</b>	<b>Abhang (Practical)</b>		1
	<b>LOs:</b> Learners will be able to <ul style="list-style-type: none"> <li>Analyze the Aesthetics of Compositions Devotional Music of Saints</li> <li>Demonstrate the different styles of Devotional Music</li> </ul>	<b>Module Contents:</b> <ul style="list-style-type: none"> <li>Recitation of Abhang of Saint Dnyaneshwar and Saint Tukaram</li> </ul>	

<b>Assignments / Activities towards CCE</b>			
	<ul style="list-style-type: none"> <li>Performance of Devotional Songs</li> <li>Assignment regarding accompaniment</li> <li>Group Activities regarding devotional music</li> </ul>		

**References:**

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## 6.6 OJT

Subject Code	Courses, Modules and Outcomes	Course Contents	Cr
<b>SEMESTER VI</b>			
	<b>6.6 Internship</b>		<b>2</b>
	<p><b>Course Outcomes: Learners will be able to:</b></p> <ul style="list-style-type: none"> <li>• Apply theoretical and practical knowledge of music in practical teaching, performance, or institutional settings during the internship.</li> <li>• Develop professional skills such as lesson planning, communication, and stage presentation in music-related activities.</li> <li>• Demonstrate the ability to organize and participate in musical events, workshops, or classroom activities.</li> <li>• Prepare an internship report reflecting on learning experiences and the practical application of music education.</li> </ul>		
	<p><b>Learners Outcomes: Learners will be able to</b></p> <ul style="list-style-type: none"> <li>• Demonstrate awareness about internship</li> <li>• Develop skills of communication for interaction with the society</li> <li>• Predict the requirements of music field to create employability</li> <li>• Recognize the field requirements.</li> <li>• Discover Commercial opportunities</li> </ul> <p><b>Possible Fields of On Job Training</b></p> <ul style="list-style-type: none"> <li>• Music circles</li> <li>• Press and Music journals</li> <li>• Aakashvani</li> <li>• Primary and secondary Schools</li> <li>• Private Music Institutions</li> <li>• Recording studios</li> <li>• Music shops</li> <li>• Libraries and Archives</li> <li>• Own Performances at various places</li> <li>• Technical Knowledge of Sound System for the Concert</li> <li>• Technical Knowledge of Sound System in the studio</li> </ul>		