

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
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
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Preamble/ Introduction: -

The proposed course shall be conducted and supervised by all the departments of Music affiliated to Sant Gadge Baba Amravati University. The Three year B. A. Music Course is designed on the basis of UGC guidelines regarding National Education Policy 2020 Along with flexibility, the course offers the strong foundation and in-depth knowledge of the discipline. The student will be able to earn his living after completing the course, also he will be able to choose his career as Musicologist, Musician, Music teacher, Music critic and many other career options related to Music. The learning outcome based curriculum caters the present day needs of the students towards Higher education and employability.

Aims and Objectives:- (Pos)

The course aims to offer Music education along with inculcation of Music skills among the students. Main objectives of the Course/ Program are stated below-

1. To make the students aware of Music as science and as an art.
2. To create good listeners of Indian Music.
3. To orient them towards self-employability by learning Music.
4. To make them understand the basic terminologies of the discipline
5. To make them aware of the contribution of the Musicologists as well as the artists.
6. To make them understand and perform the various Musical forms.

Program Duration:-

B. A. Music Program will be of Three years duration. Each academic year shall have 2 semesters and there will be total of Six semesters. Each semester will be of 90 days.

Design of the program:-

- The Programme shall have total 8 periods in a week, consisting 6 Practicals and 2 Theory (Lectures) Periods.
- One Batch for Practical should not be more than 7 students.
- As per Notification No.45/2016 dated on 04/08/2016, the programme shall have same weightage for Practical & Theory, i.e., one practical

period shall be counted as equal to one theory (lecture) period.

- Program will have 5 core papers.
- The teaching learning will involve theory lectures and practical classes.
- The curriculum will be delivered through various methods such as chalk and talk, class discussions, group discussions, lecture resources, oral tradition and class lectures etc.
- There shall be Presentations, Seminars, Performances and Projects etc. to groom the student Musically.
- Internal assessment and semester exams will be there to evaluate the students. Theory and Practical exams will be conducted via various methods such as Google Forms (MCQs), Oral Presentations, Assignments and Skill Module Assessments.

Employability Potential:-

Music is the depiction of the universal emotion of joy. While it has been conveniently categorized into the ‘entertainment’ or ‘luxury’ forte of human life. The lesser known fact is that it has a rich, regal and detailed history behind it. Parallel to the same fact, Music has growing and viable career options, with many types and opportunities ahead. It is one thing to have an innate flair and talent for Music, but a totally different one to make a devoted career in the field, which is highly demanding in terms of dedication, perseverance and hard-work. An individual considering a career in Music should have a genuine love for Music, a Musical sense, which means a sense of time and rhythm, creative ability and also stage confidence. Some of the career options in Music Subject are given below:-

1. The student will be able to perform classical or light Music with professional artists.
2. The students may earn by accompanying Harmonium and Tabla in various Musical programs.
3. They can be indulged in Musical events management and be able to learn and earn.
4. They can teach Music independently and become self employed.
5. They can build their career as a Music Critic and earn.

Sant Gadge Baba Amravati University, Amravati

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

FACULTY: Humanities B.A.I (INDIAN MUSIC) First Year Semester-I NEP [Level 4.5]

B. A. First Year Semester – I (NEP-MUSIC)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Ext.	Int.
4.5	(DSC) Major/ Minor 632101	Major I (Theory) Introduction to Indian Music	2	2 L Per Week	30	30	20
	(DSC) Major/ Minor 632102	Major I (Practical) Study of Ragas and Talas	2	4 P Per Week	60	25	25
	OE 632103	OE-I Karaoke Singing (Practical)	2	2 P per Week	30	30	20
	OE 632104	OE-II Folk Songs of Maharashtra (Practical)	2	2 P Per Week	30	30	20
	SEC 632105	Basic knowledge of Harmonium Playing (Practical)	2	2 P Per Week	30		50

Instruction to Teachers & Students:

1. (DSC) Major- I is compulsory Subject for students who have taken Music as their Major.
2. (DSC) Minor- I is compulsory Subject for students who have taken Music as their Minor.
3. OE 1, OE 2 are optional Subjects for the students other than faculty of Humanities.
4. SEC is optional Subject for the students from the faculty of Humanities.

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

*** One theory period is equal to one practical period.**

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

B. A. First Year Semester-I (NEP)
Indian Music
(Vocal & Instrumental)
(DSC) Major/Minor– I
Introduction to Indian Music (Theory)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Theory	30
4.5	(DSC) Major/Minor 632101	(DSC) Major– I Introduction to Indian Music (Theory)	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course is aimed - 1. To offer Music education along with inculcation of Musical skills 2. To make the students aware of Music as a science and as an art. 3. To describe the importance of Music in daily life. 4. To describe the nature of Music as a performing art.
Course Outcomes	After successful completion of the course, students will be able to: 1. Gain basic knowledge of Indian Music. 2. Understand primary Musical terms & Tala. 3. Sing basic Alankars of Music. 4. Learn about the contributions of Music maestros.

Unit	(DSC) Major– I Introduction to Indian Music (Theory) Contents	Distribution of Marks
Unit – I	A) Detailed knowledge of following Ragas 1. Bhupali 2. Kafi B) Five Alankaras in prescribed Ragas & Talas C) Notation writing of Sargam Geet in prescribed Ragas D) Ten Alankars of Shuddha Swaras.	8 Marks
Unit – II	Musical Terms: 1. Sangeet 2. Naad (Aahat-Anahat) 3. Swara (Shuddha-Vikrut) 4. Saptak (Mandra, Madhya, Taar) 5. Alankar 6. Thaata 7. Raga 8. Aroha-Awaroha 9. Pakad 10. Gaan Samay 11. Varjya Swar 12. Jaati (Audav-Shadav, Sampurna) 13. Lakshan Geet 14. Sargam Geet	7 Marks
Unit –III	Information and writing method of following Talas: 1. Dadra 2. Rupak 3. Keharwa 4. Trital	7 Marks
Unit – IV	A) Biography and Musical Contribution of Pt. Vishnu Narayan Bhaskhar B) Introduction of Pt. Vishnu Naryan Bhaskhar Notation System.	8 Marks
Internal Assessment		
	1. Unit Test on above syllabus 2. MCQ Test Based on above Syllabus	10+10=20

B. A. First Year Semester-I (NEP)
Indian Music
(Vocal & Instrumental)
(DSC) Major– I
Study of Ragas and Talas (Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	25
4.5	(DSC) Major/Minor 632102	(DSC) Major– I Study of Ragas and Talas (Practical)	2	4 P Per Week	60	Internal	25
						Total Marks	50

Course Objectives	This course is aimed to - 1. Providing students with practical example of Musical terms like Raga, Sargam Geet, Drut Khyal etc. 2. Making them understand the importance of tala in Indian Music 3. Enabling students to read the notation of Bandish and Tala.
Course Outcomes	After completing the course the student is expected to – 1. Understand different classical Music forms. 2. Gain knowledge of basic Talas. 3. Sing Musical forms properly along with table.

Unit	Contents	Distribution of Marks
	Prescribed Ragas 1. Bhupali 2.Kafi	
Unit – I	A. Detailed knowledge of prescribed Ragas B. Ten Basic Alankars in prescribed Ragas	10 Marks
Unit – II	A. Sargam Geet in each Ragas B. Drut Khyal in each Ragas. C. Presentation of One Film Song	10 Marks
Unit –III	Detailed knowledge of following Talas with its application: 1. Dadra 2. Rupak 3. Keharwa 4. Tritala	05 Marks
Internal Assessment	1. Practical Record Book 2. Participation in Departmental Various Activities	10+15=25

Programme U.G. Semester – I

Indian Music

(Generic Open Elective – I)

Karaoke Singing (Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	30
4.5	OE-I 632103	GOE-I Karaoke Singing (Practical)	2	2 P per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course is aimed to offer Music education along with Inculcation of Musical skills. a) To teach students how to use Karaoke Track. b) To guide students on how to present a song with a Karaoke Track. c) To provide the satisfaction of singing to students from different disciplines who are passionate about Music.
Course Outcomes	After completing the course the student is expected – a) Choose karaoke Track of the proper scale. b) Understand how to practice with a Karaoke Track.

Unit	Contents	Distribution of Marks
Unit – I	Basic Concept of Karaoke Singing and its application	8 Marks
Unit – II	Recognition of proper Scale and its application	7 Marks
Unit –III	Basic concept of Rhythm and its application	7 Marks
Unit – IV	Presentation of Karaoke singing	8 Marks
Internal Assessment	Submission of recorded Karaoke singing track in own voice	20 Marks

Programme U.G. Semester – I
Indian Music
(Generic Open Elective – II)
Folk Songs of Maharashtra (Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	30
4.5	GOE-II 632104	GOE-II Folk Songs of Maharashtra (Practical)	2	2 P Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course is aimed to offer Music education along with Inculcation of Musical skills. a) To introduce the Musical heritage and various folk Music forms of Maharashtra. b) To explain their importance and relevance in daily life. c) To differentiate between their diverse style of singing.
Course Outcomes	After completing the course the student is expected – a) Understand and identify different folk Music forms of Maharashtra. b) Present or perform at least one of these folk Music forms.

Unit	Contents	Distribution of Marks
Unit – I	Presentation of Bharud	8 Marks
Unit – II	Presentation of Gondhal	7 Marks
Unit –III	Presentation of Koligeet	7 Marks
Unit – IV	Presentation of Ovi	8 Marks
Internal Assessment	Submission of A Folk song recorded in own voice. (Any one from the syllabus)	20 Marks

B. A. First Year Semester-I (NEP)
Indian Music
(Skill Enhancement Course)
Basic Knowledge of Harmonium Playing (Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	50
4.5	SEC 632105	SEC Basic Knowledge of Harmonium Playing (Practical)	2	2 P Per Week	30 Hrs	Total Marks	50

Course Objectives	This course aims – • To get a basic introduction to the instrument 'Harmonium'. • To develop a fundamental understanding of Swar (notes), Thaata (parent scales), and Taal (rhythm). • To achieve coordination between both hands (operating the bellows with one hand and moving fingers on the keys with the other). • To learn how to play simple songs.
Course Outcomes	After completing the course the student is expected to – • Identify and describe the structural anatomy of the harmonium, including the functions of keys, bellows, reeds, and stops. • Play foundational <i>Alankars</i> (melodic patterns) with accurate pitch and increasing finger agility across the <i>Madhya</i> (middle) octave. • Differentiate between <i>Shuddha Swars</i> (natural notes) and <i>Vikrit Swars</i> (altered/flat/sharp notes), and recognize their placement on the instrument. • Play simple musical notations/ Songs. (<i>Swaralipi</i>)

Unit	Contents	Distribution of Marks
Unit – I	A) Types of Harmonium, Structure of the Harmonium: Knowledge of black and white Keys, Bellows, Reeds, and various Knobs (stops). B) Sitting Posture and Hand Positioning: Proper sitting posture while playing the harmonium and correct finger placement on the keys (Fingering techniques).	10 Marks
Unit – II	A) Understanding Octaves (Saptak): Introduction to Mandra (Lower), Madhya (Middle), and Taar (Higher) Saptak. B) Shuddha Swar Sadhana (Natural Notes): Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa (Ascending and Descending order).	10 Marks
Unit –III	Basic Alankars (Patterns): 4 simple exercises to improve finger speed and accuracy: <i>Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa</i> <i>SaRe, ReGa, GaMa, MaPa, PaDha, DhaNi, NiSa SaNi, NiDha, DhaPa, PaMa, MaGa, GaRe, ReSa</i> <i>SaReGa, ReGaMa, GaMaPa, MaPaDha, PaDhaNi, DhaNiSa SaNiDha, NiDhaPa, DhaPaMa, PaMaGa, MaGaRe, GaReSa</i> <i>SaReGaMa, ReGaMaPa, GaMaPaDha, MaPaDhaNi, PaDhaNiSa, SaNiDhaPa, NiDhaPaMa, DhaPaMaGa, PaMaGaRe, MaGaReSa,</i>	10 Marks
Unit – IV	A) Introduction to Vikrit Swars (Altered Notes): Understanding Komal Swars (Flat notes: Re, Ga, Dha, Ni) and Teevra Swar (Sharp note: Ma). B) Basic Knowledge of 10 Thaats: Overview of the 10 main Thaats (parent scales) in Indian Classical Music.	10 Marks
Unit – V	A) Taal Awareness: Practicing hand coordination on simple rhythms like Dadra (6 beats) and Keharwa (8 beats). B) Playing the National Anthem or any simple Bhupali/prayer on the harmonium.	10 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. Zaa 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) Brihspati, Acharya K.C.D., Sangeet Chintamani (1976), Sangeet Karyalaya, Hathras (U.P.)
- 14) Sharma, Dr. Mrityunjay, Sangeet Manual.
- 15) Paranjape, S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 16) Saxena, Dr. Rakesh bala, Madhyakalin Vaishnav Sampradayaon Me Sangeet, Radha Publication, Delhi.
- 17) Sharma, Prof. Swatantra, (2014), Anubhav Publishing House, Prayagraj, II Ind Edition.
- 18) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 19) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 20) Dr. Kaur Bhagwant, Paramparagat Hindustani Saiddhatik Sangeet, Kanishka Publishers, Delhi
- 21) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 22) Dr. Shrivastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatva, Kanishka Publishers New Delhi
- 23) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 24) Prof. Satyabhan, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 25) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
- 26) Dr. Mishra Arun, Bhartiya kanth sangeet aur vadya sangeet, Kanishka Publishers New Delhi
- 27) Jagtap, Sameer, Sampurn Visharad Shastra (Tabla), Madhuraj Publication, Pune.
- 28) Vyas, Professor Gunvant Madhav Lal, Gur Tur Gale Raag, Vaibhav Prakashan, Nagpur.
- 29) Pande, Dr. Dhanashree, Vasant Sudha, Vidya Vikas Prakashan, Nagpur.
- 30) Vyas, Prof. Gunvant Madhav Lal, Swakiya, Vyas Smriti Sansthan, Raipur.
- 31) Bhonde, Kamal, Kale Guruji, Bandishincha Bandishi, Amravati.
- 32) Bhonde, Kamal Muralidhar, Naadkamal, Amravati.
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- 39) Chaudhari, Dr. Bhojraj, Sangeet Chintan, Nabha Prakashan, Amravati.
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- 41) Devdhar, B. R., Awaaz Sadhna Shastra
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- 43) Barde, Dr. Kaumudi, Rajasthan Ke Darbari Sangeetagya (2004), Rajasthan Sangeet Natak Academy, Jodhpur.
- 44) Diwase, Dr. Purnima, Sangeet Sandarbha (2016), Sahitya Prasar Kendra, Nagpur.
- 45) Halgaonkar, Dr. Prachi, Research Methodology (2019), International Publication, Kanpur.
- 46) Deshpande, Dr. Karuna, Swarashis (Part 1 & 2), Ramai Prakashan, Aurangabad.
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- 48) Dharmadhikari, Smt. Maya, Boond Boond Bhav Jharat (2018), Sanskar Prakashan, Mumbai.
- 49) Kulkarni, Dr. Jayshree, V, Hruday Sangeet (2021), Dnyanpath Publication, Amravati.
- 50) Bhonde (Thakare), Dr. Meenal, Darshan Sangeet (2023), Dnyanpath Publication, Amravati.
- 51) Bhonde (Thakare), Dr. Meenal, Maan: Sangeet (2023), Dnyanpath Publication, Amravati.
- 52) Tadavi, Dr. Uttara R, Raag Prastutikaranat Kalakar ani Shrota, (2023), Dnyanpath Publication, Amravati.
- 53) Telharkar (Aasarkar), Dr. Netra, Sangeet Saar, (2023), Dnyanpath Publication, Amravati.
- 54) Telharkar (Aasarkar), Dr. Netra, Raag Samay Saar, (2023), Dnyanpath Publication, Amravati.
- 55) Pal, Dr. Akansha, Sangeet Mantavya (2023), Disha International Publication, Delhi.

WEB LINK ADDRESS

1. Giri, Dr. Ankush, A. - https://mmv.ac.in/pdf/E_Content_of_Dr_Ankush_Giri.pdf
2. Vaishnav, Dr. Jayshree, M - https://mmv.ac.in/pdf/Dr_Vaishnav.pdf
3. Deshmukh, Dr. Sharmila, A - https://mmv.ac.in/pdf/E_Content_Sharmila_Deshmukh.pdf