

Sant Gadge Baba Amravati University, Amravati

Format and Template for Courses
(Theory/Practical) of UG Programme
As per National Education Policy 2020

BATCHLOR OF ARTS IN MUSIC

Vocal & Instrumental (Non-Percussion)

3 Years (Six Semesters) Programme

Prepared by : Board of Studies (Music)

Sant Gadge Baba Amravati University, Amravati

Prepared by Board of Studies in Music

Members of the Board of Studies in the subject of Indian Music
under the faculty of Humanities

Sr.No	NAME OF THE MEMBERS	DESIGNATION	ADDRESS
1	DR. POORNIMA S. DIWASE	CHAIRMAN	Professor & Head Dept Of Music Government Vidarbha Institute Of Science And Humanities, Amravati
2	PROF. KAMAL M. BHONDE	MEMBER	Renowned classical singer (Top Grade Artist) Amrut, Ganesh Colony, Amravati
3	DR. SADHANA P. SHILEDAR	MEMBER	Professor & Head department of Music V.N.G.I.A.S.S., Nagpur
4	DR. MEENAL S. THAKARE	MEMBER	Principle, Mahatma Phule College, Parvatinagar, Amravati.
5	DR. SNEHASHISH J. DAS	MEMBER	Professor & Head department of Music Mahila Mahavidyalaya, Amravati
6	DR. GITALI S. PANDE	MEMBER	Principal, Arts College, Malkapur, Dist. Akola
7	DR. SUNIL B. KOLHE	MEMBER	Professor, Gulam Nabi Azad College, Barshitakali, Distt. Akola.
8	DR. CHANDRASHEKHAR U. KUDMETHE	MEMBER	Professor, L.B. Aney Mahila Mahavidyalaya, Yavatmal
9	DR. ANKUSH A. GIRI	MEMBER	Associate Professor, Mahila Mahavidyalaya, Amravati
10	DR. JAYASHRI V. KULKARNI	MEMBER	Professor, Late Chhaganlal Muljibhai Kadhi kala Mahavidyalaya, Achalpur
11	DR. UTTARA R. TADAVI	MEMBER	Associate Professor Shrishivaji Arts, Commerce & Science College, Akot
12	PROF. SONALI B. ASARKAR	MEMBER	Assistant Professor Mahatma Phule College, Parvatinagar, Amravati

Sant Gadge Baba Amravati University, Amravati

Three Years Six Semesters Programme :Bachelor of Arts (B. A.) Music Major & Minor

FACULTY: Humanities B.A.III MUSIC – Vocal & Instrumental (Non-Percussion)

Third Year Semester-V NEP [Level 5.5]

B. A. Third Year Semester – V (NEP-MUSIC)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks		Total
						External	Internal	
5.5	DSC Major 632212	Major – VII (Theory) Advanced Study of Indian Music -1	2	2 L Per Week	30	30	20	50
	DSC Major 632213	Major – VII (Practical) Analytical and Practical Study of Raga-1	2	4 P Per Week	60	25	25	50
	DSC Major 632214	Major – VIII (Practical) Stage Performance-1	4	8 P Per Week	120	50	50	100
	DSC Major Major Elective -A 632215	Major –IX (Theory) Major Elective-A Introduction to Musical Forms	4	4 L Per Week	60	60	40	100
	DSC Major Major Elective -B 632216	Major – IX (Theory) Major Elective-B Introduction to Film Music						
	DSC Minor 632255	Minor – V (Theory) Theoretical Study of Indian Music-1	2	2 L Per Week	30	30	20	50

DSC Minor 632256	Minor – V (Practical) Analysis of Ragas and it's Presentation-1	2	4 P Per Week	60	25	25	50
VSEC 632274	VSEC – IV Sound System, Audio Recording and Event Management Skills (Practical)	2	4 P Per Week	60	30	20	50
SEC 632278	SEC-III Presentation of Light Music (Practical)	2	4 P Per Week	60	30	20	50
Field Project 632288	Field Project/Community Engagement & Service	2	2 L Per Week	30	--	50	50

Instruction to Teachers & Students:

1. Major are compulsory Subjects for students who have taken Music as Major Subject.
2. Minor are compulsory Subjects for students who have taken Minor Subject.
3. Major Elective – A or B student who have taken Music as Major Subject can choose any one of the Major Elective Subject.
4. VSEC is compulsory Subject for students who have taken Music as Major Subject.
5. Field Project is compulsory Subjects for students who have taken Music as Major Subject.

Music Theory period and Music practical period will carry equal weightage in terms of workload.*

***One Batch for Practical should not be more than 7 students.**

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major – VII****Advanced Study of Indian Music -1 (Theory)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	DSC Major – VII 632212	(DSC) Major – VII Advanced Study of Indian Music-1 (Theory)	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Enable students to write notations for all types of musical forms. • Provide basic knowledge of the structure, anatomy, and playing styles of the Sarod. • Impart a comparative knowledge of the Tala systems in Carnatic and Hindustani music. • Explain various musical types and technical terms used in Carnatic and Hindustani music. • Introduce the lives and historical contributions of great musicians.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Transcribe and write musical notations accurately for various musical genres and compositions. • Demonstrate a foundational understanding of the construction, anatomy, and distinct playing styles of the Sarod. • Analyse and compare the fundamental concepts and structures of the Tala systems in both Carnatic and Hindustani music. • Define, explain, and differentiate between various musical forms, genres, and core terminologies of Hindustani and Carnatic music. • Appreciate and critique the life, musical works, and historical contributions of legendary musicians and composers.

Unit	(DSC) Major – VII Advanced Study of Indian Music -1 (Theory) Content	Distribution of Marks
Unit I	i) Detailed knowledge of following Ragas. 1) Miya Malhar 2) Marubihag 3)Jaijaiwanti 4) Kalavati ii) Writing notation of Musical forms from the syllabus.	07 Marks
Unit II	i) Detailed Knowledge of SAROD along with diagram. ii) Comparative study of Hindustani and Carnatic Tala System. iii) Study of following Musical forms of Carnatic Music. 1) Geetam 2) Kirtanam 3) Varnam 4) Jawali 5) Tillana 6) Padam 7) Kriti	08 Marks
Unit III	i) Writing of Talas in Basic laya and also in Dugun, & Tigun with detailed information. 1) Ada Chautal 2) Sultal 3) Jhumara 4) Chautal 5) Vilambit tintaal ii) Definitions of following Musical terms - 1) Nibaddha gaan-Anibaddha gaan 2) Gram- Murchchhana, 3) Jatigayan 4) Harmony-Melody	08 Marks
Unit IV	Contribution of following Musicians 1) Ustad Rashid Khan 2) Pt. Kumar Gandharv 3) Smt. Veena Sahastrabuddhe 4) Smt. Anuradha Pal	07 Marks
Internal Assessment		
1) MCQ Test Based on above Syllabus (10 Marks) 2) Assignment –Essay Writing (10 Marks)		20 Marks

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major – VII****Analytical and Practical Study of Raga-1 (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	25
5.5	DSC Major – VII 632213	(DSC) Major – VII Analytical and Practical Study of Raga-1 (Practical)	2	4 P Per Week	60 Hrs	Internal	25
						Total Marks	50

Course Objectives	This course aims to: • Provide a foundational knowledge of selected Ragas, including the teaching of Sargam Geet, Lakshan Geet, and Drut Khayal. • Teach the rendering of Vilambit Khayal with detailed Alap and Taan. • Introduce the basic tempo of Taals and teach different types of Layakari. • Teach the rendering and presentation of popular film music and Maharashtra Geet.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform and render Sargam Geet, Lakshan Geet, and Drut Khayal with accurate Sur (pitch) and Taal (rhythm). • Perform a Vilambit Khayal with systematic Alap and Taan. • Calculate and perform various complex rhythmic patterns (Layakari) such as Dugun, Tigun, and Chaugun with precision while maintaining the time-cycle (Taal). • Perform patriotic and cultural songs of Maharashtra (Maharashtra Geet) with the required energy, cultural essence, and rhythmic stability.

Unit	(DSC) Major – VII Analytical and Practical Study of Raga-1 (Practical) Content	Distribution of Marks
	Prescribed Ragas – 1) Miya Malhar 2) Marubihag 3)Jaijaiwanti 4) Kalavati	
Unit – I	i) Detailed knowledge of prescribed Ragas: ii) Sargangeet & Lakshangeet in any two prescribed Ragas. iii) Drutkhyal are compulsory in each prescribed Ragas. iv) Demonstrating Ragaswaroop with the help of Ragaalap.	10 Marks
Unit II	i) One Drutkhyal with Aalap-Taana in any from prescribed Ragas. ii) One Vilambit Bandish in any from prescribed Ragas. iii) Dhrupad with Chougun in any from prescribed Ragas.	10 Marks
Unit III	i) Detailed knowledge of following Talas, along with their application in Dugun & Tigun (Except Vilambit Tintaal) 1) Ada Chautala 2) Sultala 3) Jhumara 4) Chautala 5) Vilambit Tintaal ii) Presentation of Film Song/ Maharashtra Geet.	05 Marks
Internal Assessment		
I) Practical record Book (10 Marks) II) Assignment on Above Syllabus. (15 Marks)		25 Marks

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major – VIII****Stage Performance -1 (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	50
5.5	DSC Major – VIII 632214	(DSC) Major – VIII Stage Performance-1 (Practical)	4	8 P Per Week	120 Hrs	Internal	50
						Total Marks	100

Course Objectives	This course aims to: • Develop advanced skills in the performance of prescribed Ragas. • Enhance the ability to present Vilambit and Drut Khayal systematically. • Cultivate stage confidence and artistic expression in performance.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform the prescribed Ragas proficiently. • Present Khayal and semi-classical forms effectively. • Analyze and improve one's own musical performance through regular practice.

Unit	(DSC) Major – VIII Stage Performance -1 (Practical) Content	Distribution of Marks
	Prescribed Ragas – 1) Puriya 2) Malkauns 3) Ahir Bhairav 4) Bageshree	
Unit – I	i) Presentation with detail Gayaki of Vilambit Khayal in any one from the prescribed Raga	15 Marks
Unit II	i) Presentation of Drut Khyal with detail Gayaki in Raga other than Vilambit Khayal from the prescribed Raga. ii) Presentation of Chaturang in any Raga.	15 Marks
Unit III	Presentation of Semi Classical forms Hori / Kajri / Chaiti	10 Marks
Unit IV	Presentation of Ghazal / Bhaktigeet.	10 Marks
Internal Assessment		
I) Practical record Book (10 Marks) II) Writing a Report on Music Concert. (From YouTube or any other digital platform) (40 Marks)		50 Marks

B. A. Third Year Semester-V (NEP)
MUSIC
Vocal & Instrumental (Non-Percussion)
(DSC) Major IX – Major Elective - A
Introduction to Musical Forms (Theory)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	60
5.5	DSC Major IX Major Elective 632215	(DSC) Major – IX Major Elective -A Introduction to Musical Forms (Theory)	4	4 L Per Week	60 Hrs	Internal	40
						Total Marks	100

Course Objectives	This course aims to: • Introduce students to the diverse architectural structures, styles, and compositional formats (musical forms) found across Indian classical, semi-classical, and light music traditions. • Provide an analytical and historical understanding of how melody and rhythm combine to create distinct musical frameworks.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Explain the fundamental rules, history, and characteristics of various musical forms and regional folk songs in Indian music. • Analyze the similarities, differences, and musical structures (rhythm, melody, and lyrics) of folk songs from different regions. • Comprehend the social, geographical, and cultural backgrounds of folk songs and elucidate their significance in human life. • Perform major musical forms and selected regional folk songs (e.g., Lavani, Powada, Bihu, Bhangra, etc.) with appropriate vocal styles, rhythm (Taal), and tempo (Laya).

Unit	(DSC) Major IX – Major Elective - A Introduction to Musical Forms (Theory) Content	Distribution of Marks
Unit I	• Concept of Form in Music: Meaning, definition, and importance of structure (Bandish/Nibaddha Sangeet) in music. • Core Components of a Composition: Sthayi, Antara, Sanchari, and Abhog.	12 Marks
Unit II	• Historical Evolution: Introduction to ancient musical forms like Prabandha, Dhruvapada (Dhrupad), and Dhamar. • Understanding the Bani system in Dhrupad.	12 Marks
Unit III	• Bada Khayal (Vilambit): Structure, Aesthetic Goals, and Elaboration (Alap, Taan). • Chhota Khayal (Drut): Characteristics, Rhythmic interplay, and pace.	12 Marks
Unit IV	• Thumri & Dadra: The expressive nature of Purab and Punjab styles, and the role of Bol-Banao. • Tappa: Origin, rhythmic complexity, and fast-paced zamzama patterns.	12 Marks
Unit V	• Tarana & Trivat: Definition, use of mnemonic syllables, and rhythmic significance. • Devotional Forms: Bhajan, Abhang, Kirtan, and Sufi Music.	12 Marks
Internal Assessment		
	1) MCQ Test Based on above Syllabus (10 Marks)	40 Marks
	2) Oral examination – Live demonstration where the student must sing/play a Chhota Khayal with its Sthayi-Antara, and Presentation of any Semi-Classical or Light Musical form. (30 Marks)	

B. A. Third Year Semester-V (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major IX – Major Elective-B

Introduction to Film Music (Theory)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	60
5.5	DSC Major IX Major Elective 632216	(DSC) Major IX Major Elective-B Introduction to Film Music (Theory)	4	4 L Per Week	60 Hrs	Internal	40
						Total Marks	100

Course Objectives	This course aims to: • Understand the foundational concepts of film music. • Introduce the various styles of Indian and Western film music. • Understand the aesthetics, emotional expression, and technical applications of music in cinema. • Study background scores, songs, sound, and music arrangement.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Explain the fundamental components of film music. • Differentiate between film songs, background scores, and sound design. • Identify and distinguish the signature styles of various music directors. • Analyze the role of music in generating emotional depth and expression in cinema.

Unit	(DSC) Major IX – Major Elective-B Introduction to Film Music (Theory) Content	Distribution of Marks
Unit I	- The Journey of Film Music: Evolution from the early days of cinema to the modern era. - Silent Era to Talkies: Music during the silent film era and the historical importance of 'Alam Ara' (1931) as the first Indian talkie.	12 Marks
Unit II	- The Studio System: Contribution of pioneering film studios like Prabhat, Bombay Talkies, and New Theatres - Early Composers: Study of the work and impact of early Music directors like Master Krishnarao, R. C. Boral, and Saraswati Devi.	12 Marks
Unit III	- The Golden Era : A study of the most creative and prosperous era of Indian film Music. - Legendary Composers: Analytical study of the Musical styles of Naushad, C. Ramchandra, S. D. Burman, Shankar-Jaikishan, and Madan Mohan.	12 Marks
Unit IV	- The Era of Iconic Playback Singers: Defining characteristics and styles of legendary singers like Lata Mangeshkar, Mohammed Rafi, Kishore Kumar, Asha Bhosle, and Mukesh. - Synthesizer and Electronic Music: The influence of R. D. Burman and experimentation in Music.	12 Marks
Unit V	- The A. R. Rahman Era: Globalization of Indian film Music and the introduction of Digital Audio Workstations (DAW). - Current Trends: The inclusion and influence of Sufi, Rock, Rap, and Indie-Pop in contemporary film music.	12 Marks
Internal Assessment		
1) MCQ Test Based on above Syllabus (10 Marks) 2) Vocal or instrumental presentation of any two landmark songs from the studied Music directors (30 Marks)		40 Marks

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Minor – V****Theoretical Study of Indian Music-1 (Theory)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	DSC Minor – V 632255	(DSC) Minor – V Theoretical Concept of Indian Music-1 (Theory)	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Understand the theoretical structure and aesthetic principles of Raga music. • Learn different Talas and their respective Layakaris. • Comprehend various Raga classification methods. • Study the immense contributions of legendary musicians.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Explain the theoretical aspects of Raga analysis. • Demonstrate the Layakaris of various Talas. • Analyze different Raga classification methods. • Appreciate and describe the contributions of eminent musicians.

Unit	(DSC) Minor – V Theoretical Study of Indian Music-1 (Theory) Content	Distribution of Marks
Unit I	i) Write information of the following Ragas. a) Jaunpuri, b) Chandrakauns, c) Hansadhwani, d) Maru Bihag ii) Notation writing of Musical forms from the syllabus	07 Marks
Unit II	i) Study of Raga classification systems: Thaat-Raga Classification, Shuddha-Chhayalag-Sankirna. ii) Creation of 32 Thaats from one Saptak in Indian Music. iii) Detailed study of the creation of 484 Ragas from one Thaat.	08 Marks
Unit III	Writing of Talas in Basic laya and also in Dugun, & Chaugun with detailed information. i) Tilwada, ii) Dhamar, iii) Chautaal, iv) Jhumra v) Vilambit Ektala	08 Marks
Unit IV	i) Brief information of Gandharva- Gaan, Maargi-Deshi, Gram-Murchhana, Nibaddha-Anibaddha, ii) Contributions of following Musicians a) Pt. Hariprasad Chourasia b) Pt. Ravi Shankar c) Vidushi Shobha Gurtu d) Smt. Dr. Prabha Atre	07 Marks
Internal Assessment		
	1) MCQ Test Based on above Syllabus (10 Marks)	20 Marks
	2) Participation in Departmental various Activity (10 Marks)	

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Minor – V****Analysis of Ragas and it's Presentation-1 (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	25
5.5	DSC Minor – V 632256	(DSC) Minor – V Analysis of Ragas and it's Presentation-1 (Practical)	2	4 P Per Week	60 Hrs	Internal	25
						Total Marks	50

Course Objectives	This course aims to: • Provide a deep knowledge and understanding of Raga Swarup. • Introduce the foundational concepts and techniques of Alap and Taan. • Study new Talas along with their respective Layakaris. • Explore various distinct forms of music.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform Vilambit and Drut Khayal with systematic Alap and Taan. • Demonstrate the prescribed Talas along with their Layakaris. • Understand the nuances, structures, and aesthetics of light music.

Unit	(DSC) Minor – V Analysis of Ragas and it's Presentation-1 (Practical) Content	Distribution of Marks
	Prescribed Ragas – i) Jaunpuri, ii) Chandrakauns, iii) Hansadhwani iv) Maru Bihag	
Unit – I	a) Vilambit Khayal with two Aalap-Taana in any one Raga & Tarana in Any Raga. b) Chhota Khayal with two Aalap-Taana in any two Raga. & Dhamar or Dhrupad in any one Raga with Dugun and Chaugun.	15 Marks
Unit II	Detailed knowledge of following Talas with its application (With Dugun, & Chaugun) i) Tilwada, ii) Dhamar, iii) Chautaal, iv) Jhumra v) Vilambit Ektala	05 Marks
Unit III	One Light Music Based Song.	05 Marks
Internal Assessment		
I) Practical record Book (10 Marks) II) Project on above Syllabus (10 Marks) III) Accompanying with the Tanpura .(05 Marks)		25 Marks

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****VSEC -IV****Sound System, Audio Recording and Event Management Skills****(Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	VSEC - IV 632274	VSEC – IV Sound System, Audio Recording and Event Management Skills (Practical)	2	4 P Per Week	60 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to - 1. Understand the components and functions of a sound system. 2. Operate microphones, mixers and speakers effectively. 3. Perform basic audio recording and editing tasks. 4. Plan and manage Musical and cultural programmes. 5. Demonstrate technical and managerial skills required in live events.
Course Outcomes	Upon successful completion of the course, the student is expected to: CO1: Identify various sound equipment used in musical performances. CO2: Demonstrate basic sound system setup and operation. CO3: Perform simple audio recording and editing tasks. CO4: Organize and manage cultural and musical events efficiently. CO5: Explore employment opportunities in sound operation and event management.

Unit	VSEC -IV Sound System, Audio Recording and Event Management Skills (Practical) Content	Distribution of Marks
Unit I	Fundamentals of Sound Technology (05 Hours) • Introduction to Sound and Acoustics • Basics of Audio Technology • Types of Microphones • Speakers and Amplifiers • Signal Flow in Sound Systems	10 Marks
Unit II	Audio Recording and Sound Operation (05 Hours) • Introduction to Audio Recording • Recording Techniques for Vocal and Instrumental Music • Mixer Operation • Basic Audio Editing • Sound Check and Live Sound Management	10 Marks
Unit III	Event Management Skills (05 Hours) • Planning of Musical and Cultural Events • Stage Arrangement and Technical Requirements • Artist Coordination • Budgeting and Resource Management • Publicity and Audience Management	10 Marks
Internal	PRACTICAL COMPONENT (15 Hours) • Identification and Demonstration of Sound Equipment. • Microphone Handling Practice. • Mixer Operation and Sound Balancing. • Setup of a Basic Sound System. • Audio Recording of Vocal Performance. • Basic Audio Editing Exercise. • Preparation of an Event Management Plan. • Organization of a Mini Musical Programme.	20 Marks

B. A. Third Year Semester-V (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****Skill Enhancement Courses****Presentation of Light Music (Practical)**

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks
						Internal 50
5.5	SEC-III 632278	SEC-III Presentation of Light Music (Practical)	2	4 P Per Week	60	30 (Collage level Exam) +20 (Internal)

Course Objectives	This course is aimed to- a) Provide information about various light music forms of Maharashtra. b) Provide information about the background of each musical form. c) Enable students to identify different musical forms based on their content.
Course Outcomes	After completing the course the student is expected – a) Identify various musical forms. b) Present any of the forms with tabla or rhythm accompaniment. c) Participate in competitions.

Unit	Presentation of Light Music (Practical) Contents	Distribution of Marks
Unit – I	Presentation of Marathi non-Film Song	8 Marks
Unit – II	Presentation of Marathi Film Song	7 Marks
Unit –III	Presentation of Hindi or any regional language non-Film Song.	8 Marks
Unit – IV	Presentation of Hindi Film Song	7 Marks
Internal	Submission of recorded song in own voice. (Minimum two)	20 Marks

B. A. Third Year Semester-V (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

Field Project

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	FP 632288	Field Project Field Projects/ Community Engagement & Service (CEP)	2	2 H Per Week 1 Hour – Planning 1 Hour – Field work	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to - 1. To provide students with practical exposure to the application of music in community development and social awareness. 2. To develop communication, leadership, organizational and teamwork skills through field-based musical activities. 3. To create awareness about India's musical heritage and folk traditions among different sections of society. 4. To encourage students to use music as a tool for education, cultural preservation, health, and social harmony. 5. To develop research, documentation and analytical skills related to local musical traditions and community music practices.
Course Outcomes	Upon successful completion of the course, the student is expected to: 1. Plan and execute music-based community engagement programmes independently or in groups. 2. Demonstrate leadership, communication and teamwork skills through field activities. 3. Document and analyze local musical traditions, folk songs and cultural practices. 4. Apply theoretical knowledge of Indian music in real-life community settings. 5. Design awareness campaigns using music for social, educational and cultural causes. 6. Develop research and report-writing skills through surveys, interviews and field observations.

Projects	Field Project Content	
Students may undertake any one of the following projects individually or in groups (4–7 students)		
Project I	Folk Music Documentation Project • Survey and document local folk songs of Vidarbha. • Record performances of folk artists. • Prepare a report on musical characteristics and cultural significance.	
Project II	Music Awareness Programme in Schools • Conduct workshops introducing Indian Classical Music. • Demonstrate ragas, talas and musical instruments. • Encourage school students to participate in music activities.	
Project III	Community Bhajan and Devotional Music Outreach • Organize Bhajan, Kirtan or Group Singing sessions in villages, old-age homes or community centers. • Study the impact of devotional music on community participation.	
Project IV	Music Therapy Awareness Programme • Conduct awareness sessions on the role of music in stress management and well-being. Visit hospitals, rehabilitation centers or senior citizen homes.	
Project V	Cultural Heritage Mapping of the Local Area • Identify musicians, music institutions, folk artists and cultural centers in the locality. • Prepare a cultural resource directory.	
External Assessment (30 Marks)		
Sr. No.	Component	Marks
1	Final Project Report	15
2	Field Work Documentation (Survey, Recordings, Photographs, etc.)	5
3	Viva-Voce	10
	Total	30 Marks
Internal Assessment (20 Marks)		
Sr. No.	Component	Marks
1	Attendance and Participation in Field Activities	5
2	Field Work Diary / Log Book	5
3	Mid-term Progress Report	5
4	Presentation / Seminar	5
	Total	20 Marks

COURSE MATERIAL/LEARNING RESOURCES

Reference Books:

- 1) Bhatkhande V.N., Bhatkhande Sangeet Shastra (1956-II Edition) Sangeet Karyalaya, Hathras (U.P.)
- 2) Vasant, Sangeet Visharad, Sangeet Karyalaya, Hathras (U.P.)
- 3) Bhatkhande, V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- 4) Patwardhan, V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- 5) Pt. Jha. Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- 6) Paranjape, S. S., Bhartiya Sangeet Kaitihas (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 7) Chaube Sushilkumar, Sangeet Ke Gharano Ki Charcha (1977), Uttar Pradesh Granth Academy, Lucknow, 1st Edition.
- 8) Garg, Laxminarayan, Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras (U.P.)
- 9) Mangrulkar, Dr. Narayan, Sangitatil Gharani Va Charitre, Nagpur
- 10) Garg Laxminarayan, Bharat ke Sangeetkar, Sangeet Karyalaya, Hathras (U.P.)
- 11) Dr. Banarji Geeta, Rag Shashtra, part 1 & 2 Sangeet Sadan Prakashan, Alahabad
- 12) Sharma Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 13) Brihaspati Acharya K.C.D., Sangeet Chintamani (1976), Sangeet Karyalaya, Hathras (U.P.)
- 14) Paranjape S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 15) Saxena Dr. Rakesh bala, Madhyakalin Vaishnav Sampraday on Me Sangeet, Radha Publication, Delhi.
- 16) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 17) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 18) Dr. Kaur Bhagwant, Paramparagat Hindustani Sangeet, Kanishka Publishers, Delhi
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Sr. No.	Area of Study	Resource / Website	Purpose
1	E-Content	Dr.Giri.Ankush.E-Content https://mmv.ac.in/pdf/E_Content_of_Dr_Ankush_Giri_updated.pdf	Study material on Indian Music
2	E-Content	Dr.Vaishnav.Jayshree.E-Content https://mmv.ac.in/pdf/Dr_Vaishnav.pdf	Reference notes and learning resources
3	E-Content	Dr.Deshmukh.Sharmila.E-Content https://mmv.ac.in/pdf/E_Content_Sharmila_Deshmukh.pdf	Music theory and practical resources
4	Raga Studies	ITC Sangeet Research Academy	Raga information, lectures and recordings
5	Indian Music Research	Sangeet Natak Akademi	Indian music heritage and documentation
6	Raga Database	SwarGanga Music Foundation	Raga descriptions, bandishes and audio
7	Music Discussion Forum	Rasika.org	Discussions on Indian classical music
8	Audio Archives	All India Radio Archives	Classical music recordings
9	Notation & Theory	Bhatkhande Music Institute University	Notation systems and music theory
10	Examination & Syllabus	Akhil Bharatiya Gandharva Mahavidyalaya Mandal	Music syllabus and examination resources
11	Film Music	National Film Archive of India	Study of Indian film music
12	Film Music Archives	Films Division India	Audio-visual learning material
13	Sound Recording	Audacity Learning Resources	Audio recording and editing tutorials
14	Audio Technology	Shure Audio Education	Microphones and sound system knowledge
15	Event Management	Yamaha Professional Audio	Sound system and live event management
16	Folk Music & Heritage	IGNCA	Folk music and cultural documentation
17	Cultural Studies	Sahapedia	Articles on Indian music and culture
18	Community Engagement	Ministry of Culture, Government of India	Cultural preservation and outreach
19	MOOCs	SWAYAM	Online courses in music and humanities
20	Online Learning	NPTEL	Audio technology and humanities courses
21	E-Learning	UGC e-PG Pathshala	Academic study materials
22	Digital Library	National Digital Library of India	Books, theses and research papers
23	Digital Archive	Internet Archive	Classical music books and recordings