

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-VI NEP [Level 5.5]

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

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks		
						Ext.	Int.	Total
5.5	DSC Major 632217	(DSC) Major – X (Theory) Advanced study of Indian Music-2	2	2L Per Week	30	30	20	50
	DSC Major 632218	(DSC) Major – X (Practical) Analytical and Practical Study of Raga -2	2	4 P Per Week	60	25	25	50
	DSC Major 632219	(DSC) Major – XI (Practical) Stage Performance -2	4	8 P Per Week	120	50	50	100
	DSC Major Elective-A 632220	(DSC) Major – XII (Theory) Major Elective-A Introduction to Light Music	4	4 L Per Week	60	60	40	100
	DSC Major Elective-B 632221	(DSC) Major – XII (Theory) Major Elective-B Introduction to Reginal Folk Songs						
	DSC Minor 632257	(DSC) Minor– VI (Theory) Theoretical Study of Indian Music -2	2	2 L Per Week	30	30	20	50
	DSC Minor 632258	(DSC) Minor – VI (Practical) Analysis of Ragas and it's Presentation -2	2	4 P Per Week	60	25	25	25
	VSEC 632275	VSEC – V Music Entrepreneurship, Music Class Management and Digital Music Platforms (Practical)	2	4 P Per Week	60	30	20	50

	OJT 632291	Internship/ Apprenticeship (OJT)	4	8 P Per Week	120		100	100
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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 Music as 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. OJT 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-VI (NEP)
MUSIC
Vocal & Instrumental (Non-Percussion)
(DSC) Major – X
Advanced study of Indian Music - 2 (Theory)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	DSC Major X 632217	(DSC) Major– X (Theory) Advanced study of Indian Music-2	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to: 1) Provide advanced knowledge of the prescribed Ragas, Talas, and musical forms in Hindustani classical music. 2) Enhance an analytical and critical understanding of music theory and performance practices. 3) Study the contributions of eminent musicians and their impact on Indian music.
Course Outcomes	Upon successful completion of the course, the student is expected to: 1) Explain the characteristics, structure, and theoretical aspects of the prescribed Ragas. 2) Analyze and compare the Thaata system. 3) Evaluate the contributions of distinguished musicians to the development of Indian music.

Unit	(DSC) Major – X Advanced study of Indian Music - 2 (Theory) Content	Distribution of Marks
Unit I	i) Detailed knowledge of following Ragas. 1) Miya ki Todi 2) Darbari Kanada 3) Marva 4) Shankara ii) Writing notation of Musical forms from the syllabus.	07 Marks
Unit II	i) Detailed Knowledge of SHAHANAI along with diagram. ii) Detailed Knowledge of Dhrupad Bani. iii) Study of following Musical forms. 1) Natyageet 2) Lokgeet 3)Gazal 4)Thumri.	08 Marks
Unit III	i) Writing of following Talas in basic Laya, Dugun & Chaugun with detailed information. 1) Basant 2) Rudra 3) Deepchandi 4) Tilwada 5) Dhamar 6) Jat tala 7)Vilambit Ektaal ii) Definition of following types of Taan. 1) Sapat Taan 2) Jabdyachi Taan 3) Kut Taan 4) Ladat Taan 5) Bol Taan 6) Gitkari Taan	08 Marks
Unit IV	Contribution of following Musicians 1) Pt. Bhimsen Joshi 2) Pt. Ajay Chakraborty 3) Smt. Ashwini Bhide 4) Smt. N. Rajam	07 Marks
Internal Assessment		
	1) MCQ Test Based on above Syllabus (10 Marks)	20 Marks
	2) Assignment –Essay Writing (10 Marks) i) Music in daily Life. ii) Importance of Indian Music. iii) My Favorite Musician. iv) Music and well being.	

B. A. Third Year Semester-VI (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major – X****Analytical and Practical Study of Raga-2 (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	25
5.5	DSC Major – X 632218	(DSC) Major – X (Practical) Analytical and Practical Study of Raga -2	2	4 P Per Week	60 Hrs	Internal	25
						Total Marks	50

Course Objectives	This course aims to: 1) Encourage the application of theoretical knowledge in practical music performance. 2) Cultivate skills in Tala rendition, Laykari, and notation writing. 3) Perform Ragas in a systematic and aesthetically appealing manner with proper voice culture.
Course Outcomes	Upon successful completion of the course, the student is expected to: 1) Identify Ragas and Talas through listening and analytical observation. 2) Develop creativity and originality in musical expressions and activities. 3) Appreciate the cultural and artistic value of Indian music traditions.

Unit	(DSC) Major – X Analytical and Practical Study of Raga-2 (Practical) Content	Distribution of Marks
	Prescribed Ragas – 1) Miya ki Todi 2) Darbari Kanada 3) Marva 4) Shankara	
Unit – I	i) Detailed knowledge of prescribed Ragas: ii) Sargangeet in each Ragas from the syllabus iii) Lakshangeet in any one Raga from the syllabus.	10 Marks
Unit II	i) Drut Khayal are compulsory in each Ragas from the syllabus. ii) One Drut Khayal with Aalap -Taanas in any Raga from the Syllabus. iii) One Vilambit Bandish in any Raga from the Syllabus. iv) Dhamar in any Raga from the syllabus.	10 Marks
Unit III	i) Detailed knowledge of following Talas with its application, Dugun & Chaugun. 1) Basant 2) Rudra 3) Deepchandi 4) Tilwada 5) Dhamar 6)Jat tala 7)Vilambit Ektaal ii) Presentation of Bhajan/ Patriotic song	05 Marks
Internal Assessment		
I) Practical record Book (10 Marks) II) Listening and Analytical report of Concert/Recital presentation. (15 Marks)		25 Marks

B. A. Third Year Semester-VI (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major – XI****Stage Performance-2 (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	50
5.5	DSC Major – XI 632219	(DSC) Major – XI (Practical) Stage Performance-2	4	8 P Per Week	120 Hrs	Internal	50
						Total Marks	100

Course Objectives	This course aims to: 1) Develop advanced skills in the performance of prescribed Ragas. 2) Enhance the ability to present Vilambit and Drut Khayal systematically. 3) Cultivate stage confidence and artistic expression in performance.
Course Outcomes	Upon successful completion of the course, the student is expected to: 1) Perform the prescribed Ragas proficiently. 2) Present Khayal and semi-classical forms effectively. 3) Analyze and improve one's own musical performance through regular practice.

Unit	(DSC) Major – XI Stage Performance-2 (Practical) Content	Distribution of Marks
	Prescribed Ragas – 1)Puriya Dhanashri 2) Patadip 3) Jaunpuri 4) Rageshri 5) Chandrakauns 6) Bhairavi	
Unit – I	i) Presentation of one Vilambit Khayal with detail Gayaki, in the prescribed Ragas.	20 Marks
Unit II	i) Presentation of Drut Khayal with detail Gayaki, in the prescribed Ragas. (other than vilambit khayal Raga) ii) Presentation of Tarana in any in the prescribed Ragas.	15 Marks
Unit III	Presentation of Semi Classical forms Thumari or Dadra	15 Marks
Unit IV	Presentation of Bhavgeet or Natyageet.	10 Marks
Internal Assessment		
I) Practical record Book (10 Marks) II) Interview of Music teacher/Artist in Local area. (30 Marks)		40 Marks

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

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major XII – Major Elective-A

Introduction to Light Music (Theory)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	60
5.5	DSC Major-XII 632220	(DSC) Major – XII (Theory) Major Elective-A Introduction to Light Music	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 XII – Major Elective-A Introduction to Light Music (Theory) Content	Distributi on of Marks
Unit I	Foundational Concepts and History of Light Music • Definition of Light Music: Core definition, characteristics, scope, and nature of Sugam Sangeet. • Evolution and History: The journey of Light Music in Maharashtra and India, and its significance in the contemporary Music era.	15 Marks
Unit II	Diverse Genres of Light Music - Definition, structural features, and performance styles of the following genres: • Bhavgeet, • Bhakti Sangeet(including Bhajan, Abhang, and Gavlan) • Natya Sangeet: (Sangeet Natak) • Folk-based Genres: (Lavani, Gondhal, and Koli Geete) • Ghazal and Geet: (concepts of Matla, Makta, Radif, and Kafiya).	15 Marks
Unit III	Stalwarts of Light Music and Their Contributions • Legendary Composers: Srinivas Khale, Sudhir Phadke, Jitendra Abhisheki, Ram Kadam, Mehedi Hasan • Iconic Vocalists: Lata Mangeshkar, Asha Bhosle, Arun Date, Archana Kanhere, Shair Sable, Bhimrao Panchale • Eminent Poets / Lyricists: G. D. Madgulkar, Suresh Bhat, Shanta Shelke, Sahir Vittal Umap, Gulzar, Mirza Galib.	15 Marks
	Technology, Instrumentation, and Arrangement • Poetry and Music: The role of literature/lyrics in Light Music. • Music Arrangement: Study of prominent melodic and percussion instruments used in Light Music. • Sound Recording: Fundamental understanding of microphone techniques, studio recording	15 Marks
Internal Assessment		
1) MCQ Test Based on above Syllabus (10 Marks)		40 Marks
2) To Perform one of the various genres of light Music specified in the syllabus. (10 Marks)		
3) Gathering information about Composers, Singers, Music Directors and Poets from our region. (20 Marks)		

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

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major XII – Major Elective-B

Introduction to Regional Folk Songs (Theory)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	60
5.5	DSC Major - XII 632221	(DSC) Major - XII (Theory) Major Elective-B Introduction to Regional Folk Songs	4	4 L Per Week	60 Hrs	Internal	40
						Total Marks	100

Course Objectives	This course aims to: • Understanding the Fundamental Concepts of Folk Music: To define folk music, explain its core nature, and clarify its significance in human culture and community life. • Introducing Regional Diversity: To introduce traditional folk music genres, their instrumentation, and performance styles across Maharashtra and various other regions of India. • Studying Socio-Cultural Connections: To impart knowledge on how folk songs are intrinsically linked with different festivals, celebrations, agricultural cycles, and rituals. • Preserving Traditional Instruments and Performances: To study the structure, importance, and emotional expression of authentic, indigenous instruments used in folk music.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Explain Components and Concepts: Differentiate scientifically between the core characteristics of Folk Music, Classical Music, and Light Music. • Identify Diverse Folk Genres: Recognize major folk forms of Maharashtra (e.g., Lavani, Powada, Gondhal, Bharud) as well as prominent folk songs of other Indian states through listening or viewing. • Analyse Traditional Instruments: Explain the significance, unique sound profiles, and precise functions of folk instruments like the Dholki, Sambal, Tun-tune, and Ektara within a performance. • Appreciate Cultural and Musical Dimensions: Analyze regional dialects, costumes, and emotional expressions in folk music to effectively critique, perform, or appreciate the art form.

Unit	(DSC) Major XII – Major Elective-B Introduction to Regional Folk Songs (Theory) Content	Distribution of Marks
Unit I	Introduction to Folk Music & Culture - • Definition and Scope: Definition of Folk Music (Loksangeet), its core features, and its distinction from Classical and Light music. • Socio-Cultural Connection: The role of folk songs in community life, rituals, festivals, agricultural cycles, and oral traditions.	15 Marks
Unit II	Folk Songs of Maharashtra - Detailed study of the origin, thematic content, Musical structure, and performance styles of: • Ritualistic & Devotional Folk: Gondhal, Bharud, Jagran, traditions in folk formats. • Occupational & Festive Folk: Ovee (Grinding songs), Shetkari Geete (Agrarian songs), and Koli Geete (Fishermen songs). • Entertainment & Narrative Folk: Lavani (Baithakichi and Phadachi), Powada (Heroic ballads), and Vasudev/Pangul songs.	15 Marks
Unit III	Folk Instrumentation, Attire. • Traditional Folk Instruments: Study of indigenous instruments such as Dholki, Tun-tune, Sambal, Dimdi, Khanjiri, Ektara, and Flute. • Presentation Elements: Importance of traditional costumes, make-up, regional dialects, and body language in folk performances.	15 Marks

Unit IV	Contribution of Stalwarts Artists - Study of prominent folk artists, researchers, and troupes who preserved and popularized regional folk music Artist - i) Shahir Amar Sheikh, ii) Shahir Sable, iii)Vithal Umap, iv) Teejan Bai, Researchers – i) Dr. Ramchandra Dehre ii) Dr. Sarojini Babar iii) Dr. Prakash Khandge Troupes – i) Kalu-Balu loknatya Tamasha Mandal ii) Lal Bawata Kalapathak iii) Chandabai Tiwadi Bharud Pathak	15 Marks
Internal Assessment		
1) Live solo or group presentation by the student showcasing any two folk song forms (e.g., one Lavani/Powada and one festival/occupational song) (20 Marks)		40 Marks
2) A documented report (approx. 2000 words) based on an interview with a local folk artist, a study of a specific regional folk festival, or the analysis of a particular folk instrument. (20 Marks)		

B. A. Third Year Semester-VI (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Minor – VI****Theoretical Study of Indian Music-2 (Theory)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	DSC Minor VI 632257	(DSC) Minor – VI (Theory) Theoretical Study of Indian Music-2	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Provide advanced knowledge of the prescribed Ragas, Talas, and musical forms in Hindustani classical music. • Enhance an analytical and critical understanding of music theory and performance practices. • Study the contributions of eminent musicians and their impact on Indian music.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Explain the characteristics, structure and theoretical aspects of the prescribed ragas. • Analyze and compare Thaata system. • Evaluate the contributions of distinguished musicians to the development of Indian Music.

Unit	(DSC) Minor – VI Theoretical Study of Indian Music-2 (Theory) Content	Distribution of Marks
Unit I	i) Write information of the following Ragas. 1) Malkauns 2) Rageshree 3) Shankara 4) Bhairavi ii) Notation writing of Musical forms from the syllabus.	07 Marks
Unit II	i) Study of following Musical forms. 1) Lokgeet 2) Gazal 3) Bhajan 4) Abhang	08 Marks
Unit III	Writing of Talas in Basic Laya and also in Dugun, & Chaugun with detailed information. 1) Basant 2) Rudra 3) Deepchandi 4) Jat tala 5)Vilambit Teentala	08 Marks
Unit IV	Contribution of following Musicians 1) Pt. Bismillah Khan 2) Smt. Malini Rajurkar 3) Pt. Viswamohan Bhatt 4) Smt. Ashwini Bhide	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-VI (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Minor – VI****Analysis of Ragas and it's Presentation -2 (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	25
5.5	DSC Minor – VI 632258	(DSC) Minor – VI (Practical) Analysis of Ragas and it's Presentation -2	2	4 P Per Week	60 Hrs	Internal	25
						Total Marks	50

Course Objectives	This course aims to: • Develop advanced practical performing skills in students. • Focus on an analytical and comparative study of prescribed Ragas. • Impart a comprehensive knowledge and understanding of various Talas.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Present a systematic performance of Vilambit Khayal and Drut Khayal. • Perform traditional musical forms such as Dhrupad, Dhamar, and Tarana along with their respective Laykaris. • Render patriotic songs effectively with appropriate expressions and stability.

Unit	(DSC) Minor – VI Analysis of Ragas and it’s Presentation -2 (Practical) Content	Distribution of Marks
	Prescribed Ragas – 1) Malkauns 2) Rageshree 3) Shankara 4) Bhairavi	
Unit – I	a) One Vilambit Khayal with two Aalap-Taan & one Trivat in the prescribed Ragas. b) Chhota Khayal with two Aalap-Taan & Dhamar or Dhrupad with Dugun and Chaugun layakari in the prescribed Ragas.	15 Marks
Unit II	Detailed knowledge of following Talas with its application (With Dugun, & Chougun) 1) Basant 2) Rudra 3) Deepchandi 4) Jat tala 5)Vilambit Teentala	05 Marks
Unit III	One Light Music Based Song.	05 Marks
Internal Assessment		
I) Practical record Book (10 Marks)		25 Marks
II) Listening & Submission of recording of one Film song (15 Marks)		

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

MUSIC

Vocal & Instrumental (Non-Percussion)

VSEC -V

Music Entrepreneurship, Music Class Management and Digital Music Platforms

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
5.5	VSEC – V 632275	VSEC – V Music Entrepreneurship, Music Class Management and Digital Music Platforms	2	4 P Per Week	60 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Understand the fundamentals of entrepreneurship in music. • Plan and manage a music academy or private music classes. • Utilize digital platforms for teaching, promotion and content creation. • Develop professional and managerial skills in music-related ventures. • Explore career opportunities in the modern music industry.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Explain the concept and scope of music entrepreneurship. • Prepare a business plan for a music academy or music-related enterprise. • Demonstrate the ability to organize and manage music classes. • Use digital platforms for music teaching and promotion. • Create professional opportunities through self-employment and digital engagement.

Unit	VSEC -V Music Entrepreneurship, Music Class Management and Digital Music Platforms Content	Distribution of Marks
Unit I	Music Entrepreneurship (05 Hours) • Meaning and Scope of Entrepreneurship • Entrepreneurship in Music Industry • Career Opportunities in Music • Establishing a Music Academy • Professional Ethics and Responsibilities	10 Marks
Unit II	Music Class Management (05 Hours) • Planning and Organization of Music Classes • Student Admission and Record Maintenance • Curriculum Planning and Scheduling • Teaching Methods in Music Education • Evaluation and Assessment Techniques	10 Marks
Unit III	Digital Music Platforms and Promotion (05 Hours) • Introduction to Digital Media • Online Music Teaching Platforms • Social Media Promotion for Musicians • Content Creation and Branding • Basic Knowledge of Copyright and Intellectual Property Rights	10 Marks
Internal	PRACTICAL COMPONENT (15 Hours) • Preparation of a Business Plan for a Music Academy. • Designing a Music Course Structure. • Preparation of Online Teaching Materials. • Creation of Professional Social Media Profiles. • Preparation of Promotional Content for a Music Event. • Conducting a Demonstration Online Music Class. • Preparation and Presentation of a Digital Portfolio.	20 Marks

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

MUSIC

Vocal & Instrumental (Non-Percussion)

Internship / Apprenticeship (OJT) Corresponding to Major Music Performance, Recording and Event Management Internship

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Hours	Total Hours	Marks	
5.5	Internship / Apprenticeship (OJT) 632291	OJT Music Performance, Recording and Event Management Internship	4	8 P Per Week	120 Hrs	External	60
						Internal	40
						Total Marks	100

Course Objectives	This course aims to: • Provide practical exposure to professional music performance environments. • Develop skills in stage performance, concert management and audience engagement. • Familiarize students with event planning, artist coordination and cultural programme management. • Enhance employability through experiential learning in music institutions and cultural organizations. • Develop documentation, communication and professional ethics required in the music profession. • Introduce students to music production, digital content creation and music promotion.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform effectively in professional and community musical settings. • Operate basic sound systems, microphones, mixers and recording equipment. • Assist in organizing and managing musical and cultural events. • Prepare audio recordings and basic edited music content. • Document musical activities and prepare professional internship reports. • Understand career opportunities in performance, teaching, recording and event management.

**Internship / Apprenticeship (OJT) Corresponding to Major
Music Performance, Recording and Event Management Internship**

Suggested Internship / OJT Places

Students may complete internship training at any one of the following:

Sr. No.	Area	Host Organization
1	Music Education	Music Colleges, Music Departments, Music Academies
2	Performance	Classical Music Festivals, Cultural Organizations
3	Recording	Recording Studios, Audio Production Centers
4	Event Management	Event Companies, Cultural Committees
5	Media	Community Radio Stations, Local TV Channels
6	Community Music	NGOs, Schools, Senior Citizen Homes
7	Folk Music Documentation	Folk Art Research Centers
8	Digital Music	YouTube Music Channels, Online Music Platforms

OJT Activities

Sr. No.	Activity	Hours
1	Observation of Music Classes/Rehearsals	20
2	Stage Performance Assistance	20
3	Sound System and Recording Training	20
4	Event Planning and Management	20
5	Documentation and Report Writing	20
6	Independent Project/Assignment	20
		120 Hours

Assessment Scheme		
Sr. No.	External Assessment (60 Marks)	Marks
1	Internship Report	20
2	Practical Demonstration	20
3	Viva-Voce	20
Sr. No.	Internal Assessment (40 Marks)	
1	Attendance & Discipline	10
2	Daily Log Book / Diary	10
3	Supervisor Evaluation	10
4	Mid-Term Presentation	10

Internship Report Format
1. Certificate from Host Organization 2. Joining and Completion Letter 3. Daily Work Diary 4. Description of Activities Performed 5. Photographs and Documentation 6. Learning Outcomes 7. Challenges and Solutions 8. Conclusion 9. Supervisor's Remarks

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 Kalthas (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 Sampradaya 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 Sindhhatik Sangeet, Kanishka Publishers, Delhi
- 19) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 20) Dr. Shrivastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatva, Kanishka Publishers New Delhi
- 21) A.H. Fox Strangway, The Music of Hindostan, Pilgrim Publication, Varanasi.
- 22) Prof. Satybhhan, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 23) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
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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
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