

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

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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



Syllabus for Major Vertical – 1 & 4

Name of the Programme – BPA (Music- Hindustani Vocal / Music- Sitar)		
Faculty of Interdisciplinary		
Board of Studies in Music		
U.G. Second Year Programme	Exit Degree	BPA (Music- Hindustani Vocal / Music- Sitar)
Semester	V & VI	
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	Scheme of Examination R: _____	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination
3	Standards of Passing R: _____	50%
4	Credit Structure R. IAU-505C	Attached herewith
5	Semesters	Sem. V & VI
6	Program Academic Level	5.00
7	Pattern	Semester
8	Status	New
9	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

Sd/-

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

Sd/-

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

Syllabus B.P.A. (Hindustani Vocal / Music – Sitar)

Semester V and VI

Exit option:- Award of UG Degree in Major with 132 Credits OR Continue with Major and Minor

R. IAU-505C

Level	Sem	Major Mandatory	Electives	Minor To be selected from University Basket	OE (To be select ed from Univ ersity Bask et)	VSC SEC	AEC VEC IKS (To be selected from Universit y Basket)	CEP/FP	Total credit
5.5 TYBP A	V	Mandatory 10 (4+2+4) Practical Paper - Viva Voce (4) Practical Paper - Concert Performance (2) Theory Paper History of Music – 4 credits	4 Introductio n to Folk Music of maharashtr a (Theory)	4		2 <i>Practical Paper Riyaz Techniques (SEC)</i>		2 Practi cal Paper - Music Teach ing (CEP)	22
	VI	Mandatory 10 (4+2+4) Practical Paper - Viva voce (4) Practical Paper - Concert Performance (2) Applied theory – (4)	4 Practical paper – Introductio n to Semi- Classical Music	4				4 OJT in Indian Classica l Music	22

Sem V

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

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

Sr. No.	Heading	Particulars
1	Description the course : Practical Paper – Viva Voce (Mandatory Major) Including but Not limited to :	Classical Music is the study of the traditional and foundational forms of music that have shaped the evolution of musical expression across centuries. In the 3rd year, the focus deepens into the advanced understanding of ragas, talas, compositions, historical context, and performance skills. It blends theoretical knowledge with practical expertise to develop a comprehensive appreciation of the art form.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	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> & ChhotaKhyal/ Masitkhani and Razakhani gat compositions as mentioned. 3. Ability to render mentioned <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 set to <i>Rupak</i> or	

	Jhaptal.	
8	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 AlaaptaanUnderstand and demonstrate comparative studies of Raga wherever possible.	
9	Modules:-	
	Module 1: Ragas for detail study	
	1. Todi 2. Darbari	
	Module 2: Ragas for Non detail study	
	1. Hameer 2. Bibhas 3. Marwa	
	Module 3: Information about following Raagas for comparative studies (whichever applicable) Gujari Todi, Adana, Jaunpuri, Kamod, Bhoop, Puriya	
	Module 4: Tala study	
	1. Madhyalaya Khayal / gat 2. Drut Khyal other than Teental (with alaap, taan) 3. Tala to study ability to demonstrate (orally by showing tali and khali) with dugun and chaugun: Ada Chautal, Jhoomra, Deepchandi (also study previously learned talas)	
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. AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5) 2. Sangeet Visharad, Vasant 3. Ragbodh, BR Deodhar 4. Raga Parichay(part 1 amd 2) HarishchandraShrivastav 5. KalashastraVisharad, ShilpaBahulikar 6. RaagMudra - Bandishe, Sanskar Prakashan	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: A. Continuous Internal Assessment of 50 Marks : (The students would be assigned marks by the respective class teacher) 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	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.

14. Format of Question Paper: for the final examination

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	Drut Khyal other than Teental (with alaap taan)	8
	Total Marks	50 marks

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

Title of Paper- Practical Paper – Concert Performance (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Practical Paper – Concert Performance (Mandatory Major) Including but Not limited to :	This course emphasizes the rigorous training, discipline, and deep aesthetic understanding required to present a full-length classical concert. Students are expected to demonstrate command over their chosen vocal or instrumental form, showcasing their proficiency in raga exposition, tala precision, improvisational skills, and traditional compositional structures. This performance-based paper plays a critical role in preparing students for professional concert platforms and further scholarly pursuits in the classical tradition.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	2 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	50 Marks
7	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. 4. To understand and appreciation Indian Knowledge System 5. Ability to understand and demonstrate comparative studies of Raga wherever possible.	

8	Course Outcomes: 1. By the end of the module, students should be able to: 2. Inspire to perform Khyal / gat in maifil recital 3. They should understand & appreciate the facets of Raga improvisation. 4. They should be able to perform the <i>chalan</i> & improvisation of prescribed Ragas in detail with its <i>Bada</i> & ChhotaKhyal or Masitkhani and RazaKhani gat compositions with fair competency. 5. They should be able to understand & appreciate the facets of Lay and Tala.	
9	Modules:-	
	Module 1: Performance of Prescribed Ragas of Viva (of the given semester) for detail study	
	1. T o d i 2. D a r b a r i	
	Module 2: Performance of Prescribed Ragas of Viva (of the given semester) for Non detail study	
	1. Hameer 2. Bibhas 3. Marwa	
10	1 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	
11	1 Reference Books: 1. Sangeet Chintamani, Acharya Brihaspati 2. Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5) 3. Sangeet Visharad, Vasant 4. RaagMudra - Bandishe, Sanskar Prakashan	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination

1 3	Continuous Evaluation through: A. Continuous Internal Assessment of 25 Marks: (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. 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	End Semester University Assessment: 25 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.
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14. Format of Question Paper: for the final examination

Each student should perform for 20 mins

- Vilambit Khyal and Chhota Khyal or Masitkhani and RazaKhani gat from any Raag of Detailed Study from Viva Voce set (for the given semester)
- Madhyalaya Khyal/ gat from any Raag of Viva Voce syllabus (for the given semester)
- 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

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

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

Sr. No.	Heading	Particulars
1	Description the course : Theory Paper - History of Music (Mandatory Major) Including but Not limited to :	The Theory Paper – History of Music (Mandatory Major) serves as a fundamental exploration into the rich and diverse evolution of music, both in the Indian and global contexts. This paper provides students with a comprehensive understanding of the historical development of musical forms, practices, and traditions across different cultures and time periods. It covers key milestones in the history of music, including the emergence of various genres, the evolution of musical instruments, and the contributions of notable composers and musicians. Students are encouraged to critically examine how historical, cultural, and social influences shaped the trajectory of music, fostering an appreciation of its role in human civilization.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	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: 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.
9	Modules:- Module 1: : History of Indian Music 1. Study of Indian classification of Ragas: Gram Raga, Bhashang, Ragang, Raag-ragini classification, 2. Historical evolution and bifurcation of Indian Music in two streams: Hindustani and Carnatic Module 2: Introduction to Granthas 1. Sangeet Ratnakar 2. Sangeet Parijat • Biographies of 1. Soordas 2. Omkarnath Thakur 3. Kesarbai Kerkar 4. Bhimsen Joshi Module 3:Interrelationship of classical Music • Classical Music and Folk Music • Classical Music and light Music Module 4:Study of historical music forms • Prabandh and its type • Dhrupad and its banis
10	Text Books: 1) Sangeet Visharad, Vasant 2) Rag bodh, BR Deodhar 3) Rag parichay, HarishchandraShrivastav
11	Reference Books: 1) Pillars of Hindustani Music, B R Deodhar 2) Hamare Sangit Ratna, Laxmi Narayan Garg 3) Kirana Gharane, Sanskar prakashan (Marathi and English)

12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Continuous Internal Assessment of 50 Marks : 1. A short paper (20 marks) (1200 words): This paper will be response to specific questions handed out at least a week in advance. it will be based on the topics covered . 2. Definitive essay (30 marks) (2500 to 3000 words). 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 we have covered. However, the topic must be approved by the instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.	A. End Semester University Assessment: 50 marks Question paper of 50 marks of following pattern would be set.

14. Format of Question Paper: for the final examination

History of Music (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
- Question no.1 is compulsory
- The students should attempt any 2 questions from the rest. (3 questions in total)

1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
2. (a) 8 marks
(b) 8 marks
3. (a) 8 marks
(b) 8 marks
4. One Essay type question – 16 marks
5. Write Short notes on any 4 out of 6 for - 16 marks

Title of Paper- Introduction to Folk Music of Maharashtra (Theory)

Sr No	Heading	Particulars
1	Description the course : Introduction to Folk Music of Maharashtra (Theory) Including but Not limited to :	The folk music of Maharashtra is a rich tapestry of regional traditions, reflecting the state's cultural diversity and history. Rooted in the lives of rural communities, it conveys emotions, stories, and rituals through simple yet evocative melodies. This paper explores the various genres, instruments, and forms of Maharashtra's folk music, highlighting its role in daily life, festivals, and religious practices. It also examines the evolution of these musical traditions amidst modern influences. Ultimately, the paper aims to showcase the enduring cultural significance of Maharashtra's folk music.
2	Vertical :	Open Elective
3	Type :	Theory
4	Credit:	4 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: 1. To introduce students to the rich diversity of folk music traditions of Maharashtra. 2. To explore the cultural, social, and ritualistic contexts of various folk forms. 3. To understand the musical structure, instruments, performance practice, and transmission of folk music. 4. To create an appreciation for the traditional knowledge systems and their relevance today.	

8	Course Outcomes: 1. Explain the key features and socio-cultural significance of folk music traditions in Maharashtra. 2. Identify and describe major folk genres and their contexts. Recognize traditional folk instruments and their functions in performance. 3. Understand the role of performer communities and the traditional modes of transmission. 4. Analyze the transformation and contemporary relevance of folk music in the modern world.
9	Modules:-
	Module 1: Introduction to Folk Music
	1. Definition and characteristics of folk music 2. Difference between folk and classical music traditions 3. Oral tradition and its importance 4. Role of folk music in festivals, rituals, and daily life
	Module 2: Major Folk Music Traditions of Maharashtra
	1. Powada – heroic ballads and their historical background 2. Bharud – devotional and didactic folk songs (connection with Sant literature) 3. Gondhal – ritualistic music performed in honor of deities 4. Lavani and Tamasha – musical and theatrical performance, socio-political commentary 5. Ovi – women’s folk music in domestic and work settings
	Module 3: Folk Instruments of Maharashtra
	1. Overview of traditional instruments: Dholki, Lejim, Tutari, Sambal, Ektari, Khanjari, Zhanj 2. Instrumental ensembles in various forms
	Module 4: Performers, Communities, and Transmission
	1. Traditional performer communities: Gondhali, Vasudev, Waghya-Murali, Jogti 2. Folk music in media: film, radio, and festivals 3. Biography of: Pathe Bapurao, Shahir Ram Joshi, Ram Kadam, Sulochana Chavan, Shahir Sabale, Prahlad Shinde, Yamunabai Waikar
10	Text Books: 1. G.T. Deshpande – <i>Maharashtratil Lokdharmagiti</i> 2. Ashok Ranade – <i>Folk Music & Musical Instruments of Maharashtra</i>

11	Reference Books: 1. Shanta Gokhale – <i>Theatre of Maharashtra</i> 2. Documentation from Lokshahir Anna Bhau Sathe Research Centre 3. Audio-visual archives from All India Radio and Sahapedia	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: A. Continuous Internal Assessment of 50 Marks : 1. A short paper (20 marks) (1200 words): This paper will be response to specific questions handed out at least a week in advance. it will be based on the topics covered . 2. Definitive essay (30 marks) (2500 to 3000 words). 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 we have covered. However, the topic must be approved by the instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.	Question paper of 50 marks of following pattern would be set.
14	Format of Question Paper: for the final examination Introduction to Folk Music of Maharashtra (50 marks) • The question paper will be for 50 marks to be completed in 2 hours • Question no.1 is compulsory • The students should attempt any 2 questions from the rest. (3 questions in total) 1. Write Short notes on any 3 out of 5 for - 18 marks (compulsory) 2. (a) 8 marks	

	a. (b) 8 marks 3. (a) 8 marks a. (b) 8 marks 4. One Essay type question – 16 marks 5. Write Short notes on any 4 out of 6 for - 16 marks
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SEC

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

Title of Paper- Riyaz Techniques (SEC)

Sr. No.	Heading	Particulars
1	Description the course : Riyaz Techniques Level 3 (SEC) Including but Not limited to :	Riyaz Techniques Level 3 (SEC) is an advanced course designed to refine and elevate the practice (riyaz) methods for students of Indian classical music. Building on foundational techniques from earlier levels. Students will engage in specialized exercises that enhance vocal or instrumental technique, including advanced aalaap, taans, bol-taans, gamaks, meend, and various ornamentations. The course emphasizes the development of stamina, tonal quality, clarity of articulation, and improvisational fluency through daily disciplined practice.
2	Vertical :	SEC
3	Type :	Practical
4	Credit:	2 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	50 Marks
7	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: 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:-	
	Module 1: Voice Development & Swara Riyaz	
	1. Long-note practice (Kharaj and Taar Saptak) 2. Meend, Gamak, Khatka, Murki practice on single notes and short phrases 3. Practice with Tanpura + Tabla apps for pitch and rhythm alignment	
	Module 2: Alankar and Pattern-Based Riyaz	
	1. Advanced alankars in multiple ragas (different thaats) 2. Speed-building exercises (slow to fast) 3. Application of alankars in raga context (not just as exercises)	
10	Text Books: 1. Kramik Pustak Malika, Bhatkhande 2. Ragbodh, BR Deodhar 3. Swarrachana shastra, Kiran Phatak	
11	Reference Books: 1. The Riyaz Manual, RanjaniGehani 2. Riyaz, Kiran Phatak 3. Riyazacha Kaanmantra. Yashwant Dev	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Continuous Internal Assessment of 25 Marks 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	End Semester University Assessment: 25 marks 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

14. Format of Question Paper: for the final examination

- a. Long-note practice (Kharaj and Taar Saptak), Advanced alankars in multiple ragas and Speed-building exercises (slow to fast) (different thaats) 10
- b. Demonstration of of Meend, Murki, Khatka and Gamak (phrases) 05
- c. Practice with Tanpura + Tabla apps for pitch and rhythm alignment 05
- d. Application of alankars in raga context (not just as exercises) 05

Program Name: B.P.A. (MUSIC)
(SPECIALIZATION: HIND. CLAS.
VOCAL / HIND. CLAS. INST. NON
PERC. - SITAR)

Semester: V

Total Credits: 02

Course Name: Practical Paper- **Music Teaching**
(CEP)

Paper Code:

Total Marks : 50

Semester University Assessment: 25 marks

Continuous Internal Assessment : 25 marks

Course Objectives:

- To have an overall understanding about the Music teaching.
- To pass on the rich legacy of Indian Classical Music to students.
- To have the knowledge about the skills to teach music to beginners by using interesting methods.
- To develop the problem solving ability during teaching.

Module I: (1 Credit)

Unit 1

- Gurushishya parampara in gharanas
- Need of Institutional music education its Advantages and limitations
- Ideal qualities of teacher, student and their relationship,

Module II: (1 Credit)

Unit 2

- Actual teaching to students at schools/colleges/institutions: 02 ragas with Alaap taan elaboration (30 hours)
- Evaluation experience
- Syllabus formation

References:

1. Sangeet Visharad, Vasant
2. Rag bodh, BR Deodhar
3. Rag Parichay, Harishchandra Shrivastav
4. Pillars of Hindustani Music, B R Deodhar
5. Thatte Anaya & 1, Sangeet Vividha, Kanishka Publications, Delhi
6. Thatte Anaya & 1, Sangeet Sanchayan, Satyam Publications, Delhi

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 about the various music education systems prevailing in different periods.
- To make the students aware about the rich cultural heritage of our Country.
- To get actual teaching experience in the field.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

- a. **Definitive essay 15 marks** in 1500 words or Two questions 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.
- b. Participation in class/co-curricular activities. (5 marks)
- c. Overall progress during the year (5 marks)

B. End Semester University Assessment: 25 marks

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

- a) Presentation on the report of minimum 30 hours of teaching (spiral bound typed report with signed document of the organization, audio, video, photograph with gps as an evidence) 15 marks
- b) Viva 10 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	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	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

Sem VI

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

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

Sr. No.	Heading	Particulars
1	Description the course : Practical Paper – Viva Voce (Mandatory Major) Including but Not limited to :	Classical Music is the study of the traditional and foundational forms of music that have shaped the evolution of musical expression across centuries. In the 3rd year, the focus deepens into the advanced understanding of ragas, talas, compositions, historical context, and performance skills. It blends theoretical knowledge with practical expertise to develop a comprehensive appreciation of the art form.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: • To understand & appreciate the facets of Raga elaboration. • Ability to render the <i>chalan</i> & elaboration of prescribed Ragas in detail with its <i>Bada</i> & <i>ChhotaKhyal</i>/ <i>Masitkhani</i> and <i>Razakhani</i> gat compositions as mentioned. • Ability to render mentioned <i>Khyal</i>/ gat with suitable <i>Alaap</i>, <i>Taan</i>, <i>Sargam</i> etc. • Ability to understand and demonstrate comparative studies of Raga wherever possible. • Ability to render the <i>Madhya laya Khyal</i>/ gat set to <i>Rupak</i> or <i>Jhaptal</i>.	

8	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</i> & <i>Chhota Khyal</i> or <i>Masitkhani</i> and <i>Razakhani</i> gat compositions with fair competency. • Render <i>Madhyalay Khyal</i> or gat in <i>Rupak</i> with <i>Alaap taan</i> • Understand and demonstrate comparative studies of Raga wherever possible.
9	Modules:- Module 1: Ragas for detail study 1. Puriya Dhanashree 2. Alhaiyya Bilawal Module 2: Ragas for Non detail study 1. Jaunpuri 2. Multani 3. Puriya 4. Tarana in any raga of the syllabus Module 3: Information about following Raagas for comparative studies (whichever applicable) Basant, Shuddha Bilawal, Asawari, Todi, Marwa Module 4: Tala study 1. Madhyalaya Khayal / gat 2. Drut Khyal other than Teental (with alaap, taan) 3. Tala to study ability to demonstrate (orally by showing tali and khali) with dugun and chaugun: Sooltal, Teevra, Sawari, Soolfakta (also study previously learned talas)
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. AbhinavGeetanjali, RamashrayZha, (Vol 1 to 5) 2. Sangeet Visharad, Vasant 3. Ragbodh, BR Deodhar 4. Raga Parichay(part 1 amd 2) HarishchandraShrivastav 5. KalashastraVisharad, ShilpaBahulikar

	6. RaagMudra - Bandishe, Sanskar Prakashan	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: A. Continuous Internal Assessment of 50 Marks : (The students would be assigned marks by the respective class teacher) Listening Assignments : 10 marks d) Class participation: 10 marks e) Ability to comprehend & reproduce in class: 20 marks f) Overall progress during the semester : 10 marks	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.

14. Format of Question Paper: for the final examination

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	Drut Khyal other than Teental (with alaap taan)	8
	Total Marks	50 marks

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

Title of Paper- Practical Paper – Concert Performance (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Practical Paper– Concert Performance (Mandatory Major) Including but Not limited to :	This course emphasizes the rigorous training, discipline, and deep aesthetic understanding required to present a full-length classical concert. Students are expected to demonstrate command over their chosen vocal or instrumental form, showcasing their proficiency in raga exposition, tala precision, improvisational skills, and traditional compositional structures. This performance-based paper plays a critical role in preparing students for professional concert platforms and further scholarly pursuits in the classical tradition.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	2 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	50 Marks
7	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. 4. To understand and appreciation Indian Knowledge System 5. Ability to understand and demonstrate comparative studies of Raga wherever possible.	

8	Course Outcomes: 1. By the end of the module, students should be able to: 2. Inspire to perform Khyal / gat in maifil recital 3. They should understand & appreciate the facets of Raga improvisation. 4. They should be able to perform the <i>chalan</i> & improvisation of prescribed Ragas in detail with its <i>Bada</i> & ChhotaKhyal or Masitkhani and RazaKhani gat compositions with fair competency. 5. They should be able to understand & appreciate the facets of Lay and Tala.		
9	Modules:-		
	Module 1: Performance of Prescribed Ragas of Viva (of the given semester) for detail study		
	3. T o d i 4. D a r b a r i		
	Module 2: Performance of Prescribed Ragas of Viva (of the given semester) for Non detail study		
	4. Hameer 5. Bibhas 6. Marwa		
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		
11	Reference Books: 1. Sangeet Chintamani, Acharya Brihaspati 2. Abhinav Geetanjali, Ramashray Zha, (Vol 1 to 5) 3. Sangeet Visharad, Vasant 4. RaagMudra - Bandishe, Sanskar Prakashan		
12	<table border="1"> <tr> <td data-bbox="228 1960 807 2080"> Internal Continuous Assessment: 50% </td> <td data-bbox="807 1960 1503 2080"> External, Semester End Examination 50% Individual Passing in Internal and External Examination </td> </tr> </table>	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination		

13	Continuous Evaluation through: B. Continuous Internal Assessment of 25 Marks: (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. 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	C. End Semester University Assessment: 25 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.
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5. Format of Question Paper: for the final examination

D. End Semester University Assessment: 25 marks

E. Each student should perform for 20 mins

- Vilambit Khyal and Chhota Khyal or Masitkhani and RazaKhani gat from any Raag of Detailed Study from Viva Voce set (for the given semester)
- Madhyalaya Khyal/ gat from any Raag of Viva Voce syllabus (for the given semester)
- 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

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

Title of Paper- Theory Paper- Applied Theory (Mandatory Major)

Sr. No.	Heading	Particulars
1	Description the course : Theory Paper- Applied Theory (Mandatory Major) Including but Not limited to :	This paper emphasizes the integration of theoretical knowledge with performance techniques, focusing on ragas, talas, and the intricate relationship between melody and rhythm. It examines how theory informs improvisation, ornamentation, and the interpretation of compositions within the framework of classical music. Through detailed analysis, the paper bridges the gap between theoretical understanding and its practical execution in real-world musical settings. Ultimately, this study aims to enhance the performer's ability to apply theoretical principles effectively in both solo and ensemble performances.
2	Vertical :	Major
3	Type :	Practical
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks
7	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: 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:- Module 1: 1. Detailed analytical study with comparison of Ragas (wherever possible) prescribed in the syllabus 2. Recognizing Raag from given phrase and writing Raag wachak swarasangati, swaravistar, alaap and taan 3. Writing notations of Bada khyal, chhota khyal and madhyalay khyal of the syllabus with Alap Taan/ Writing Notation of Masitkhani, RajaKhani gats with Alap and Todas Module 2: 1. Evolution of Gharanas of Khyal with special characteristics of the respective Gharanas. Main contemporary exponents of Khyal (Gwalior, Agra, Kirana and Jaipur) 2. For non percussion students: Senia Gharana and development of Sitar. Development of Gayaki anga and Gatakari styles Module 3: 1. Terminology: Kutup, Vrinda, Vaggeyakar, Gayak, Nayak, Gandharva, 15 types of gamak, varna, sthayee, arohi, avarohi, sanchari 3. Talas to study: Sooltal, Teevra, Sawari, Jat, Soolfakta (with dugun, tigun, chaugun) Module 4: 1. Generalized study of the forms of Musical compositions – Thumari, Tappa, Natyageet, Kajari, Chaitee, Jhoola, Barahmasa 2. Classification of instruments

10	Text Books: 1. Sangeet Visharad, Vasant 2. Rag Bodh, BR Deodhar 3. Rag parichay, HarishchandraShrivastav 4. Abhinav Geetanjali, Ramashray Jha	
11	Reference Books: 1. KramikPustakMalika, Bhatkhande 2. Raga Parichay(part 1 amd 2) HarishchandraShrivastav 3. KalashastraVisharad, ShilpaBahulekar	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Continuous Internal Assessment of 50 Marks : 3. A short paper (20 marks) (1200 words): This paper will be response to specific questions handed out at least a week in advance. it will be based on the topics covered . 4. Definitive essay (30 marks) (2500 to 3000 words). 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 we have covered. However, the topic must be approved by the instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.	B. End Semester University Assessment: 50 marks Question paper of 50 marks of following pattern would be set.

14. Format of Question Paper: for the final examination

History of Music (50 marks)

- The question paper will be for 50 marks to be completed in 2 hours
 - Question no.1 is compulsory
 - The students should attempt any 2 questions from the rest. (3 questions in total)
-
6. Write Short notes on any 3 out of 5 for - 18 marks (compulsory)
 7. (a) 8 marks
(b) 8 marks
 8. (a) 8 marks
(b) 8 marks
 9. One Essay type question – 16 marks
 10. Write Short notes on any 4 out of 6 for - 16 marks

Title of Paper- Introduction to Semi Classical Music (Practical Paper)

Sr. No.	Heading	Particulars
1	Description the course : Introduction to Semi Classical Music (Practical Paper) Including but Not limited to :	This paper introduces the fundamental concepts of semi-classical music, bridging the gap between classical and light music forms. It explores key elements such as ragas, talas, and improvisation, which define the semi-classical genre. The study emphasizes the importance of expressive nuances and vocal techniques in creating a distinct musical experience. By examining various semi-classical forms like Thumri, Dadra, and Hori, the paper offers insights into their cultural and emotional depth. Ultimately, it aims to enhance the understanding and performance of semi-classical music in a practical context.
2	Vertical :	Elective
3	Type :	Practical
4	Credit:	4 credits
5	Hours Allotted :	120 Hours
6	Marks Allotted:	100 Marks
7	Course Objectives: 1) To understand the historical and cultural experiences 2) To understand & appreciate the facets of Semi Classical Music. 3) Ability to render semi classical music with all its facets. 4) Ability to understand various taals. 5) Gain a deep understanding of the various music genres of Thumri, Dadra and other forms of Semi Classical Music. 6) Learn about the instruments, vocal techniques, and lyrical themes that are distinctive to each genre of Thumri, Dadra and other forms of Semi Classical Music 7) Understand & appreciate the facets of Thumri elaboration, improvisation.	

8	Course Outcomes: 1) Students will be able to Understand & appreciate the facets of Semi classical Music. 2) They will be able to learn the different folk songs of this genre. 3) They will be able to render the compositions with fair competency. 4) They will be able to understand and demonstrate the comparative studies of different songs and forms. 5) They will be able to understand & appreciate the facets of Thumri 6) They will be able to understand & appreciate the facets of Thumri Gayaki 7) They will be able to understand the taalās related to Thumri Gayaki. 8) They will be able to gain the theoretical knowledge of different forms of Semi Classical Music.
9	Modules:-
	Module 1: Introduction to Thumri
	1. One Thumri composition 2. One Bandish ki thumri composition
	Module 2: Introduction to Dadra and Hori
	1. One Dadra composition 2. one Hori composition
	3. Module 3: Following Talas to study-
	Deepchandi, Panjabi, Addha, Pashto and Jat Taal (Ability to demonstrate (orally by giving Tali khali by hands)
	Module 4: Exercises to sing semi classical compositions
10	Text Books: 1. Swarrangi, Dr. Prabha Atre 2. Safar Thumri Gayaki ka, Smt. Anjali Pohankar 3. Thumri evam mahila kalakar, Poornima Dwivedi

11	Reference Books: 1. Sangeet Visharad, Basant 2. Ras Gunjan, Biraju Maharaj 3. Shatrugna Shukla, Thumri ki Utpatti,Vikas aur Shailiya 4. Hamare Sangeet Ratna, Lakshami Narayan Garg																														
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination																													
13	Continuous Evaluation through: A. Continuous Internal Assessment of 50 Marks: (The students would be assigned marks by the respective class teacher) 1. Listening Assignments: 20 marks 2. Class participation: 10 marks 3. Ability to comprehend & reproduce in class: 10 marks 4. Overall progress during the semester: 10 marks 3. instructor well in advance. Note that the essay is not to be an empirical or historical research paper, but rather a philosophical essay informed by the required readings (and discussion) and any other relevant supplementary readings the student, in consultation with the instructor, considers appropriate.	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																													
14	Format of Question Paper: for the final examination Practical of 50 marks would be conducted according to following pattern . <table><tr><th>Sr No</th><th>Course Content</th><th>Marks Assigned</th><th></th></tr><tr><td>1</td><td>Thumri</td><td>12</td><td></td></tr><tr><td>2</td><td>Bandish ki Thumri</td><td>10</td><td></td></tr><tr><td>3</td><td>Dadra or Hori</td><td>10</td><td></td></tr><tr><td>4</td><td>Orally asked questions by examiners</td><td>10</td><td></td></tr><tr><td>5</td><td>Taal</td><td>8</td><td></td></tr><tr><td></td><td>Total Marks</td><td>50 marks</td><td></td></tr></table>			Sr No	Course Content	Marks Assigned		1	Thumri	12		2	Bandish ki Thumri	10		3	Dadra or Hori	10		4	Orally asked questions by examiners	10		5	Taal	8			Total Marks	50 marks	
Sr No	Course Content	Marks Assigned																													
1	Thumri	12																													
2	Bandish ki Thumri	10																													
3	Dadra or Hori	10																													
4	Orally asked questions by examiners	10																													
5	Taal	8																													
	Total Marks	50 marks																													

Program Name: B.P.A. (MUSIC)
SPECIALIZATION: HIND. CLAS. VOCAL /
HIND. CLAS. INST. NON PERC. - SITAR)
Semester : VI
Total Credits : 04

Course Name : Practical Paper- **On-the-Job
Training in Indian Classical Music (OJT)**
Paper Code :
Total Marks : 100

End Semester University Assessment : 50
marks

Continuous Internal Assessment : 50 marks

Course objectives:

- To provide hands-on exposure in the field of Indian classical music.
- To develop practical skills like assisting in performances, teaching, organizing, or documentation.
- To build professional discipline, teamwork, and stage etiquette.
- To encourage application of classroom learning in real settings

Module I: (02 credits)

Unit 1: Teaching Assistance (TA)

- Assisting a music teacher in basic music instruction (group/individual)
- Helping with class management, attendance, notation writing, or basic riyaz guidance

Unit 2: Event/Concert Management/seminar

- Assisting in organizing classical music concerts, baithaks, lecture-demonstrations, seminar
- Backstage experience: handling sound, stage decorum, artist support
- Comparing or documenting the event

Module II: (02 credits)

Unit 3: Archival & Documentation Work

- Helping document compositions, notations, or interviews with gurus/artists
- Working on institutional archives, library tasks, or basic recording/transcribing work, also documenting programs of the department (photo/video/audio/review)

Unit 4: Accompaniment or Performance Support

- Assisting as a tanpura player, side rhythm, or junior accompanist in student performances
- Observing rehearsals or accompanying in college-level baithaks or recitals

Course Outcomes:

- Demonstrate basic professional skills such as punctuality, discipline, and communication in real-world music environments.
- Apply theoretical knowledge of Indian classical music in practical settings like teaching, performance, or event organization.
- Assist effectively in classroom teaching, stage performances, or archival/documentation activities, based on the chosen training track.
- Maintain a structured training diary and reflect meaningfully on their learning and growth during the course.
- Show improved confidence, teamwork, and understanding of backstage and front-stage dynamics of classical music events.

References:

1. Classical Music of India: A Practical Guide by L. Subramaniam & Viji Subramaniam
2. Rāgs Around the Clock: A Handbook for North Indian Classical Music by David Clarke
3. An Introduction to Hindustani Classical Music: A Guidebook for Beginners by Vijay Prakash Singha
4. A beginner-friendly resource covering the fundamentals of Hindustani classical music, including notation, rhythm, and performance techniques.
5. Alankar Prabodhini: A Guide for Learning Indian Classical Music by Practicing Alankar by Dr. Vijayshree Sharma
6. माझी सांगीतिक वाटचाल: My Musical Walk (Marathi) by Kiran Fatak
7. संगीत शिक्षण आणि व्यक्तिमत्व विकास: Music Education & Personality Development (Marathi) by Shymla Karkhanis

Guidelines for Course Assessment:**A. Continuous Internal Assessment of 50 Marks :**

- Attendance & commitment during training – 15
- Training Diary (properly maintained) – 10
- Progress review by the class teacher– 10
- Overall learning & skill development – 15

B. End Semester University Assessment: 50 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

- Final Report – submission of detailed work report, attach photographs, GPS, audio, video wherever needed 25
- Viva/Presentation – 25

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	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	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**

Sd/-

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

Sd/-

**Sign of the
Offg. Associate Dean
Dr. Kunal Ingle Faculty
of Interdisciplinary
Studies**

Sd/-

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