

University of Mumbai

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विद्याविषयक प्राधिकरणे
सभा आणि सेवा विभाग (ए.ए.एम.एस)
रूम नं. १२८ एम.जी.रोड, फोर्ट,
मुंबई - ४०० ०३२
टेलिफोन नं - ०२२ - ६८३२००३३

(नॅक पुनर्मूल्यांकनाद्वारे ३.६५ (सी.जी.पी.ए.) सह अ++ श्रेणी
विद्यापीठ अनुदान आयोगाद्वारे श्रेणी १ विद्यापीठ दर्जा)

क्र.वि.प्रा.स.से./आयसीडी/२०२५-२६/३७

दिनांक : २७ मे, २०२५

परिपत्रक:-

सर्व प्राचार्य/संचालक, संलग्नित महाविद्यालये/संस्था, विद्यापीठ शैक्षणिक विभागांचे संचालक/ विभाग प्रमुख यांना कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण २०२० च्या अमलबजावणीच्या अनुषंगाने शैक्षणिक वर्ष २०२५-२६ पासून पदवी व पदव्युत्तर अभ्यासक्रम विद्यापरिषदेच्या दिनांक २८ मार्च २०२५ व २० मे, २०२५ च्या बैठकीमध्ये मंजूर झालेले सर्व अभ्यासक्रम मुंबई विद्यापीठाच्या www.mu.ac.in या संकेत स्थळावर NEP २०२० या टॅब वर उपलब्ध करण्यात आलेले आहेत.

मुंबई - ४०० ०३२
२७ मे, २०२५


(डॉ. प्रसाद कारंडे)
कुलसचिव

Copy forwarded for information and necessary action to :-	
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8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
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As Per NEP 2020

University of Mumbai



**Revised Syllabus for B.P.A. (Music Hindustani Vocal /
Music – Sitar)
Vertical – 1 & 4**

Name of the Programme – B.P.A. (Music Hindustani Vocal / Music – Sitar)		
Faulty of Interdisciplinary		
Board of Studies in Music		
U.G. Third Year Programme	Exit Degree	U.G. Diploma in Music
Semester		I, II, III & IV
From the Academic Year		2025-26

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____	B.P.A. (Music – Hindustani Vocal/music-Sitar)
2	Exit Degree	U.G. Diploma in Music – (Hindustani Vocal/Sitar)
3	Scheme of Examination R: _____	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination
4	Standards of Passing R: _____	40%
5	Credit Structure R.IAU-505A R.IAU-505B	Attached herewith
6	Semesters	Sem. I, II,III,IV
7	Program Academic Level	4.5, 5.00
8	Pattern	Semester
9	Status	New
10	To be implemented from Academic Year	2025-26

Sd/-

Sign of the BOS
Chairman
Dr. Kunal Ingle
Ad-hoc Board of
Studies in
Music

Sd/-

Sign of the
Offg. Associate Dean
Dr. C.A.Chakradeo
Faculty of
Interdisciplinary
Studies

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Offg. Associate Dean
Dr. Kunal Ingle Faculty
of Interdisciplinary
Studies

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Sign of the
Offg. Dean
Prof. A. K. Singh
Faculty of
Interdisciplinary
Studies

Under Graduate Certificate in Music Hindustani Vocal / Music – Sitar

Semester I and II

Exit option Award of UG Certificate in Major with 50-44 Credits and an additional 4 credits core NSQF course/ internship OR Continue with Major and Minor

R.IAU-505A

Level	Sem	Major Mandato Electives	Minor	OE (To be selected from University Basket)	VSC SEC	AEC VEC IKS (To be selected from University Basket)	OJT/FP	Total credit
4.5 FYBPA	I	6 (4 +2) Practical Paper - Viva Voce (4) Theory Paper - History of Music (2)		4 (2+2) OE I – 2 OE II -2	4 (2+2) Practical Paper –Concert Performance (2) (VSC) Practical Paper - Riyaz Techniques (2) (SEC)	6 (2+2+2) AEC : 2 VEC - 2 IKS: 2	2 CC:From University Basket	22
	II	6 (4+2) Practical Paper - Viva Voice (2) Theory Paper - Applied Theory (2)	(2) From University basket	4 (2+2) OE I – 2 OE II - 2	4 (2+2) Practical paper – Concert Performance (2) (VSC) -Practical Paper Basic of Harmonium playing (2) (SEC)	4 (2+2) AEC I-2 AEC 2-2	(2) CC:From University Basket	22

Under Graduate Certificate in Music Hindustani Vocal / Music – Sitar

Semester III and IV

Exit option Award of UG Diploma in Major and Minor with 80-88 Credits and an additional 4 credits core NSQF course/ internship OR Continue with Major and Minor

R.IAU-505B

Level	Sem	Major Mandatory Electives	Minor	OE (To be selected from University Basket)	VSC SES	AEC VEC IKS (To be selected from University Basket)	CC/FP	Total credit
5.0 SYBP A	III	8 (4+2+2) Practical Paper - Viva Voce (4) Practical Paper - Concert Performance (2) Theory Paper - History of Music (2)	4 From University Basket	2 OE - 2	2 Practical Paper Basics of Tanpura (2)	2 AEC : 2	4 (2 +2) FP: Practical Paper- Concert Management (2) CC: Practical Paper- Visits & Performances (2)	22
	IV	8 (4+2+2) Practical Paper - Viva voce (4) Practical paper - Concert Performance (2) Theory Paper - Applied theory (2)	4 From University Basket	OE -2	2 Practical Paper Reyaz techniques	2 AEC :2	4 (2+2) CC: Practical Paper - Visits & Performances (Other than those taken in sem III) (2) CEP Practical Paper - Music Teaching in Society (2)	22

Sem. - I

Vertical – 1 Major

B.P.A. (Hindustani Vocal / Music – Sitar)**(Sem. - I)****Title of Paper :-**Practical Paper – Viva Voce (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Viva Voce</i> examination forms an essential component of the BPA (Hindustani Vocal / Music – Sitar) program, offering students an opportunity to articulate their practical insights, theoretical understanding, and artistic interpretations. This course nurtures an in-depth appreciation for Indian classical music, emphasizing its cultural relevance and musical depth. It is highly useful in developing performance skills. It fosters interdisciplinary connections with courses like musicology, applied music, music education, and performing arts management. With the growing demand for classical musicians in cultural institutions, media, film, and education sectors, this course opens up promising job prospects and contributes to preserving and propagating India's rich musical heritage.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: (List some of the course objectives) a) To understand & appreciate the facets of Raga elaboration. b) Ability to render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & <i>Chhota</i> Khyal/ Masitkhani and Razakhani gat compositions as mentioned. c) Ability to render above <i>Khyal</i> / gat with suitable Alaap, Taan, Sargam etc. d) Ability to understand and demonstrate comparative studies of Raga	

	wherever possible. e) Ability to render the <i>Madhya layaKhyal</i>/ gat set to <i>Rupakor Jhaptal</i>.
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: • Understand & appreciate the facets of Raga improvisation. • Render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada&ChhotaKhyal</i> or Masitkhani and Razakhani gat compositions with fair competency. • Render <i>MadhyalayKhyal</i>or gat in <i>Rupak</i> or <i>Jhaptal</i> • Understand and demonstrate comparative studies of Raga wherever possible.
9	Modules:- Per credit One module can be created Module 1 : (2 Credits) Unit 1 : Ragas for detail study (Yaman and Bhimpalasi) Module II: (2 Credits) Unit 1 : Ragas for Non detail study Ragas Prescribed: - a) Jaijaiwanti b) Sarang c) Kedar d) Tarana or Lakshangeet in any prescribed raga Module III : Unit 1: Information about following Raagas for comparative studies (whichever applicable) YamanKalyan, Bageshree, Kafi, Des, Bhairav, Hameer Module IV: Unit 1: Tala study a) Madhyalaya Khyal / gat – in <i>Rupak</i> or <i>Jhaptal</i> b) Dhrupad or Dhamar with dugun, tigun and chaugun / Dhun c) Tala to study ability to demonstrate (orally by showing tali and khali) with dugun and chaugun: Teentaal, Ektaal, Jhaptaal, <i>Rupak</i>, Tilwada, Jhoomra, <i>Rupak</i>
10	Text Books: 1. BhatkhandeSangeet Shastra (Vol I to IV), V.N. Bhatkhande 2. KramikPustakMalika (Part I to VI), V.N. Bhatkhande 3. Rag Vigyan(Vol 1 to5), V.N Patwardhan 4. Sangitanjali (Part I to VII) Pt. Omkarnath Thakur 5. SangeetChintamani, Acharya Brihaspati

11	Reference Books: 1. AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5) 2. SangeetVisharad, Vasant 3. Ragbodh, BR Deodhar 4. Raga Parichay(part 1 amd 2) HarishchandraShrivastav 5. KalashastraVisharad, ShilpaBahulikar 6. Raagmudra, (Bandish compositions), Sanskar Prakashan																
12	Internal Continuous Assessment: 50% 1. Listening Assignments : 10 marks 2. Class participation: 10 marks 3. Ability to comprehend & reproduce in class: 20 marks Overall progress during the semester : 10 marks	External, Semester End Examination 50%Individual Passing in Internal and External Examination Practical viva voceof 50 marks would be conducted according to following pattern Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.															
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,																
14	Format of Question Paper :- for the final examination <table> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> <tr> <td>1</td><td>Ragas for the detail study</td><td>15</td></tr> <tr> <td>2</td><td>Ragas for the Non detail study</td><td>10</td></tr> <tr> <td>3</td><td>Comparative studies of Ragas</td><td>5</td></tr> <tr> <td>4</td><td>Composition set to Madhyalay</td><td>7</td></tr> </table>		Sr No	Course Content	Marks Assigned	1	Ragas for the detail study	15	2	Ragas for the Non detail study	10	3	Comparative studies of Ragas	5	4	Composition set to Madhyalay	7
Sr No	Course Content	Marks Assigned															
1	Ragas for the detail study	15															
2	Ragas for the Non detail study	10															
3	Comparative studies of Ragas	5															
4	Composition set to Madhyalay	7															

5	Dhrupad or Dhamar with dugun, tigung and chaugun or gat	8
6	Tarana or Lakshangeet or dhun	5
Total Marks		50 marks

B.P.A. (Music Hindustani Vocal / Music – Sitar)
(Sem. - I)

Title of Paper:-History of Music (Mandatory Major) -Theory

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>History of Music Theory</i> paper introduces students to the rich and evolving traditions of musical thought, tracing the development of theoretical concepts that have shaped Indian classical music over centuries. This subject is highly relevant as it helps students understand the foundation of musical forms, styles, and practices, fostering a deeper appreciation of both ancient and contemporary music. The knowledge gained is not only useful for performers and composers but also for educators, musicologists, and researchers. Its applications extend to fields such as music criticism, archival studies, and cultural documentation. By connecting with allied courses like <i>Practical Vocal/Instrumental Music</i>, <i>Notation</i>, and <i>Aesthetics</i>, this paper ensures a well-rounded musical education. Given the growing demand in academia, media, and the cultural industry for well-informed musicians and scholars, this subject enhances job prospects in teaching, writing, curating, and performing arts sectors.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) a. To provide a historical context for understanding music. b. To gain insights into the factors that shaped Music, its creation, performance, and reception. c. To trace the evolution of musical styles, genres, and forms over time. d. To study the contribution of experts in the field of music.	

8	Course Outcomes: (List some of the course outcomes) By the end of the module students will: • Acquire knowledge about how music has shaped and been shaped by social, political, and artistic movements. • To understand the importance of treaties that formed the base of Indian music • To understand the contribution of the great musician in the Hindustani music.
9	Modules:- Per credit One module can be created Module 1 : History of Indian Music a) Vedic era, Ancient era b) Medieval era, Modern era Module 2 :Introduction to Granthas a) Natyashastra, Sangeet Ratnakar b) Biographies i) Amir Khusro ii) Tansen iii) Sadarang iv) Allauddin Khan
10	Text Books: a) Sangeet Visharad, Vasant b) Ragbodh, BR Deodhar c) Ragparichay, Harishchandra Shrivastav d) Pillars of Hindustani Music, B R Deodhar e) Hamare Sangit Ratna, Laxmi Narayan Garg
11	Reference Books: 1. Suswaralee, Dr Prabha Atre 2. Kalashastra Visharad (Part 1 and 2) [Hindi]. Sanskar Prakashan 3. Gharanyanchi vatchal, Srikrishna Haldankar 4. Kirana Gharane, Sanskar Prakashan (Marathi & English) 5. Pillers of Hindustani Music, BR Deodhar

12	Internal Continuous Assessment: 50% Definitive essay (20marks in 1500 words) or Two questions of 10 marks in 750 words each) Students will choose their own topic for the final essay from any of the topics discussed during the course, or seen to be relevant from what has been covered in class. However, the topic must be approved by the instructor well in advance. Overall progress and participation in class/co-curricular activities. (5 marks)	External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 25 marks of for 90 minutes following pattern would be set. 1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory) 2. Answer any two questions out of 4 (10 marks)
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	

14	Format of Question Paper :- for the final examination 1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory) 2. Answer any two questions out of 4 (10 marks)
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VSC

**B.P.A. ((Hindustani Vocal / Music – Sitar)
(Sem.- I)**

Title of Paper :-Practical Paper – Concert Performance (VSC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Concert Performance</i> subject in BPA Semester 1 is designed to provide hands-on experience in planning, preparing, and presenting stage performances. This course bridges the gap between classroom learning and real-world musical expression, helping students build confidence and stage presence. It is highly relevant in shaping a student's identity as a performer and is useful in developing repertoire, audience engagement skills, and time management in concerts. This subject sparks interest by encouraging creativity and self-expression. With an increasing demand for trained performers in festivals, cultural organizations, media, and digital platforms, this course strengthens job prospects in the music industry, both as performing artists and curators
2	Vertical :	VSC
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. To understand & appreciate the facets of Raga improvisation. 2. Ability to perform Ragas with fair competence. 3. To enable the students to improve the performing skills. a) To understand and appreciation Indian Knowledge System	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1. Inspire to perform Khyal / gat in maifil recital 2. They should understand & appreciate the facets of Raga improvisation. 3. They should be able to perform the <i>chalan</i> & improvisation of prescribed Ragas in detail with its <i>Bada</i> & <i>Chhota</i> Khyal or Masitkhani and RazaKhani gat compositions with fair competency.	

4. They should be able to understand & appreciate the facets of Lay and Tala.

9 **Modules:-** Per credit One module can be created

Module 1: Detail study raga performance (1 credit)

Performance of Prescribed Ragas of Viva (of the given semester) for detail study

Module 2: Non detail study raga performance (1 credit)

Performance of Prescribed Ragas of Viva (of the given semester) for Non detail study

10 **Text Books:**

1. Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande
2. Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande
3. Rag Vigyan(Vol 1 to5), V.N Patwardhan
4. Sangitanjali (Part I to VII) Pt. Omkarnath Thakur
5. Swaranjani, Dr Prabha Atre

11 **Reference Books:**

1. Sangeet Chintamani, Acharya Brihaspati
2. Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5)
3. Sangeet Visharad, Vasant
4. Raag rachananjali, Dr Ashwini Bhide
5. RaagMudra - Bandishe, Sanskar Prakashan

12	Internal Continuous Assessment: 50% The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement. a) Student would perform in class one Raga for detail study for Viva Voce (from the given semester) 15 Marks b) Student would perform in class one Raga from non-detail study of Viva (for the given semester) 10 Marks	External, Semester End Examination 50%Individual Passing in Internal and External Examination Note: For the practical examination of odd semesters 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.						
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,							
14.	Format of questions for final examination	<u>Each student should perform for 20 mins</u> a.) Vilambit Khayal and Chhota Khyal or Masitkhani and RazaKhani gat from any Raag of Detailed Study from Viva Voce set (for the given semester) b.) Madhyalaya Khayal/ gat from any Raag of Detailed Study from Viva Voce (for the given semester) c.) Any variety of Light classical or semi classical Music or dhun <table border="1" data-bbox="847 1966 1425 2166"> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> <tr> <td>1</td><td>Orderly presentation</td><td>5</td></tr> </table>	Sr No	Course Content	Marks Assigned	1	Orderly presentation	5
Sr No	Course Content	Marks Assigned						
1	Orderly presentation	5						

		2	Raga Shuddhata	5
		3	Swara	5
		4	Tala	5
		5	Light Music/Semi Classical	5
			Total Marks	25marks

SEC

B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- I)

Title of Paper :-Riyaz Techniques (Practical paper) (SEC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Riyaz and Techniques</i> paper at Level 1 introduces students to the essential discipline of regular practice, or <i>riyaaz</i>, and fundamental techniques that form the backbone of Hindustani classical music. This subject is highly relevant as it lays the foundation for building a strong voice command, accuracy in swara, laya, and patterns, and mastery over basic alankars and exercises. The paper is immensely useful for aspiring performers, helping them develop precision, stamina, and confidence through structured practice methods. Its applications extend beyond the classroom to the concert stage, competitions, examinations, and even personal enrichment. Moreover, this paper helps ignite interest and discipline in students, shaping them into dedicated practitioners of the art.
2	Vertical :	SEC
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) a) To understand the correct methods of Riyaz. b) To develop a profound awareness of the central role and purpose of the Riyaz and its part in the aesthetic creation in performance of Hindustani Classical Vocal Music. c) To improve the capacity of breathing. d) To get ease in voice production e) To improve the tonal quality and range	

8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1. Develop technical skills specific to Hindustani vocal Music. It strengthens vocal dexterity, lay taal coordination, breath control, and overall physical agility required to perform intricate musical passages. 2. Get control over techniques of improvisation. 3. Produce a wide range of dynamics, master articulation techniques, execute precise ornamentations, and achieve smooth transitions between notes. 4. Maintain a steady tempo and execute intricate rhythmic variations.	
9	Modules:- Per credit One module can be created Module 1 : Introduction to Riyaz Techniques a) Omkar Sadhana b) Kharja Sadhana c) Swar Sadhana Module 2 : Riyaz method a) Talaand Lay study: Ekgun dugun of –teental,ektal, keherwa and dadra b) Riyaj of 10 Thaats c) Riyaj of 10 Alankars	
10	Text Books: • Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande • Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande • Rag Vigyan(Vol 1 to5), V.N Patwardhan • Sangitanjali (Part I to VII) Pt. Omkarnath Thakur	
11	Reference Books: • Kalashastra Vidnyan, Sanskar Prakashan • Bahulika Shilpa, Kalashastravisharad, Sanskaar Prakashan • Basant, Sangeet Visharad, Sangeet Karyalaya Hathras • Mishra Lalmani, Bharatiya sangeet vaadya, Vaani Prakashan 2020	
12	Internal Continuous Assessment: 50% 1. Listening Assignments: 5 marks 2. Class participation: 5 marks 3. Ability to comprehend & reproduce in class: 10 marks 4. Overall progress during the semester: 5 marks	External, Semester End Examination 50% Individual Passing in Internal and External Examination a. Omkar and Aakar 05 b. Alankar 05 c. Taalas with Ekgun Dugun 10 d. Thaats 05

13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	
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14	Format of Question Paper :- for the final examination a. Omkar and Aakar 05 b. Alankar 05 c. Taalas with Ekgun Dugun 10 d. Thaat 05
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Sem. - II

Vertical – 2 Major

B.P.A. (Music Hindustani Vocal / Music – Sitar)
(Sem.- II)

Title of Paper :-Practical Paper – Viva Voce (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Viva Voce</i> examination forms an essential component of the BPA (Hindustani Vocal / Music – Sitar) program, offering students an opportunity to articulate their practical insights, theoretical understanding, and artistic interpretations. This course nurtures an in-depth appreciation for Indian classical music, emphasizing its cultural relevance and musical depth. It is highly useful in developing performance skills. It fosters interdisciplinary connections with courses like musicology, applied music, music education, and performing arts management. With the growing demand for classical musicians in cultural institutions, media, film, and education sectors, this course opens up promising job prospects and contributes to preserving and propagating India's rich musical heritage.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks

7	Course Objectives: (List some of the course objectives) 1. To understand & appreciate the facets of Raga elaboration. 2. Ability to render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & Chhota Khyal/ Masitkhani and Razakhani gat compositions as mentioned. 3. Ability to render above <i>Khyal</i>/ gat with suitable Alaap, Taan, Sargam etc. 4. Ability to understand and demonstrate comparative studies of Raga wherever possible. 5. Ability to render the <i>Madhya laya Khyal</i>/ gat
8	Course Outcomes: (List some of the course outcomes) 1. Understand & appreciate the facets of Raga improvisation. 2. Render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & Chhota Khyal or Masitkhani and Razakhani gat compositions with fair competency. 3. Render Madhyalay <i>Khyal</i>or gat in Rupak or Jhaptal 4. Understand and demonstrate comparative studies of Raga wherever possible.

9	Modules:- Per credit One module can be created
	Module 1 : Raga study (01Credits) Ragas for detail study 1. Bihag 2. Bhoop
	Module 2: Ragas for Non detail study (01 Credits) Ragas Prescribed: - 1. Des 2. Shankara 3. Tilang 4. Tarana or Lakshangeet
	Module 3 : (01 Credits) Information about following Raagas for comparative studies (whichever applicable) Marubihag, Deshkar, Hamsadhwani, Jog, Khamaj
	Module 4: Tala study (01 Credits) a) Tala to study ability to demonstrate (orally by showing tali and khali) with dugun and chaugun: Jhaptal, Tilwada, Jhoomra, Dhamartaal b) Madhyalay Khyalin any raga of the syllabus

10	Text Books: 1. BhatkhandeSangeet Shastra (Vol I to IV), V.N. Bhatkhande 2. KramikPustakMalika (Part I to VI), V.N. Bhatkhande 3. Rag Vigyan(Vol 1 to5), V.N Patwardhan 4. Sangitanjali (Part I to VII) Pt. Omkarnath Thakur 5. SangeetChintamani, Acharya Brihaspati																						
11	Reference Books: 1. AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5) 2. SangeetVisharad, Vasant 3. Ragbodh, BR Deodhar 4. Raga Parichay(part 1 amd 2) HarishchandraShrivastav 5. RaagMudra – Bandishe, Sanskar Prakashan																						
12	Internal Continuous Assessment: 50% 1. Listening Assignments : 10 marks 2. Class participation: 10 marks 3. Ability to comprehend & reproduce in class: 20 marks 4. Overall progress during the semester : 10 marks Total 50 marks	External, Semester End Examination 50%Individual Passing in Internal and External Examination Practical viva voceof 50 marks would be conducted according to following pattern Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners. <table> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> <tr> <td>1</td><td>Ragas for the detail study</td><td>20</td></tr> <tr> <td>2</td><td>Ragas for the Non detail study</td><td>8</td></tr> <tr> <td>3</td><td>Comparative studies of Ragas</td><td>10</td></tr> <tr> <td>4</td><td>Composition set to Madhyalay</td><td>6</td></tr> <tr> <td>5</td><td>Tarana or Lakshangeet or dhun</td><td>6</td></tr> <tr> <td colspan="2">Total Marks</td><td>50 marks</td></tr> </table>	Sr No	Course Content	Marks Assigned	1	Ragas for the detail study	20	2	Ragas for the Non detail study	8	3	Comparative studies of Ragas	10	4	Composition set to Madhyalay	6	5	Tarana or Lakshangeet or dhun	6	Total Marks		50 marks
Sr No	Course Content	Marks Assigned																					
1	Ragas for the detail study	20																					
2	Ragas for the Non detail study	8																					
3	Comparative studies of Ragas	10																					
4	Composition set to Madhyalay	6																					
5	Tarana or Lakshangeet or dhun	6																					
Total Marks		50 marks																					

13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	

14	Format of Question Paper :- for the final examination	
	Sr	Marks
	No	Assigned
	1 Ragas for the detail study	20
	2 Ragas for the Non detail study	8
	3 Comparative studies of Ragas	10
	4 Composition set to Madhyalay	6
	5 Tarana or Lakshangeet or dhun	6
	Total Marks	50 marks

B.P.A. (Music Hindustani Vocal / Music – Sitar)
(Sem.- II)

Title of Paper :-Theory paper – Applied Theory (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Applied Theory</i> paper of BPA Semester 2 provides students with practical insights into the theoretical concepts directly connected to performance. It bridges the gap between abstract musical ideas and their real-world application on stage or in practice. This subject is highly relevant for both vocalists and instrumentalists, as it deepens understanding of ragas, talas, compositions, and improvisation techniques. The knowledge gained is useful for enhancing performance quality, preparing for examinations, and supporting further study in allied areas such as notation, aesthetics, and musicology. The skills developed are valued in the music industry, offering pathways to careers in performing, teaching, composing, and cultural management.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) a) Understanding the theoretical concepts behind the music they play allows them to interpret the traditional values. b) It provides a systematic approach to teaching and learning music. Provides tools for analysing and studying different compositions. c) Applied theory helps students develop a strong foundation in music, improving their overall musicianship and fostering critical listening and performing skills. It enables educators to communicate musical concepts effectively and facilitate musical analysis and performance. d) Ultimately, the applied theory enhances musicians' understanding,	

	creativity, communication, and expression in various musical contexts.
8	Course Outcomes: (List some of the course outcomes) By the end of the module students will: 1. Gain proficiency in reading and interpreting musical notation, including understanding pitch, rhythm, dynamics, and other symbols commonly used in Indian music. 2. To understand the importance of terminologies that formed the base of Indian music 3. Students will develop a fare foundation in fundamental music theory concepts. 4. Students will learn to analyze and identify the structural beauty of various compositions which will help them in presentation of these compositions.
9	Modules:- Per credit One module can be created Module 1: Writing notations a) Two main notation systems in North Indian Music, i.e. Bhatkhande system and Paluskar system b) Writing notation of 1. Dhrupad/gat 2. RaagAlaap 3. RaagVachakSangati 4. Bada and Chhotakhyaal / Masitkhani and Rajakhani gat Module 2 : Definitions and Tala information - a.) Vadi, Samvadi, Vivadi, Varjitswar, Anuvadi, Vakraswar, Aroh, Avroh, Pakad, Purvangraag, UttarangRaag, AshrayRaag - b.) Theoretical details of Taal and Thekas - c.) Tilwada, Jhoomra, Rupak, Ektal, Jhaptal, Teental, VilambitEktal
10	Text Books: 1. Sangeet Visharad, Vasant 2. Ragbodh, BR Deodhar 3. Ragparichay, HarishchandraShrivastav 4. AbhinavGeetanjali, RamashrayJha 5. KramikPustakMalika, Bhatkhande
11	Reference Books: 1. Enlightening the listeners, Dr Prabha Atre 2. TablaVadan Kala aur Shastra by Pt. Sudhir Mainkar 3. Raag vigyan, Patwardhan 4. Kalashastra Visharad, Sanskar Prakashan

12	Internal Continuous Assessment: 50% Definitive essay (20marks in 1000 words or 02 essay for 10 marks each 650 words) or Two questions of 10 marks in 750 words each) Topics for the final essay would be given from many of the topics discussed during the course, or seen to be relevant from what we have covered. Overall progress and participation in class/co-curricular activities. (05 marks)	External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 25 marks of following pattern would be set. Question No. 1 - Writing Notations of Musical compositions. (10 Marks) Question No. 2 – Write short notes Any 3 from 5 (9 Marks) Question No. 3 – Taal and its Layakaris Any 2 from 3 (6 Marks)
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	

14	Format of Question Paper :- for the final examination Question paper of 25 marks of following pattern would be set. Question No. 1 - Writing Notations of Musical compositions. (10 Marks) Question No. 2 – Write short notes Any 3 from 5 (9 Marks) Question No. 3 – Taal and its Layakaris Any 2 from 3 (6 Marks)
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VSC

B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- II)

Title of Paper :-Practical Paper – Concert Performance (VSC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Concert Performance</i> subject in BPA Semester 1 is designed to provide hands-on experience in planning, preparing, and presenting stage performances. This course bridges the gap between classroom learning and real-world musical expression, helping students build confidence and stage presence. It is highly relevant in shaping a student's identity as a performer and is useful in developing repertoire, audience engagement skills, and time management in concerts. This subject sparks interest by encouraging creativity and self-expression. With an increasing demand for trained performers in festivals, cultural organizations, media, and digital platforms, this course strengthens job prospects in the music industry, both as performing artists and curators
2	Vertical :	VSC
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) • To understand & appreciate the facets of Raga improvisation. • Ability to perform Ragas with excellent competence. • To enable the students to improve the performing skills. • To understand and appreciation Indian Knowledge System.	

8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: • Inspire to perform Khyal / gat in maifil recital • They should understand & appreciate the facets of Raga improvisation with special. • They should be able to perform the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & <i>Chhota</i> Khyal or Masitkhani and RazaKhani gat compositions with fare competency. • They should be able to understand & appreciate the facets of Lay and Tala.
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9	Modules:- Per credit One module can be created Module I: (1 Credit) Unit 1: Performance of Prescribed Ragas of Viva (of the given semester) for detail study Module 2 :(1 Credit) Unit 1: Performance of Prescribed Ragas of Viva (of the given semester) for Non detail study
10	Text Books: 1. Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande 2. KramikPustakMalika (Part I to VI), V.N. Bhatkhande 3. Rag Vigyan(Vol 1 to5), V.N Patwardhan 4. Sangitanjali (Part I to VII) Pt. Omkarnath Thakur 5. Sangeet Chintamani, Acharya Brihaspati
11	Reference Books: 1. Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5) 2. Sangeet Visharad, Vasant 3. Swaranjani, DrPrabha Atre 4. Raagrachananjali, Dr Ashwini bhide 5. RaagMudra - Bandishe, Sanskar Prakashan

12	Internal Continuous Assessment: 50% (The students would be assigned marks by the respective class teacher) The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement. 1. Student would perform in class one Raga for detail study for Viva Voce (from the given semester) 15 Marks 2. Student would perform in class one Raga from non-detail study of Viva (for the given semester) 10 Marks	External, Semester End Examination 50% Individual Passing in Internal and External Examination <u>Each student should perform for 20 mins</u> 1. Vilambit Khyal and ChhotaKhyal or Masitkhani and Razakhani gat from any Raag of Detailed Study from Viva Voice set (for the given semester) 2. MadhyalayaKhayal/ gat from any Raag of Detailed Study from Viva Voice or Viva Voice set (for the given semester) 3. Any variety of Light classical or semi classical Music or dhun
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	

14	Format of Question Paper :- for the final examination		
	Sr No	Course Content	Marks Assigned
	1	Orderly presentation	5
	2	Raga Shuddhata	5
	3	Swara	5
	4	Tala	5
	5	Light Music/Semi Classical	5
	Total Marks		25marks

SEC

B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- II)

Title of Paper :-Basics of Harmonium playing (SEC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Basics of Harmonium Playing</i> paper in Semester 2 introduces students to the fundamental techniques of harmonium as a supportive and solo instrument in Hindustani classical music. The subject provides practical skills useful in teaching, composing, and stage performance. Closely connected with vocal training, applied theory, and notation, harmonium study enhances overall musicianship and opens up job prospects in accompaniment, music direction, and education.
2	Vertical :	SEC
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1) Understanding of Indian classical music concepts. 2) Proficiency in playing basic tunes. 3) Foundation for further musical pursuits. 4) To develop keyboard familiarity to study further in the field of western music. 5) To develop further career opportunities in music industry.	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 1. Develop keyboard familiarity which will open new horizons to other keyboard instruments in Western music 2. Learn basic concepts like Raga, Tala, Lay, Gat, Dhun, etc 3. This course will generate deep interest and a clear path for further advanced study. 4. Get opportunities as solo and accompanying artist in the music industry.	

9	Modules:- Per credit One module can be created	
	Module 1: Keyboard Learning - Learning basic SRGM in different scales - Learning simple alankars in different scales	
	Module 2 : Lehera Playing - Playing Aroha, Avaroha, Pakad of Ragas students learned in course - Plying 1 sargamgeet and one bandish or simple song	
10	Text Books: - Harmonium shiksha, Krishnarao Shankar - Samvadini Sadhana, Tulsidas Borkar	
11	Reference Books: - Harmonium shiksha, Krishnarao Shankar - Samvadini Sadhana, Tulsidas Borkar	
12	Internal Continuous Assessment: 50% - Listening Assignments: 5 marks - Class participation: 5 marks - Ability to comprehend & reproduce in class: 10 marks Overall progress during the semester: 5 marks	External, Semester End Examination 50% Individual Passing in Internal and External Examination - Playing SRGM in at least 5 scales - 05 - Playing Alankaras in at least two scales - 05 - Plying 01 sargamgeet and 01 bandish or simple song– 15
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project,	

14	Format of Question Paper :- for the final examination - Playing SRGM in at least 5 scales – 05 - Playing Alankaras in at least two scales – 05 - Plying 01 sargamgeet and 01 bandish or simple song – 15
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Sem. - III

Vertical – 1 Major

B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- III)

Title of Paper Viva Voce (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Viva Voce</i> examination forms an essential component of the BPA (<u>Hindustani Classical Vocal / Hindustani Classical Instrumental Non – percussion – Sitar</u>)program, offering students an opportunity to articulate their practical insights, theoretical understanding, and artistic interpretations. This course nurtures an in-depth appreciation for Indian classical music, emphasizing its cultural relevance and musical depth. It is highly useful in developing performance skills, musicological analysis, and pedagogy, with direct applications in teaching, performing, appreciating, and academic research. It fosters interdisciplinary connections with courses like musicology, applied music, music education, and performing arts management. With the growing demand for classical musicians in cultural institutions, media, film, and education sectors, this course opens up promising job prospects and contributes to preserving and propagating India's rich musical heritage.
2	Vertical :	Major Viva Voce (Mandatory Major)
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: (List some of the course objectives) 1. To understand & appreciate the facets of Raga elaboration. 2. Ability to render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & <i>Chhota Khyal/ Masitkhani</i> and <i>Razakhani gat</i> compositions as mentioned. 3. Ability to render mentioned <i>Khyal/ gat</i> with suitable <i>Alaap</i>, <i>Taan</i>, <i>Sargam</i> etc. 4. Ability to understand and demonstrate comparative studies of Raga wherever possible. 5. Ability to render the <i>Madhya laya Khyal/ gat</i> set to <i>Rupak</i> or <i>Jhaptal</i>.	

8	Course Outcomes: (List some of the course outcomes) 1. By the end of the module, students should be able to: 2. Understand & appreciate the facets of Raga improvisation. 3. Render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada&ChhotaKhyal</i> or Masitkhani and Razakhani gat compositions with fair competency. 4. Render MadhyalayKhyalor gat in Rupak with Alaap taan 5. Understand and demonstrate comparative studies of Raga wherever possible.
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9	Modules:- Per credit One module can be created
	Module 1:Raga Study I(1 Credits)
	Unit 1: Ragas for detail study 1. Malkauns 2. Bhairav
	Module 2: Raga study II (1 Credits)
	Unit 2: Ragas for Non detail study Ragas Prescribed: - a) Tilak kamod b) Durga c) Khamaj
	Module 3: comparative studies (1 Credits)
	Unit 3: Information about following Raagas for comparative studies (whichever applicable) 1. Chandrakauns 2. Kalingda 3. Des, 4. Bhupali 5. Bihag
	Module 4: Tala study (1 Credits)
	Unit 4: study and application of few important talas 1. Madhyalaya Khayal / gat 2. Chhota Khyal other than Teental (with alaap, taan) 3. Tala to study ability to demonstrate (orally by showing tali and khali) with dugun and chaugun: Tilwada, Jhoomra, Deepchandi, Tevara

10	Text Books: 1. Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande 2. KramikPustakMalika (Part I to VI), V.N. Bhatkhande 3. Rag Vigyan(Vol 1 to5), V.N Patwardhan 4. Sangitanjali (Part I to VII) Pt. Omkarnath Thakur 5. Sangeet Chintamani, Acharya Brihaspati																						
11	Reference Books: • AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5) • Sangeet Visharad, Vasant • Ragbodh, BR Deodhar • RaagMudra - Bandishe, Sanskar Prakashan • KalashastraVisharad, ShilpaBahulikar • RaagMudra - Bandishe, Sanskar Prakashan																						
12	Internal Continuous Assessment: 50% A. Continuous Internal Assessment of 50 Marks : (The students would be assigned marks by the respective class teacher)	External, Semester End Examination 50% Individual Passing in Internal and External Examination Practical viva voce of 50 marks would be conducted according to following pattern Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners. <table><tr><th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr><tr><td>1</td><td>Ragas for the detail study</td><td>15</td></tr><tr><td>2</td><td>Ragas for the Non detail study</td><td>10</td></tr><tr><td>3</td><td>Comparative studies of Ragas</td><td>10</td></tr><tr><td>4</td><td>Madhyalay composition</td><td>7</td></tr><tr><td>5</td><td>Chhota Khyal other than Teental (with alaap, taan)</td><td>8</td></tr><tr><td colspan="2">Total Marks</td><td>50 marks</td></tr></table>	Sr No	Course Content	Marks Assigned	1	Ragas for the detail study	15	2	Ragas for the Non detail study	10	3	Comparative studies of Ragas	10	4	Madhyalay composition	7	5	Chhota Khyal other than Teental (with alaap, taan)	8	Total Marks		50 marks
Sr No	Course Content	Marks Assigned																					
1	Ragas for the detail study	15																					
2	Ragas for the Non detail study	10																					
3	Comparative studies of Ragas	10																					
4	Madhyalay composition	7																					
5	Chhota Khyal other than Teental (with alaap, taan)	8																					
Total Marks		50 marks																					
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	Listening Assignments : 10 marks a) Class participation: 10 marks b) Ability to comprehend & reproduce in class: 20 marks c) Overall progress during the semester : 10 marks																					

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B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- III)

Title of Paper-History of Music (Mandatory Major)

Sr. No.	Heading	The <i>History of Music</i> course offers an in
1	Description the course : Including but Not limited to :	The <i>History of Music</i> course offers an in-depth exploration of the evolution of music across different time periods, regions, and cultural contexts, with a focus on the development of Indian classical music. It traces the transformation of musical forms, styles, instruments, and performance traditions from ancient to modern times. Through this course, students gain historical insight into the socio-cultural factors that have shaped music and musicianship over centuries.
2	Vertical :	History of Music (Mandatory Major)
3	Type :	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	20 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. To provide a historical context for understanding music. 2. To gain insights into the factors that shaped Music, its creation, performance, and reception. 3. To trace the evolution of musical styles, genres, and forms over time. 4. To study the contribution of experts in the field of music.	

8	Course Outcomes: (List some of the course outcomes) By the end of the module students will: 1. Acquire knowledge about how music has shaped and been shaped by social, political, and artistic movements. 2. To understand the importance of treaties that formed the base of Indian music 3. To understand the contribution of the great musician in the Hindustani music.	
9	Modules:- Per credit One module can be created Module 1: History of Indian Music (1credit) 1. Geet – Gandharva, Gana, Margi, Deshi, Nibaddha, Anibaddha, 2. All Varieties of Alaaptis, Prabandh Module:2 Introduction to Granthas (1credit) • Brihaddeshi, SangeetMakrand Biographies of 1) Gopal Nayak 2) Baiju Bawara 3) BalkrishnabuwaIchalkaranjkar 4) Ravishankar	
10	Text Books: 1) Sangeet Visharad, Vasant 2) Rag bodh, BR Deodhar 3) Rag parichay, HarishchandraShrivastav 4) Pillars of Hindustani Music, B R Deodhar 5) Hamare Sangit Ratna, Laxmi Narayan Garg	
11	Reference Books: 1) Sangeet Visharad, Vasant 2) Ragbodh, BR Deodhar 3) KalashastraVisharad, ShilpaBahulikar 4) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur 5) Sangeet Chintamani, Acharya Brihaspati 6) Kirana Gharana, Sanskar prakashan (Marathi and English)	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination Question paper of 25 marks of following pattern would be set. ➤ The question paper will be for 25 marks to be completed in 1.5 hours ➤ Question no.1 is compulsory ➤ The students should attempt any 1 question from the rest.

		➤ Attempt 2 questions in total 1. Write Short notes on any 3 out of 5 for - 9 marks (compulsory) 2. (a) 8 marks (b) 8 marks 3. (a) 8 marks (b) 8 marks
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	A. Continuous Internal Assessment of 25 Marks : Definitive essay (20marks in 1500 words) or Two questions of 10 marks in 750 words each) Students will choose their own topic for the final essay from any of the topics discussed during the course, or seen to be relevant from what has been covered in class. However, the topic must be approved by the instructor well in advance. Overall progress and participation in class/co-curricular activities. (5 marks)
14	Question paper pattern	➤ The question paper will be for 25 marks to be completed in 1.5 hours ➤ Question no.1 is compulsory ➤ The students should attempt any 1 question from the rest. ➤ Attempt 2 questions in total 3. Write Short notes on any 3 out of 5 for - 9 marks (compulsory) 4. (a) 8 marks (b) 8 marks 3. (a) 8 marks (b) 8 marks

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**B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- III)**

Title of Paper - Concert Performance (Mandatory major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Concert Performance (Major)</i> subject in BPA Semester 3 is designed to provide hands-on experience in planning, preparing, and presenting stage performances. This course bridges the gap between classroom learning and real-world musical expression, helping students build confidence and stage presence. It is highly relevant in shaping a student's identity as a performer and is useful in developing repertoire, audience engagement skills, and time management in concerts. Applications extend to solo, duet, and ensemble settings in live performances, recordings, and cultural events. This subject sparks interest by encouraging creativity and self-expression, and it complements theoretical subjects like Raga Studies, Aesthetics, and Music Pedagogy. With an increasing demand for trained performers in festivals, cultural organizations, media, and digital platforms, this course strengthens job prospects in the music industry, both as performing artists and curators
2	Vertical :	Major
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)

5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 4. To understand & appreciate the facets of Raga improvisation. 5. Ability to perform Ragas with fair competence. 6. To enable the students to improve the performing skills. 7. To understand and appreciation Indian Knowledge System	
8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 5. Inspire to perform Khyal / gat in maifil recital 6. They should understand & appreciate the facets of Raga improvisation. 7. They should be able to perform the <i>chalan</i> & improvisation of prescribed Ragas in detail with its <i>Bada</i> & Chhota Khyal or Masitkhani and RazaKhani gat compositions with fair competency. 8. They should be able to understand & appreciate the facets of Lay and Tala.	

9	Modules:- Per credit One module can be created
	Module 1: Detail study raga performance (1 credit)
	Performance of Prescribed Ragas of Viva (of the given semester) for detail study
	Module 2: Non detail study raga performance (1 credit)
	Performance of Prescribed Ragas of Viva (of the given semester) for Non detail study
10	Text Books: • Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande • Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande • Rag Vigyan(Vol 1 to5), V.N Patwardhan • Sangitanjali (Part I to VII) Pt. Omkarnath Thakur

11	Reference Books: • Sangeet Chintamani, Acharya Brihaspati • Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5) • Sangeet Visharad, Vasant • Swaranginee Atre Prabha • RaagMudra - Bandishe, Sanskar Prakashan							
12	Internal Continuous Assessment: 50% The students would give the following	External, Semester End Examination 50%Individual Passing in Internal and External Examination						
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3) The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement. c) Student would perform in class one Raga for detail study for Viva Voce (from the given semester) 15 Marks d) Student would perform in class one Raga from non-detail study of Viva (for the given semester) 10 Marks	Note: For the practical examination of odd semesters 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.						
14.	Format of questions for final examination	<u>Each student should perform for 20 mins</u> d.) Vilambit Khayal and Chhota Khyal or Masitkhani and RazaKhani gat from any Raag of Detailed Study from Viva Voce set (for the given semester) e.) Madhyalaya Khayal/ gat from any Raag of Detailed Study from Viva Voce (for the given semester) f.) Any variety of Light classical or semi classical Music or dhun <table border="1"> <thead> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> </thead> <tbody> <tr> <td>1</td><td>Orderly presentation</td><td>5</td></tr> </tbody> </table>	Sr No	Course Content	Marks Assigned	1	Orderly presentation	5
Sr No	Course Content	Marks Assigned						
1	Orderly presentation	5						

		2	Raga Shuddhata	5
		3	Swara	5
		4	Tala	5
		5	Light Music/Semi Classical	5
			Total Marks	25marks

Vertical - 4

VSC

**B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- III)**

Title of Paper- Basics of Tanpura (VSC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The subject "<i>Basics of Tanpura</i>" in BPA Semester 3 introduces students to the fundamental role and technique of playing the tanpura, a vital drone instrument in Indian classical music. Understanding the tanpura is crucial for developing precise pitch perception (<i>sur</i>) and tonal stability, which are essential for both vocalists and instrumentalists. Its relevance lies in its continuous support in practice and performance, making it indispensable for maintaining the harmonic base. The course is highly useful for building listening sensitivity, voice culture, and aesthetic appreciation. Applications include solo and group performances, accompanying, and studio recordings. It connects closely with courses on vocal training, raga rendition, and music acoustics. With growing interest in authentic live performances and music education, the ability to tune and play the tanpura is a sought-after skill. This knowledge enhances employability in fields like classical music performance, teaching, and accompanying opportunities.
2	Vertical :	VSC
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. Information of the structure of the instrument 2. Information about brief history of the instrument 3. To understand basics of instrument 4. To learn to play and tune the instrument	

8	Course Outcomes: (List some of the course outcomes) 1. To develop interest regarding instrument in students 2. Encouragement to students to study more about instruments 3. To develop comfort in presentation along with accompaniment of tanpura 4. Introduction to rich history of instrument	
9	Modules:- Per credit One module can be created Module 1: Information of the Tanpura instrument (1credit) a) Information of different parts of Tanpura b) Brief history of Tanpura instrument c) Playing technique of Tanpura Module 2: Practical experience with Tanpura (1 credit) a) Tuning of Tanpura b) Taking care of the instrument c) Singing while playing Tanpura	
10	Text Books: 1. Acoustical Analysis of the Tanpura: Indian Plucked String Instrument (Signals and Communication Technology), Asoke Kumar Datta and 2 more, 1st ed. 2019 Edition - 11 October 2018, ISBN-13: 978-9811325097 ISBN-10: 9811325096, Springer 2. Handbook Of Tanpura History/ Anatomy/ Learning/ Maintenance, Pankaj Vishal, ISBN 978-81-906139-2-7 JAS Music 3. Museum of Tanpura, Dayanita Singh, Steidl publishers 4. Sangeet Visharad, Vasant	
11	Reference Books: 1. Kalashastra Vidnyan, Sanskar Prakashan 2. Bahulika Shilpa, Kalashastravisharad, Sanskaar Prakashan 3. Basant, Sangeet Visharad, Sangeet Karyalaya Hathras 4. Mishra Lalmani, Bharatiya sangeet vaadya, Vaani Prakashan 2020	
12	Internal Continuous Assessment: 50% Writing assignments : 05 marks a) Class participation: 05 marks b) Ability to comprehend & reproduce in class: 10 marks c) Overall progress during the semester : 05 marks	External, Semester End Examination 50% Individual Passing in Internal and External Examination Practical viva voce of 50 marks would be conducted according to following pattern Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

		<table><tr><th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr><tr><td>1</td><td>Playing Tanpura</td><td>05</td></tr><tr><td>2</td><td>Playing Tanpura while singing</td><td>05</td></tr><tr><td>3</td><td>Tuning Tanpura</td><td>10</td></tr><tr><td>4</td><td>Structure of instrument (oral questions)</td><td>05</td></tr><tr><td></td><td>Total Marks</td><td>25 marks</td></tr></table>	Sr No	Course Content	Marks Assigned	1	Playing Tanpura	05	2	Playing Tanpura while singing	05	3	Tuning Tanpura	10	4	Structure of instrument (oral questions)	05		Total Marks	25 marks
Sr No	Course Content	Marks Assigned																		
1	Playing Tanpura	05																		
2	Playing Tanpura while singing	05																		
3	Tuning Tanpura	10																		
4	Structure of instrument (oral questions)	05																		
	Total Marks	25 marks																		
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	Writing assignments : 05 marks d) Class participation: 05 marks e) Ability to comprehend & reproduce in class: 10 marks f) Overall progress during the semester : 05 marks																		

Sem-IV

B.P.A. (Hindustani Vocal / Music – Sitar) (Sem.-IV)

Title of Paper - Viva-voce (Mandatory Major)

Sr. No	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Viva Voce</i> examination forms an essential component of the BPA (Hindustani Vocal / Music – Sitar)_program, offering students an opportunity to articulate their practical insights, theoretical understanding, and artistic interpretations. This course nurtures an in-depth appreciation for Indian classical music, emphasizing its cultural relevance and musical depth. It is highly useful in developing performance skills, musicological analysis, and pedagogy, with direct applications in teaching, performing, appreciating, and academic research. It fosters interdisciplinary connections with courses like musicology, applied music, music education, and performing arts management. With the growing demand for classical musicians in cultural institutions, media, film, and education sectors, this course opens up promising job prospects and contributes to preserving and propagating India's rich musical heritage.
2	Vertical :	Viva-voce (Mandatory Major)
3	Type :	Practical
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: (List some of the course objectives) 6. To understand & appreciate the facets of Raga elaboration. 7. Ability to render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & <i>Chhota Khyal/ Masitkhani</i> and <i>Razakhani gat</i> compositions as mentioned. 8. Ability to render above <i>Khyal/ gat</i> with suitable <i>Alaap</i>, <i>Taan</i>, <i>Sargam</i> etc. 9. Ability to understand and demonstrate comparative studies of Raga wherever possible. 10. Ability to render the <i>Madhya laya Khyal/ gat</i>	

8	Course Outcomes: (List some of the course outcomes) - Understand & appreciate the facets of Raga improvisation. - Render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & <i>Chhota</i> Khyal or Masitkhani and Razakhani gat compositions with fair competency. - Render Madhyalay <i>Khyal</i> or gat in Rupak or Jhaptal - Understand and demonstrate comparative studies of Raga wherever possible.		
9	Modules:- Per credit One module can be created Module 1: Ragas for detail study (1 credit) Ragas Bageshree, Miya Malhar Module: 2 Ragas for Non detail study (1 credit) Ragas Prescribed: - - Ramkali - Chhayana - Sohani (One chhota khyal other than teental) Module 3: comparative studies (1 credit) Information about following Raagas for comparative studies (whichever applicable) Bhimpalasi, Darbari Kanada, Bhairav, Kamod, Marwa, Puriya Module 4: Tala study (1 credit) Madhyalaya Khyal - Tala to study ability to demonstrate (orally by showing tali and khali) with dugun and chaugun: Jhaptal, Sooltal, Addha teental, Adachautal		
10	Text Books: - Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande - Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande - Rag Vigyan (Vol 1 to 5), V.N. Patwardhan - Sangitanjali (Part I to VII) Pt. Omkarnath Thakur - Sangeet Chintamani, Acharya Brihaspati		
11	Reference Books: - Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5) - Sangeet Visharad, Vasant - Ragbodh, BR Deodhar - Raga Parichay (part 1 and 2) Harishchandra Shrivastav - Kalashastra Visharad, Shilpa Bahulekar - Raag Mudra - Bandishe, Sanskar Prakashan		
12	<table border="1"> <tr> <td data-bbox="193 2107 847 2188">Internal Continuous Assessment: 50%</td> <td data-bbox="847 2107 1469 2188">External, Semester End Examination 50% Individual Passing in Internal and</td> </tr> </table>	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and
Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and		

		External Examination A. End Semester University Assessment: 50 marks Practical viva voce of 50 marks would be conducted according to following pattern Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners. <table><tr><th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr><tr><td>1</td><td>Ragas for the detail study</td><td>15</td></tr><tr><td>2</td><td>Ragas for the Non detail study</td><td>12</td></tr><tr><td>3</td><td>Comparative studies of Ragas</td><td>10</td></tr><tr><td>4</td><td>Madhyalay Composition</td><td>08</td></tr><tr><td>5</td><td>Chhota khyal other than teental</td><td>05</td></tr><tr><td colspan="2">Total Marks</td><td>50 marks</td></tr></table>	Sr No	Course Content	Marks Assigned	1	Ragas for the detail study	15	2	Ragas for the Non detail study	12	3	Comparative studies of Ragas	10	4	Madhyalay Composition	08	5	Chhota khyal other than teental	05	Total Marks		50 marks
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3	Comparative studies of Ragas	10																					
4	Madhyalay Composition	08																					
5	Chhota khyal other than teental	05																					
Total Marks		50 marks																					
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	B. Continuous Internal Assessment of 50 Marks : (The students would be assigned marks by the respective class teacher) a) Listening Assignments :10 marks b) Class participation: 10 marks c) Ability to comprehend & reproduce in class: 20 marks d) Overall progress during the semester : 10 marks																					
14.	Exam question pattern	<table><tr><th>Course Content</th><th>Marks Assigned</th></tr><tr><td>Ragas for the detail study</td><td>15</td></tr><tr><td>Ragas for the Non detail study</td><td>12</td></tr><tr><td>Comparative studies of Ragas</td><td>10</td></tr><tr><td>Madhyalay Composition</td><td>08</td></tr></table>	Course Content	Marks Assigned	Ragas for the detail study	15	Ragas for the Non detail study	12	Comparative studies of Ragas	10	Madhyalay Composition	08											
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Comparative studies of Ragas	10																						
Madhyalay Composition	08																						

		Chhota khyal other than teental	05
		Total Marks	50 marks

B.P.A. (Hindustani Vocal / Music – Sitar)
(Sem.- IV)

Title of Paper - Applied Theory (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Applied Theory</i> paper in BPA Semester 4 offers a deeper understanding of the practical concepts and theoretical foundations essential to Hindustani Classical Vocal Music and Sitar. It focuses on the application of musicological principles to performance, covering aspects such as raga structure, tala systems, improvisational techniques, and historical evolution of styles. This subject is highly relevant as it strengthens the student's ability to interpret and analyze music critically and artistically. It is useful for refining performance, teaching methodologies, and academic writing. Applications include concert preparation, curriculum design, and informed listening. The course fosters interdisciplinary interest by linking with subjects like music history, acoustics, aesthetics, and notation. With a rising demand for well-informed performers, music educators, and researchers in institutions, media, and digital platforms, Applied Theory significantly enhances job readiness and professional growth in the classical music industry.
2	Vertical :	Applied Theory (Mandatory Major)
3	Type :	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. Understanding the theoretical concepts behind the music they Sing/play allows them to interpret the traditional values. 2. It provides a systematic approach to teaching and learning music. Provides tools for analyzing and studying different compositions. 3. Applied theory helps students develop a strong foundation in music, improving their overall musicianship and fostering critical listening and performing skills. It enables educators to communicate musical	

	concepts effectively and facilitate musical analysis and performance. 4. Ultimately, the applied theory enhances musicians' understanding, creativity, communication, and expression in various musical contexts.
8	Course Outcomes: (List some of the course outcomes) 1. Gain proficiency in reading and interpreting musical notation, including understanding pitch, rhythm, dynamics, and other symbols commonly used in Indian music. 2. To understand the importance of terminologies that formed the base of Indian music 3. Students will develop a fare foundation in fundamental music theory concepts. 4. Students will learn to analyse and identify the structural elements of various musical compositions, including Vikrut and shuddhaswaras, matras, avartan, raga structure.

9	Modules:- Per credit One module can be created
	Module 1: Thaata system:(1 credit) 1. Historic account, work of Vyankatmakhi and Bhatkhande, 2. Types of Ragas (Jod, Mishra, Sankirna, chhayalag, sandhiprakash, anvat, parmelpaveshak, seasonal, samprakrutik etc) 3. Time theory of ragas (Adhwa darshak swar, three classifications in time theory)
	Module 2: Definitions and Tala information (1 credit) 1. Meend, Kampan, gamak, ghasit, anulom, vilom, jamjama, murki, soot, sparshswar (Kana), Krintan 2. Theoretical details of Taal and Thekas with dugun, tigan, chaugunAdachautal, deepchandi, dhamaar, chautal, Tevra 3. Study of forms: Dhrupad, Khyal, Tarana, Lakshangeet
10	Text Books: 1) Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande 2) Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande 3) Rag Vigyan(Vol 1 to5), V.N Patwardhan 4) Sangitanjali (Part I to VII) Pt. Omkarnath Thakur

11	Reference Books: 1) Sangeet Chintamani, Acharya Brihaspati 2) Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5) 3) Sangeet Visharad, Vasant 4) Suswaralee, Atre Prabha	
12	Internal Continuous Assessment: 50% The students would give the following	External, Semester End Examination 50%Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3) Definitive essay (20marks in 1000 words or 02 essay for 10 marks each 650 words) or Two questions of 10 marks in 750 words each) Topics for the final essay would be given from any of the topics discussed during the course, or seen to be relevant from what we have covered. Overall progress and participation in class/co-curricular activities. (05 marks)	Question paper of 25 marks of following pattern would be set. ➤ The question paper will be for 25 marks to be completed in 1.5 hours
14.	Format of questions for final examination	➤ Question no.1 is compulsory ➤ The students should attempt any 1 question from the rest. ➤ Attempt 2 questions in total 1. Write Short notes on any 3 out of 5 for - 9 marks (compulsory) 2. (a) 8 marks (b) 8 marks 3. (a) 8 marks (b) 8 marks

B.P.A. (Hindustani Vocal / Music – Sitar) (Sem.-IV)

Title of Paper - Concert Performance (Mandatory major)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Concert Performance (Major)</i> subject in BPA Semester 3 is designed to provide hands-on experience in planning, preparing, and presenting stage performances. This course bridges the gap between classroom learning and real-world musical expression, helping students build confidence and stage presence. It is highly relevant in shaping a student's identity as a performer and is useful in developing repertoire, audience engagement skills, and time management in concerts. Applications extend to solo, duet, and ensemble settings in live performances, recordings, and cultural events. This subject sparks interest by encouraging creativity and self-expression, and it complements theoretical subjects like Raga Studies, Aesthetics, and Music Pedagogy. With an increasing demand for trained performers in festivals, cultural organizations, media, and digital platforms, this course strengthens job prospects in the music industry, both as performing artists and curators
2	Vertical :	Mandatory Major
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 8. To understand & appreciate the facets of Raga improvisation. 9. Ability to perform Ragas with fair competence. 10. To enable the students to improve the performing skills. 11. To understand and appreciation Indian Knowledge System	

8	Course Outcomes: (List some of the course outcomes) By the end of the module, students should be able to: 9. Inspire to perform Khyal / gat in maifil recital 10.They should understand & appreciate the facets of Raga improvisation. 11.They should be able to perform the <i>chalan</i> & improvisation of prescribed Ragas in detail with its <i>Bada</i> & Chhota Khyal or Masitkhani and RazaKhani gat compositions with fair competency. 12.They should be able to understand & appreciate the facets of Lay and Tala.	
9	Modules:- Per credit One module can be created Module 1: Detail study raga performance (1 credit) Performance of Prescribed Ragas of Viva (of the given semester) for detail study Module 2: Non detail study raga performance (1 credit) Performance of Prescribed Ragas of Viva (of the given semester) for Non detail study	
10	Text Books: 1. Bhatkhande Sangeet Shastra (Vol I to IV), V.N. Bhatkhande 2. Kramik Pustak Malika (Part I to VI), V.N. Bhatkhande 3. Rag Vigyan(Vol 1 to5), V.N Patwardhan 4. Sangitanjali (Part I to VII) Pt. Omkarnath Thakur	
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12	Internal Continuous Assessment: 50% The students would give the following	External, Semester End Examination 50%Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3) The students would give the following two performances in the class. The instructor shall give intimation for performance at	Note: For the practical examination of odd semesters 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

e) Student would perform in class one Raga for detail study for Viva Voce (from the given semester) 15 Marks

f) Student would perform in class one Raga from non-detail study of Viva (for the given semester) 10 Marks

14. Format of questions for final examination

Each student should perform for 20 mins

g.) Vilambit Khayal and Chhota Khyal or Masitkhani and RazaKhani gat from any Raag of Detailed Study from Viva Voce set (for the given semester)

h.) Madhyalaya Khayal/ gat from any Raag of Detailed Study from Viva Voce (for the given semester)

i.) Any variety of Light classical or semi classical Music or dhun

Sr No	Course Content	Marks Assigned
1	Orderly presentation	5
2	Raga Shuddhata	5
3	Swara	5
4	Tala	5
5	Light Music/Semi Classical	5
	Total Marks	25marks

SEC

B.P.A. (Hindustani Vocal / Music – Sitar) (Sem.-IV)

Title of Paper: Riyaz Techniques (SEC)

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The subject "<i>Basics of Tanpura</i>" in BPA Semester 3 introduces students to the fundamental role and technique of playing the tanpura, a vital drone instrument in Indian classical music. Understanding the tanpura is crucial for developing precise pitch perception (<i>sur</i>) and tonal stability, which are essential for both vocalists and instrumentalists. Its relevance lies in its continuous support in practice and performance, making it indispensable for maintaining the harmonic base. The course is highly useful for building listening sensitivity, voice culture, and aesthetic appreciation. Applications include solo and group performances, accompanying, and studio recordings. It connects closely with courses on vocal training, raga rendition, and music acoustics. With growing interest in authentic live performances and music education, the ability to tune and play the tanpura is a sought-after skill. This knowledge enhances employability in fields like classical music performance, teaching, and accompanying opportunities.
2	Vertical :	SEC
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. To understand the correct methods of Riyaz. 2. To develop a profound awareness of the central role and purpose of the Riyaz and its part in the aesthetic creation in performance of Hindustani Classical Music. 3. To improve the capacity of vocal chords.	

	4. To produce exact notes (swar) 5. To improve the tonal quality
8	Course Outcomes: (List some of the course outcomes) 1. Develop technical skills specific to their chosen instrument or vocal training. It strengthens finger dexterity, hand-eye coordination, breath control, and overall physical agility required to perform intricate musical passages. 2. Get control over vocal or instrumental techniques. 3. Produce a wide range of dynamics, develop articulation techniques, execute precise ornamentations, and achieve smooth transitions between notes. 4. Grasp the nuances of classical music. 5. Maintain a steady tempo and execute intricate rhythmic variations.

9	Modules:- Per credit One module can be created	
	Module 1: Introduction to Riyaz Techniques (1credit)	
	1. Different types of taans 2. Creating good Alaap 3. Riyaz of different types of Bandish	
	Module 2: Riyaz method (1 credit)	
	1. Taal and Lay study (Ekgun and dugun of Tevra, Sooltal, Deepchandi, , Addha, Panjabi) 2. Riyaz of Meend, Murki, Khatka and Gamak 3. Merukhand of 4 notes	
10	Text Books: 1. The Riyaz Manual, RanjaniGehani 2. Riyaz, Kiran Phatak 3. Riyazacha Kaanmantra. Yashwant Dev 4. Sangeet Visharad, Vasant	
11	Reference Books: 1. Kalashastra Vidnyan, Sanskar Prakashan 2. Bahulika Shilpa, Kalashastravisharad, Sanskaar Prakashan 3. Basant, Sangeet Visharad, Sangeet Karyalaya Hathras 4. Mishra Lalmani, Bharatiya sangeet vaadya, Vaani Prakashan 2020	
12	Internal Continuous Assessment: 50% Writing assignments : 05 marks g) Class participation: 05 marks h) Ability to comprehend & reproduce in class: 10 marks i) Overall progress during the semester : 05 marks	External, Semester End Examination 50% Individual Passing in Internal and External Examination a) Alap, taan and different types of bandish demonstration 10 b) Demonstration of of Meend, Murki, Khatka and Gamak 05

		c) Talas with ekgun, dugun 05 d) Merukhand 05
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	a) Listening Assignments: 5 marks b) Class participation: 5 marks c) Ability to comprehend & reproduce in class: 10 marks d) Overall progress during the semester: 5 marks

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result	Grading Point
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	50.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 50.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	50.0 - < 50.0	P (Pass)	4
Below 4.00	Below 50.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

Sd/-

Sign of the BOS
Chairman
Dr. Kunal Ingle
Ad-hoc Board of Studies
in Music

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Sign of the
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Dr. C.A.Chakradeo
Faculty of
Interdisciplinary
Studies

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