

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	NAMEOF 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.) Indian Music Major & Minor

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

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

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Ext.	Int.
4.5	DSC Major 632201	DSC Major– II Fundamental Study of Indian Music (Theory)	2	2 L Per Week	30	30	20
	DSC Major 632202	DSC Major– II Study of Ragas and Talas (Practical)	2	4 P Per Week	60	25	25
	OE 632203	OE-III Presentation of Hindi Songs	2	2 P Per Week	30	30	20
	OE 632204	OE-IV Presentation of Marathi Songs	2	2 P Per Week	30	30	20
	VSEC 632205	VSEC – I Mangalashtaka Writing, Singing and Performance Skills	2	2 L Per Week	30	30	20
	SEC 632206	SEC Microphone Technique & Stage Performance (Practical)	2	2 P Per Week			50

Instruction to Teachers & Students:

1. DSC- II Major is a compulsory Subject for students who have taken Music as their Major.
2. DSC- II Minor is a compulsory Subject for students who have taken Music as their Minor.
3. GOE 3, GOE 4 are Elective Courses for students other than the faculty of Humanities.
4. VSEC is a Compulsory subject for students who have taken Music as their Major.
5. 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-II (NEP)

Indian Music

(Vocal & Instrumental)

(DSC) Major – II**Fundamental Study of 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 – II 632201	(DSC) Major – II Fundamental Study of Indian Music (Theory)	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course is aimed - 1. To introduce notation system prevalent in Indian Music and explain their importance. 2. To provide detailed knowledge about Paluskar notation & Tala lipi 3. To familiarize students with the Musical terms used in gayaki.
Course Outcomes	After completing the course, the student is expected – 1. Read, write and differentiate between Pt. Bhatkhande & Pt. Paluskar Notation systems. 2. Identify and demonstrate the signs of Tala (i.e.beat, kaal and sam)_ 3. Understand the fundamentals concepts of the prescribed Ragas.

Unit	(DSC) Major – II Fundamental Study of Indian Music (Theory) Contents	Distribution of Marks
Unit – I	A) Detailed knowledge of Ragas 1. Yaman 2. Bhairav B) Notation writing of Sargam Geet & Chota Khayal in prescribed Ragas	8 Marks
Unit – II	Musical Terms: 1. Shruti 2. Meend 3. Gamak 4. Kanaswar 5. Murki 6. Aalap 7. Taan 8. Tala 9. Laya 10. Matra 11. Sam 12. Tali 13. Kaal (Khali) 14. Khand (Vibhag) 15. Awartan	7 Marks
Unit –III	Information and writing method of following Talas: 1. Jhaptal 2. Sultal 3. Ektal 4. Chautal	7 Marks
Unit – IV	A) Biography and Musical Contribution of Pt. Visnhu Digambar Paluskar B) Introduction of Pt. Vishnu Digambar Paluskar's 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-II (NEP)
Indian Music
(Vocal & Instrumental)
(DSC) Major – II
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 – II 632202	(DSC) Major – II Study of Ragas and Talas (Practical)	2	4 P Per Week	60 Hrs	Internal	25
						Total Marks	50

Course Objectives	This course is aimed to offer Music education along with inculcation of Musical skills as per following- 1. To provide a broad overview of the prescribed Raags. 2. To understand the different structures of Tala and their suitability for various Musical form. 3.To study the distinctive features of Tarana.
Course Outcomes	After completing the course the student is expected – 1.Develop a general understanding of <i>chalan of prescribed raags</i> through Alankar, Sargam Geet, Chhota Khyal and Tarana and Filmy songs. 2. Practice various Alankars in the prescribed raags to initiate gayaki. 3. Perform at least one Musical form proficiently with table accompaniment.

Unit	(DSC) Major – II Study of Ragas and Talas (Practical) Contents	Distribution of Marks
	Prescribed Ragas 1)Yaman 2)Bhairav	
Unit – I	A. Detailed knowledge of prescribed Ragas B. Ten Basic Alankars in presctibed Ragas	10 Marks
Unit – II	A. Sargam Geet in each Ragas B. Drut Khyal in each Ragas. C. Tarana in Prescribed Raga	10 Marks
Unit –III	Detailed knowledge of following Talas with it's application: 1. Jhaptala 2. Sultala 3. Ektala 4. Chautala	05 Marks
Internal Assessment	1. Practical Record Book 2. Participation in Departmental Various Activities	10+15=25

B. A. First Year Semester-II (NEP)

Indian Music

(Generic Open Elective – III)**Presentation of Hindi Songs (Practical)**

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	30
4.5	GOE-III 632203	GOE-III Presentation of Hindi Songs (Practical)	2	2 P Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course is aimed to - a) To understand various light Music forms. b) To study the specific singing style of each Musical form. c) To practice regularly under the guidance of the teacher.
Course Outcomes	After completing the course the student is expected – a) Gain knowledge of various singing styles, focusing primarily on Hindi songs. b) Perform light Music with correct diction and proper language pronunciation. c) Participate confidently in local Music competition or national level Music competition.

Unit	Presentation of Hindi Songs Contents	Distribution of Marks
Unit – I	Presentation of Bhaktigeet	8 Marks
Unit – II	Presentation of Non Film Song	7 Marks
Unit –III	Presentation of Ghazal	7 Marks
Unit – IV	Presentation of Hindi Film Song	8 Marks
Internal Assessment	Participation in Various cultural Activities. (Minimum two)	10+10=20

B. A. First Year Semester-II (NEP)
Indian Music
(Generic Open Elective – IV)
Presentation of Marathi Songs (Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	30
4.5	GOE-IV 632204	GOE-IV Presentation of Marathi Songs (Practical)	2	2 P Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	This course is aimed to - a) To introduce various light Music forms of Maharashtra. b) To explain the background and context of each Musical form. c) To help students identify different Musical forms based on their content and structure.
Course Outcomes	After completing the course, the student is expected – a) Identify different light Music form accurately. b) Present or perform any of these forms with tabla or rhythmic accompaniment. c) Participate confidently in various Music competitions.

Unit	Presentation of Marathi Songs Contents	Distribution of Marks
Unit – I	Presentation of Abhang	8 Marks
Unit – II	Presentation of Bhavgeet	7 Marks
Unit –III	Presentation of Ghazal	7 Marks
Unit – IV	Presentation of Marathi Film Song	8 Marks
Internal Assessment	Participation in Various cultural Activities. (Minimum two)	10+10=20

B. A. First Year Semester-II (NEP)

Subject- Indian Music

VSEC -I

Mangalashtaka Writing, Singing and Performance Skills

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						External	30
4.5	VSEC – I 632205	VSEC – I Mangalashtaka Writing, Singing and Performance Skills	2	2 L Per Week	30 Hrs	Internal	20
						Total Marks	50

Course Objectives	Upon completion of the course, students will be able to: 1. Understand the historical and cultural background of Mangalashtaka. 2. Compose Mangalashtakas suitable for different ceremonial occasions. 3. Apply proper diction, pronunciation, and rhythmic delivery while singing. 4. Demonstrate confidence in public performance and stage presentation. 5. Develop entrepreneurial skills related to wedding and cultural event performances.
Course Outcomes	After successful completion of the course, students will: CO1: Explain the significance of Mangalashtaka in Maharashtra culture. CO2: Write original Mangalashtakas using appropriate poetic structure. CO3: Perform Mangalashtakas with correct pronunciation and presentation skills. CO4: Organize and participate effectively in wedding and cultural ceremonies. CO5: Explore professional opportunities as performers, writers, and event facilitators.

Unit	VSEC -I Mangalashtaka Writing, Singing and Performance Skills Content	Distribution of Marks
Unit I	Introduction to Mangalashtaka (05 Hours) • Meaning and Concept of Mangalashtaka • Historical Background • Role of Mangalashtaka in Maharashtrian Wedding Traditions • Traditional and Modern Forms of Mangalashtaka • Cultural Importance and Social Relevance	10 Marks
Unit II	Mangalashtaka Writing Skills (05 Hours) • Structure and Format of Mangalashtaka • Basic Principles of Poetic Composition • Use of Rhyme, Rhythm and Language • Writing Personalized Mangalashtakas • Preparation of Occasion-Based Mangalashtakas	10 Marks
Unit III	Singing and Performance Skills (05 Hours) • Pronunciation and Diction • Voice Projection and Clarity • Rhythm and Presentation Techniques • Microphone Handling • Stage Etiquette and Audience Communication	10 Marks
Unit IV	PRACTICAL COMPONENT (15 Hours) • Study and Memorization of Five Traditional Mangalashtakas. • Singing Practice with Proper Pronunciation. • Writing Two Original Mangalashtakas. • Preparation of Personalized Mangalashtakas using Bride and Groom Names. • Mock Wedding Ceremony Performance. • Audio Recording and Presentation of Mangalashtaka.	20 Marks

B. A. First Year Semester-I (NEP)
Indian Music
(Skill Enhancement Course)
Microphone Technique & Stage Performance (Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
						Practical	50
4.5	SEC 632106	SEC Microphone Technique & Stage Performance (Practical)	2	2 P Per Week	30 Hrs	Total Marks	50

Course Objectives	This course aims - • To teach students the correct and effective use of a microphone while singing on stage. • To reduce stage fright and boost students' confidence on stage. • To develop basic skills in body language and audience interaction during a performance.
Course Outcomes	By the end of this course, students will be able to – • Demonstrate proper microphone handling, correct distance management, and precise angling while singing different musical notes • Perform on stage with significantly reduced stage fright, maintaining steady breath control and a calm mind. • Maintain effective eye contact and establish a strong connection with the audience during a live performance.

Unit	(Skill Enhancement Course) Microphone Technique & Stage Performance (Practical) Contents	Distribution of Marks
Unit – I	• Introduction to Microphones: Basic understanding of common stage microphones (Dynamic Mics) and their features.	10 Marks
Unit – II	• Mic Positioning: Managing the distance between the lips and the microphone (Distance Management). • Understanding how to sing in a straight line and maintaining the correct mic angle.	10 Marks
Unit –III	• Voice Projection and Mic Control: Learning how to move the mic closer or further away while singing low notes and high notes. • Breath Management: Precautions to ensure that breathing sounds do not get caught in the microphone while singing.	10 Marks
Unit – IV	• Stage Entry and Body Language: Entering the stage with confidence; learning the correct sitting or standing posture. • Audience Interaction (Eye Contact): The art of looking at the audience while singing, managing eye contact, and maintaining appropriate facial expressions.	10 Marks
Unit – V	• Overcoming Stage Fright: Mental preparation to overcome the fear of performing on stage. • Coordination with Accompanists.	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 Ka Itihas (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 Saikhhatik Sangeet, Kanishka Publishers, Delhi
- 21) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 22) Dr. Shriwastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatatva, Kanishka Publishers New Delhi
- 23) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 24) Prof. Satybhhan, 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, Bandishinchya Bandishi, Amravati.
- 32) Bhonde, Kamal Muralidhar, Naadkamal, Amravati.
- 33) Mehre, Manik, Bhartiya Sangeet Shastra, Raghav Distributor, Nagpur.
- 34) Mehre, Manik, Gayani Kala, Raghav Distributor, Nagpur
- 35) Shiledar, Sadhna, Kahat Gunjan, Vijay Prakashan, Nagpur.
- 36) Ambhore, Archana, Sangeetarjan, Amey Publication, Akola.
- 37) Devaangan, Tulsiram, Bhartiya Sangeet Ka Itihas, Madhya Pradesh Hindi Granth Akadami.
- 38) Mahadik, Prakash, Bhartiya Tantrivadya, Madhya Pradesh Hindi Granth Akadami.
- 39) Chaudhari, Dr. Bhojraj, Sangeet Chintan, Nabha Prakashan, Amravati.

- 40) Chaudhari, Dr. Bhojraj, Pandit V. N. Bhatkhande Yanche Sangeet Shastra V Bandishinchi Mimansa, Nabha Prakashan, Amravati
- 41) Devdhar, B.R., Awaaz Sadhna Shastra
- 42) Das, Dr. Snehashis, Professor B.R. Deodharka Sangitik Yogdan, Indira Kala Sangit Vishva Vidyalaya, Khairagarh (M.P.)
- 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 I & 2), Ramai Prakashan, Aurangabad.
- 47) Bidkar, Sucheta, Sangeet Shastra Vigyan (2015), Sanskar Prakashan, Mumbai.
- 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