

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

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.II MUSIC – Vocal & Instrumental (Non-Percussion)

Second Year Semester-III NEP [Level 5.0]

B. A. Second Year Semester – III (NEP -MUSIC)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (Per week)	Marks		Total
					External	Internal	
5.0	DSC Major 632205	Major III (Theory) Theoretical Knowledge of Indian-1	2	2 L Per Week	30	20	50
	DSC Major 632206	Major III (Practical) Practical Study of Ragas & Talas-1	2	4 P Per Week	25	25	50
	DSC Major 632207	Major IV (Practical) Exploring Indian Light Musical Forms-1	2	4 P Per Week	25	25	50
	IKS (DSC) Major 632208	Major - IKS (Theory) Ancient Knowledge of Indian Music	2	2 L Per Week	--	50	50
	DSC Minor 632251	Minor – III (Theory) Theoretical Concept of Indian Music -1	2	2 L Per Week	30	20	50
	DSC Minor 632252	Minor - III (Practical) Practical Concept of Indian Music -1	2	4 P Per Week	25	25	50
	OE – V 632265	OE – V (Practical) Presentation of Hindi & Marathi Ghazals	2	4 P Per Week	-	30 (college Level Exam) 20 (Internal)	50
	VSEC 632272	VSEC – II Anchoring, Narration and Stage Communication Skills (Practical)	2	4 P Per Week	-	30 (college Level Exam) 20 (Internal)	50
	Field Project 632286	Field Project/Community Engagement & Service	2	2 L Per Week	-	30+20	50

Instruction to Teachers & Students:

1. Major III & IV are compulsory Subjects for students who have taken Music as their Major.
2. Minor III is a compulsory Subject for students who have taken Music as their Minor.
3. OE 5 is Elective Course for students other than the faculty of Humanities.
4. IKS Major is a compulsory Subject for the students who have taken Music as their Major.
5. VSEC & Field Project are compulsory subjects for students who have taken Music as their Major

Music Theory period and Music practical period will carry equal weightage in terms of work load.* *One Batch for Practical should not be more than 7 students.

B. A. Second Year Semester-III (NEP)
MUSIC
Vocal & Instrumental (Non-Percussion)
(DSC) Major III - Theory
Theoretical Knowledge of Indian -1 (Theory)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks	
						External	30
5.0	DSC Major 632205	Major III (Theory) Theoretical Knowledge of Indian -1	2	2 L Per Week	30	Internal	20
						Total Marks	50

Course Objectives	This course is aimed to - ● Memorize different compositions by learning and writing their notations. ● Analyze various Ragas systematically. ● Understand musical terminologies clearly. ● Acquire detailed knowledge about the Tanpura. ● Explore musical heritage through the biographies of eminent musicians.
Course Outcomes	After completing the course, the student is expected to: ● Write the notations of both Bandishes and Talas. ● Describe the structure and functions of the Tanpura. ● Evaluate the merits and demerits of a vocalist. ● Comprehend various musical terminologies in detail. ● Study the contributions of eminent musicians to Indian music.

Unit	(DSC) Major III - Theory Theoretical Knowledge of Indian -1 (Theory) Content	Distribution of Marks
Unit I	i) Detailed knowledge of following Ragas :- 1. Alhaiya Bilawal 2. Vrundavani Sarang 3.Aasawari 4. Bhairavi 5.Tilakkamod 6. Des ii) Writing notation of Musical forms from the syllabus.	8 Marks
Unit II	i) Detailed information of TANPURA along with diagram ii) Merits and Demerits of Singer. iii) Study of following musical forms:- 1) Sargamgeet 2) Lakshangeet 3) Tarana 4) Chaiti 5) Dadra 6) Folksong	7 Marks
Unit III	i) Elaboration of following terminologies i) Purvangwadi - Uttarangwadi Raga. ii) Sandhiprakash Raga iii) Adhvadarshak Swar iv) Paramel Praveshak Raga v) Samaprakrutik Raga vi) Aashray Raga ii) Writing of following Talas in Basic laya with Dugun & Chaugun with detailed information. 1) Rupak 2) Tivra 3) Jhaptal 4) Sultal 5) Chautal 6) Vilambit Ektaal	7 Marks
Unit IV	Contributions of following the Musicians - i) Baiju Bawra ii) Balkrushnabua Ichalkarangikar iii) Baba Allauddin Khan iv) Ustad Abdul Karim Khan	8 Marks
Internal Assessment		
1) MCQ Test Based on above Syllabus (10 Marks)		20 Marks
2) Participation in Departmental Various Activity (05 Marks)		
3) Assignment of above Syllabus. (05 Marks)		

B. A. Second Year Semester-III (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major III - Practical****Practical Study of Ragas & Talas – 1 (Practical)**

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(Per week)	Total Hours	Marks	
						External	25
5.0	DSC Major 632206	Major – III (Practical) Practical Study of Ragas & Talas - 1	2	4 P Per Week	60	Internal	25
						Total Marks	50

Course Objectives	This course is aimed to - ● Provide knowledge of the structure and characteristics of Ragas (Raga Swaroop). ● Introduce the concepts of Aalap and Taan. ● Enable the study of new Talas alongside previously learned Talas. ● Explore different forms of music. ● Introduce the basics of the Harmonium.
Course Outcomes	After completing the course, the student is expected to: ● Be able to perform Vilambit and Drut Khayal with Gayaki. ● Be able to perform Talas along with Layakari. ● Gain knowledge of performing various forms of music. ● Develop an understanding of Bhajan and Abhang. ● Obtain basic proficiency in Harmonium playing.

Unit	(DSC) Major III - Practical Practical Study of Ragas & Talas – 1 (Practical) Content	Distribution of Marks
	Prescribed Ragas. 1. Alhaiya Bilawal 2. Vrundavani Sarang 3.Aasawari 4.Bhairavi 5.Tilakkamod 6. Des	
Unit – I	i) Ten basic Alankars in Raga Bilawal, Asawari and Bhairavi. iii) Sargamgeet, Lakshangeet and Drut khyal are compulsory in each Ragas from the syllabus.	10 Marks
Unit II	i) One Drutkhyal with AalapTanas from the syllabus. ii)Vilambit Khyal in Raga Bhupali and Raga Bhairav. Out of one of them with Alap &Tana. iii) One Dhrupad in any Raga from the syllabus. iv) One Tarana in any Raga from the syllabus.	10 Marks
Unit III	i)Detailed knowledge of following Talas in Basic laya and Dugun & Chaugun in previous Talas with detailed information. 1) Rupak 2) Tivra 3) Jhaptal 4) Sultal v) Chautal vi) Vilambit Ektaal	5 Marks
Internal Assessment		
I) Practical record Book (10 Marks)		25 Marks
II) Submission of one recorded Bhajan /Abhang in own Voice. (15 Marks)		

B. A. Second Year Semester-III (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Major IV - Practical****Exploring Indian Light Musical Forms-1 (Practical)**

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(Per week)	Total Hours	Marks	
						External	25
5.0	DSC Major 632207	Major – IV (Practical) Exploring Indian Light Musical Forms-1	2	4 P Per Week	60	Internal	25
						Total Marks	50

Course Objectives	This course is aimed to - • Develop voice modulation, emotional expression, and lyrical clarity in students. • Build stage confidence, rhythmic sense, and a unique individual singing style. • Explore the emotional, poetic, and rhythmic aspects of Indian light music. • Prepare students for engaging stage performances.
Course Outcomes	After completing the course, the student is expected to • Appreciate the cultural roots and poetic beauty of Indian light musical forms. • Understand Taal and rhythm thoroughly in performance contexts. • Sing and present different light vocal forms with confidence. • Express a range of emotions effectively during live performances.

Unit	(DSC) Major IV - Practical Exploring Indian Light Musical Forms-1 (Practical) Content	Distribution of Marks
Unit – I	One Bhajan each from: a) Tulsidas b) Sant Kabir c) Meerabai One Abhanga each from: a) Sant Tukaram b) Sant Dnyaneshwar c) Sant Eknath	10 Marks
Unit II	Two Patriotic Songs: 1) One iconic Hindi patriotic song 2) One regional patriotic song 3) One Powada (heroic ballad narrating a historical tale)	10 Marks
Unit III	One Ghazal from any of the following: a) Ghulam Ali b) Asha Bhosle c) Jagjit Singh	05 Marks
Internal Assessment		
I) Field visit to meet local artists (Bhajan, Abhanga, Folk, Ghazal artists) and submission of a report. (15 Marks)		25 Marks
II) Listening & Submission of recording of one Folk song /Abhang in own voice (10 Marks)		

B. A. Second Year Semester-III (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major IKS - Theory (Indian Knowledge System)

Ancient Knowledge of Indian Music (Theory)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						Theory	50
5.0	DSC Major IKS 632208	IKS Major Theory Ancient Knowledge of Indian Music	2	2 L Per Week	30	50	50

Course Objectives	This course aims to: • Provide an understanding of the origin of Indian music and various types of musical instruments. • Introduce the ancient musicologists and their prominent literary works. • Explore the traces and representation of music found in fine arts.
Course Outcomes	After completing the course, the student is expected to: • Analyze the nature and references of music and musical instruments in ancient scriptures. • Understand the immense contribution of ancient musicologists to Indian classical music. • Demonstrate knowledge of various musical instruments and the relationship between music and other fine arts.

Unit	(DSC) Major IKS - Theory (Indian Knowledge System) Ancient Knowledge of Indian Music (Theory) Contents	Distribution of Marks
Unit – I	Musical references in following scripture - A) Music in Saamveda B) Music in Puranas – (Harivansh Puran & Vyau Puran) C) Music in Ramayana D) Music in Mahabharata	15 Marks
Unit – II	Biography of Ancient Musicologist A) Pt. Bharat B) Pt. Matang Muni C) Pt. Sharangdev D) Pt. Ahobal E) Pt. Ramamtya F) Pt. Lochan	15 Marks
Unit –III	Detailed information of Indian Musical Instruments in ancient age. 1. Flute 2. Shankh 3. Shinga 4. Rudraveena, 5. Saraswati Veena, 6. Vichitra Veena, 7. Pinaki Veena, 8. Ravanhatta 9. Mrudang 10. Nagara 11. Dundubhi 12. Kartaal 13. Ghatam 14. Damaru	20 Marks

B. A. Second Year Semester-III (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Minor- III Theory****Theoretical Concept of Indian Music -1 (Theory)**

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						External	30
5.0	DSC Minor 632251	Minor – III (Theory) Theoretical Concept of Indian Music -1	2	2 L Per Week	30	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Enable students to memorize different compositions by listening to them and writing their notations. • Provide a foundational knowledge of Hindustani and Carnatic music styles. • Introduce various electronic musical instruments and their functions. • Explore the rich tradition of Bhavgeet through the biographies and contributions of eminent musicians.
Course Outcomes	After completing the course, the student is expected to: • Write the notations of both Bandishes and Talas. • Conduct a comparative study of Hindustani and Carnatic music styles. • Describe the structure and features of various electronic musical instruments. • Understand the different styles of Bhavgeet singing and the contributions of eminent Bhavgeet singers.

Unit	(DSC) Minor- III Theory Theoretical Concept of Indian Music -1 (Theory) Content	Distribution of Marks
Unit I	i) Detailed knowledge of following Ragas. 1. Alhaiya Bilawal 2. Kafi 3.Vrundavani Sarang 4. Bhairav ii) Writing notation of Musical forms from the syllabus.	07 Marks
Unit II	i) Styles of Indian Music (Hindustani & Carnatic) ii) Use of Electronics Instruments in Indian Music iii) Essay Writing A) The Role of Music in Human life. B) The place of Music in Fine Arts.	08 Marks
Unit III	Writing of Talas in Basic & Dugun Laya - i) Dadra ii) Rupak iii) Keharawa iv) Jhaptaal v) Tritaal vi) Ektaal vii) Bhajani Theka viii) Dhumali	07 Marks
Unit IV	i) Origin & Development of Bhavgeet ii) Biography of the following Bhavgeet Singers - A) Sudhir Phadke B) Arun Date C) Asha Bhosle D) Suman Kalyanpur	08 Marks
Internal Assessment		
1) MCQ Test Based on above Syllabus (10 Marks)		20 Marks
2) Participation in Departmental various Activity (10 Marks)		

B.A. Second Year Semester-III (NEP)**MUSIC****Vocal & Instrumental (Non-Percussion)****(DSC) Minor -III Practical****Practical Concept of Indian Music -1 (Practical)**

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						External	25
5.0	(DSC) Minor 632252	Minor – III (Practical) Practical Concept of Indian Music -1	2	4 P Per Week	60	Internal	25
						Total Marks	50

Course Objectives	This course aims to: • Provide a thorough knowledge of Raga Swaroop (the structure and characteristics of Ragas). • Introduce the concepts and techniques of Aalap and Taan. • Enable the study of new Talas alongside previously learned ones.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform Drut Khayal with proper Gayaki. • Understand the nuances and structure of Bhavgeet. • Demonstrate various Talas with Layakari.

Unit	(DSC) Minor -III Practical Practical Concept of Indian Music -1 (Practical) Content	Distribution of Marks
	Prescribed Ragas. 1. Alhaiya Bilawal 2. Kafi 3.Vrundavani Sarang 4. Bhairav	
Unit – I	i) Sargangeet and Drutkhyal in each Ragas from the syllabus. ii) Lakshangeet in any one Raga from the syllabus.	10 Marks
Unit II	i) One Drutkhyal with Aalap-Tanas in any Raga from the Syllabus. ii) One Tarana in any Raga from the syllabus. iii) Presentation of any Bhavgeet of following Singers. i) Sudhir Phadke ii) Arun Date iii) Suresh Wadkar iv) Lata Mangeshkar v) Asha Bhosle vi) Suman Kalyanpur	10 Marks
Unit III	i) Detailed knowledge of following Talas with it's application in basic and Dugun lay. 1) Dadra 2 Rupak 3) Keharawa 4) Jhaptaal 5) Tritaal 6) Ektaal 7) BhajaniTheka 8) Dhumali	5 Marks
Internal Assessment		
I) Practical record Book (10 Marks) II) Submission of recorded Bhavgeet in own voice. (15 Marks)		25 Marks

UG Semester – III (for the students other than faculty of Humanities)

MUSIC (Open Elective – V)

Presentation of Hindi & Marathi Ghazals (Practical)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks
						Internal (50)
5.0	OE – V 632265	OE – V Presentation of Hindi & Marathi Ghazals (Practical)	2	4 P per Week	60 Hrs	30 (Collage level Exam) +20 (Internal)

Course Objectives	This course aims to – a) Understand various light music forms. b) Study the specific singing styles of each musical form. c) Practice regularly under the guidance of the instructor/lecturer.
Course Outcomes	Upon successful completion of the course, the student is expected to: a) Gain knowledge of various singing styles, focusing primarily on Hindi songs. b) Perform light music with correct diction and proper pronunciation. c) Participate confidently in local, institutional, or national-level music competitions.

Unit	Music (Open Elective – V) Presentation of Hindi & Marathi Ghazals (Practical) Contents	Distribution of Marks
Unit – I	Presentation of any Hindi Ghazal of the following Singers. i) Jagjeet Sing ii) Hariharan iii) Chandan Das iv) Pinaj Masani v) Begum Akhtar vi) Asha Bhosle vii) Pankaj Udhas	8 Marks
Unit – II	Presentation of any Marathi Ghazal of the following Singers. i) Lata Mangeshkar ii) Suresh Wadkar iii) Bhimrao Panchale iv) Shobha Gurtu v) Sudhakar Kadam vi) Duttaprasad Ranade vii) Padmaja Fenani	7 Marks
Unit –III	Presentation of any Hindi Ghazal of the following Ghazalkar. i) Mirza Ghalib ii) Dr. Safi Hasan iii) Nida Fazli iv) Javed Akhtar v) Rahat Indauri vi) Sudarshan Faakir vii) Jigar Muradabadi	7 Marks
Unit – IV	Presentation of any Marathi Ghazal of the following Ghazalkar. i) Suresh Bhat ii) Mangesh Padgaokar iii) Ilahi Jamadar iv) Vaibhav Joshi v) Sangita Joshi vi) Nitin Deshmukh vii) Anant Nandurkar	8 Marks
Internal Assessment		
Submission of recorded Ghazal in own voice. (Minimum two)		20 Marks

B. A. Second Year Semester-III (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

VSEC -II

Anchoring, Narration and Stage Communication Skills

(Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks
						Internal (50)
5.0	VSEC 632272	VSEC – II Anchoring, Narration and Stage Communication Skills (Practical)	2	4 P per Week	60 Hrs	30 (Collage level Exam) +20 (Internal)

Course Objectives	This course aims to – 1. Understand the fundamentals of anchoring and public communication. 2. Develop effective verbal and non-verbal communication skills. 3. Conduct cultural, educational and musical programmes confidently. 4. Prepare scripts for various types of events. 5. Demonstrate professional stage etiquette and audience management.
Course Outcomes	Upon successful completion of the course, the student is expected to: CO1: Explain the role and responsibilities of an anchor. CO2: Demonstrate effective communication and presentation skills. CO3: Prepare and deliver event scripts professionally. CO4: Manage stage activities and coordinate programme flow. CO5: Explore career opportunities in anchoring, event management and media communication.

Unit	VSEC -II (Practical) Anchoring, Narration and Stage Communication Skills Content	Distribution of Marks
Unit I	Fundamentals of Anchoring and Communication (05 Hours) • Meaning and Importance of Anchoring • Qualities of a Good Anchor • Types of Anchoring • Verbal and Non-Verbal Communication • Public Speaking Skills	10 Marks
Unit II	Script Writing and Programme Presentation (05 Hours) • Principles of Script Writing • Welcome Address and Introduction Techniques • Artist Introduction and Vote of Thanks • Presentation of Cultural and Musical Programmes • Time Management during Events	10 Marks
Unit III	Stage Management and Audience Interaction (05 Hours) • Stage Etiquette and Professional Conduct • Microphone Handling Techniques • Audience Engagement and Interaction • Handling Unexpected Situations on Stage • Event Coordination and Programme Flow Management	10 Marks
Internal	PRACTICAL COMPONENT (15 Hours) • Preparation of Welcome Speech. • Preparation of Artist Introduction. • Anchoring of a Musical Programme. • Conducting a Cultural Event. • Microphone Handling Practice. • Preparation and Presentation of Event Scripts. • Mock Stage Performance and Audience Interaction.	20 Marks

B. A. Second Year Semester-III (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

Field Project

Field Projects/Community Engagement & Service (CEP)

Level	Code of Subject	Title of the Subject	Credits	Total Number s of Period	Total Hours	Marks	
5.5	FP/CES 632286	Field Project Field Projects/ Community Engagement & Service (CEP)	2	2 H Per Week 1 Hour – Planning 1 Hours – Field work	30 Hrs	External	30
						Internal	20
						Total Marks	50

Course Objectives	This course aims to: 1. To document and preserve local musical traditions and practices. 2. To understand the role of musicians, institutions, and cultural organizations in preserving musical heritage. 3. To study the construction, playing techniques, and musical applications of instruments. 4. To introduce students to digital documentation and archival practices. 5. To understand the historical, social, and cultural contexts of various genres.
Course Outcomes	Upon successful completion of the course, the student is expected to: 1. Analyze the musical and cultural characteristics of traditional music forms. 2. Assess the contribution of artists and institutions to cultural preservation. 3. Explain the construction and performance techniques of various instruments. 4. Recognize the importance of archival practices in safeguarding musical heritage. 5. Present comparative findings through written reports and oral presentations.

Projects	Field Projects/Community Engagement & Service (CEP) Content
Students may undertake any one of the following projects individually or in groups (4-7 students)	
Project I	Documentation and Analysis of Local Musical Traditions • Survey and document folk, devotional, or traditional music practices in the local area. • Record performances and interviews of artists or practitioners. • Prepare a report on musical features, performance practices, and cultural significance.
Project II	Cultural Heritage Mapping Project • Identify and document local musicians, music teachers, folk artists, music institutions, and cultural organizations. • Collect information regarding their contribution to the preservation and promotion of music. • Prepare a cultural resource directory and presentation.
Project III	Study of Musical Instruments of the Region • Document traditional and contemporary musical instruments used in the region. • Collect information regarding construction, playing techniques, and musical applications. • Prepare photographs, recordings, and a descriptive report.
Project IV	Digital Archiving of Music Resources • Collect and digitize recordings, notations, manuscripts, photographs, and related musical materials. • Create a systematic archive with proper classification and documentation. • Prepare a report on preservation and accessibility of musical heritage.
Project V	Comparative Study of Musical Genres • Select two musical traditions (Classical, Folk, Devotional, Film, Semi-Classical, etc.) for comparative study. • Analyze their musical structure, performance style, and social context. • Present findings through a written report and seminar presentation.

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

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

COURSE MATERIAL AND LEARNING RESOURCES

Sr.
No. Reference

- 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–V), Sangeet Karyalaya, Hathras (U.P.).
- 4 Patwardhan, V.N., *Rag Vigyan* (1962), Gandharva Mahavidyalaya, Pune, 8th Edition.
- 5 Pt. Jha Ramashray, *Abhinav Geetanjali* (Part I–V), Sangeet Sadan Prakashan, Allahabad.
- 6 Paranjape, S.S., *Bhartiya Sangeet Ka Itihas* (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 7 Chaube, Sushilkumar, *Sangeet Ke Gharano Ki Charcha* (1977), Uttar Pradesh Granth Academy, Lucknow.
- 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 Banarji, Dr. Geeta, *Rag Shastra* (Part I & II), Sangeet Sadan Prakashan, Allahabad.
- 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. Rakeshbala, *Madhyakalin Vaishnav Sampradayon Mein Sangeet*, Radha Publication, Delhi.
- 16 Chakrawarti, Mohit, *Rabindranath Tagore: Songs of Awakening*, Kanishka Publishers, New Delhi.
- 17 Pathak, Praveen, *Religious Music*, Commonwealth Publication, Delhi.
- 18 Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Kanishka Publishers, Delhi.
- 19 Tripathi, Dr. Shivendra, *Tabla Visharad*, Kanishka Publishers, New Delhi.
- 20 Shrivastava, Dr. Shubha, *Uttar Bhartiya Taalon Mein Chhand evam Saundaryatattva*, Kanishka Publishers, New Delhi.
- 21 Fox Strangways, A.H., *The Music of Hindostan*, Pilgrim Publication, Varanasi.
- 22 Prof. Satybhhan, *Pustimargiya Mandiron Ki Sangeet Parampara*, Kanishka Publishers, New Delhi.
- 23 Banarji, Namita, *Madhyakalin Sangitagya evam Unka Tatkalin Samaj Par Prabhav*, Kanishka Publishers, New Delhi.
- 24 Mishra, Dr. Arun, *Bhartiya Kanth Sangeet aur Vadya Sangeet*, Kanishka Publishers, New Delhi.
- 25 Jagtap, Sameer, *Sampurn Visharad Shastra (Tabla)*, Madhuraj Publication, Pune.
- 26 Vyas, Prof. Gunvant Madhavlal, *Gur Tur Gale Raag*, Vaibhav Prakashan, Nagpur.
- 27 Pande, Dr. Dhanashree, *Vasant Sudha*, Vidya Vikas Prakashan, Nagpur.
- 28 Vyas, Prof. Gunvant Madhavlal, *Swakiya*, Vyas Smriti Sansthan, Raipur.
- 29 Bhonde, Kamal, *Bandishinchya Bandishi*, Amravati.
- 30 Bhonde, Kamal Muralidhar, *Naadkamal*, Amravati.
- 31 Mehre, Manik, *Bhartiya Sangeet Shastra*, Raghav Distributor, Nagpur.
- 32 Shiledar, Sadhna, *Kahat Gunjan*, Vijay Prakashan, Nagpur.
- 33 Ambhore, Archana, *Sangeetarjan*, Amey Publication, Akola.
- 34 Devaangan, Tulsiram, *Bhartiya Sangeet Ka Itihaas*, Madhya Pradesh Hindi Granth Academy.

- Sr. Reference
No.
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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