

 <p>शिवाजी विद्यापीठ कोल्हापूर ज्ञानमेवामृतम्</p> <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p><b>SHIVAJI UNIVERSITY, KOLHAPUR</b> 416 004, MAHARASHTRA PHONE : EPABX - 2609000, BOS Section - 0231-2609094, 2609487 Web : <a href="http://www.unishivaji.ac.in">www.unishivaji.ac.in</a> Email: <a href="mailto:bos@unishivaji.ac.in">bos@unishivaji.ac.in</a></p> <p><b>शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र</b> दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१- २६०९०९४. २६०९४८७ वेबसाईट : <a href="http://www.unishivaji.ac.in">www.unishivaji.ac.in</a> ईमेल : <a href="mailto:bos@unishivaji.ac.in">bos@unishivaji.ac.in</a></p>		
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संदर्भ/जा.क्र./शिवाजी वि./अ.मं./४३२

दि. २५/०७/२०२५

प्रति,

मा. प्राचार्य/संचालक,  
सर्व संलग्नित महाविद्यालये/मान्यताप्राप्त संस्था,  
शिवाजी विद्यापीठ, कोल्हापूर.

**विषय** : - बी. ए. भाग २ च्या अभ्यासक्रमाबाबत.

**संदर्भ** : - या कार्यालयाचे पत्र क्र. २८३ दि. ०८/०५/२०२५ रोजीचे पत्र.

महोदय,

उपरोक्त संदर्भित विषयास अनुसरून आपणास आदेशान्वये कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण-2020 (NEP 2.0) नुसार शैक्षणिक वर्ष **2025-2026** पासून लागू करण्यात आलेल्या बी. ए. भाग २ च्या खालील विषयाच्या अभ्यासक्रमामध्ये **किरकोळ दुरुस्ती** करण्यात आलेली आहेत.

शारिरीक शिक्षण	गृहशास्त्र	संगीत	शिक्षणशास्त्र
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सोबत सदर अभ्यासक्रमाची प्रत जोडली आहे. तसेच विद्यापीठाच्या [\(www.unishivaji.ac.in\)](http://www.unishivaji.ac.in) (NEP 2020@Suk/Online Syllabus) या संकेतस्थळावर ठेवण्यात आला आहे.

सदर अभ्यासक्रम सर्व संबंधित विद्यार्थी व शिक्षकांच्या निदर्शनास आणून द्यावेत ही विनंती.

कळावे,

आपला विश्वासू

(डॉ. एस. एम. कुबल)  
उपकुलसचिव  
अभ्यास मंडळे विभाग

सोबत : अभ्यासक्रमाची प्रत.

प्रत. माहितीसाठी व पुढील योग्यत्या कार्यवाहीसाठी.

1	प्र. अधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा	7	संलग्नता टी. 1 व टी. 2 विभागास
2	अध्यक्ष, सर्व संबंधित अभ्यास व अस्थायी मंडळ	8	पी. जी. प्रवेश विभागास
3	संचालक, परीक्षा व मुल्यमापन मंडळ कार्यालयास	9	परिक्षक नियुक्ती ए व बी विभागास
4	बी. ए. परीक्षा विभागास	10	पी. जी. सेमिनार विभागास
5	पात्रता विभागास	11	अंतर्गत गुणवत्ता हमी कक्ष (नॅक विभागास)
6	आय. टी. सेल विभागास		

# SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

A<sup>++</sup> Accredited by NAAC (2021) With CGPA 3.52

**New Syllabus For**  
**Bachelor of Arts [B. A. in Music]**  
**UNDER**  
**FACULTY OF INTERDISCIPLINARY STUDIES**

**B. A. Part – II (Semester III and IV)**

**STRUCTURE AND SYLLABUS IN ACCORDANCE WITH**  
***NATIONAL EDUCATION POLICY - 2020***  
**HAVING CHOICE BASED CREDIT SYSTEM**  
**WITH MULTIPLE ENTRY AND MULTIPLE EXIT OPTIONS**  
**(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2025-26**  
**ONWARDS)**

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## **1. PREAMBLE:**

Hindustani Music has glorious tradition. The programme includes theory and practical in ragas and talas, their history and origin, and development. There are lots of opportunities in composing, singing, teaching, and performing the music. This music is helpful in building a professional life. The learning outcome-based curriculum ensures its suitability in the present day needs of the student towards higher education and employment. This course provides the basic ideas and concepts of Vocal Music, through this programme students will get knowledge about Indian Classical music. This programme has been designed on the National Education Policy (NEP - 2020)

## **2. PROGRAMME LEARNING OUTCOMES (PO)**

- Through this programme students will get knowledge about Indian Classical music.
- Through this course, the students will get to know the different Ragas, Taals, notation system of Indian Music, History of Indian Music.
- Students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory and beauty of Indian Music.
- Students will get the valuable knowledge of various musical forms.

## **3. DURATION:**

The Bachelor of Arts in Music programme shall be A FULL TIME COURSE OF 3/4 YEARS – 6/8 SEMESTERS DURATION with 22 Credits per Semester. (Total Credits = 132/176)

## **4. ELIGIBILITY FOR ADMISSION:**

The criteria for admission is as per the rules and regulations set from time to time by concerned departments, HEIs, university, government and other relevant statutory authorities.

## **5. MEDIUM OF INSTRUCTION:**

The medium of instruction shall be ENGLISH or MARATHI. The students will have AN OPTION TO WRITE ANSWER-SCRIPTS IN ENGLISH OR MARATHI. (EXCEPT LANGUAGES)

## **6. EXAMINATION PATTERN:**

The pattern of examination will be Semester End Examination with Internal Assessment/Evaluation.

**NOTE: Separate passing is mandatory for both, Semester End Examination and Internal Evaluation/Assessment. (Annexure-I)**

## 7. STRUCTURE OF PROGRAMME:

### Credit Distribution Structure for B.A. I in Music with Multiple Entry and Exit Options.

<b>COURSE CATEGORY</b>	<b>ABBREVIATION (Only 2 Letters)</b>	<b>DESCRIPTION</b>
<b>MAJOR</b>	Mandatory (MM)	Major – Mandatory Course
	Elective (ME)	Major – Elective Course
<b>MINOR</b>	Minor (MN)	Minor - Course
<b>IDC/MDC/ GEC/OE</b>	IDC (ID)	Interdisciplinary Course
	MDC (MD)	Multi Disciplinary Course
	GEC (GE)	General Elective Course
	OE (OE)	Open Elective Course (Generic Course not from Major or Minor Category)
<b>VSC/SEC</b>	VSC (VS)	Vocational Skill Course
	SEC (SE)	Skill Enhancement Course
<b>AEC/VEC/IKS</b>	AEC (AE)	Ability Enhancement Course
	VEC (VA)	Value Education Course
	IKS (IK)	Indian Knowledge System
<b>OJT/FP/CEP/CC/RP</b>	OJT (OJ)	On Job Training
	FP (FP)	Field Project
	CEP (CE)	Community Engagement Project
	CC (CC)	Co-curricular Course
	RP (RP)	Research Project

**Note:(Annexure-II)**

**B) Second Year Bachelor of Arts (B.A. – II) (UG DIPLOMA):**

<b>YEAR:</b>	<b>B.A. - II</b>
<b>SEMESTER:</b>	<b>III and IV</b>
<b>LEVEL:</b>	<b>5.0</b>
<b>TOTAL CREDITS</b>	<b>22 + 22 = 44</b>
<b>DEGREE AWARDED:</b>	<b>UG DIPLOMA (AFTER 88 CREDITS IN TOTAL)</b>

**B - I) B.A. - II : SEMESTER - III (TOTAL CREDITS - 22):(Note: Put ‘—’ wherever ‘Not Applicable’ )**

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR (Music)	MAJOR – III (Theory)	Hindustani Music- Beginner Level-1	BAU0325MMT312C03	2
	MAJOR-III (Practical)	Hindustani Music- Practical Level- 1	BAU0325MMP312C03	2
	MAJOR – IV (Theory)	Hindustani Music- Beginner Level-2	BAU0325MMT312C04	2
	MAJOR-IV (Practical)	Hindustani Music- Practical Level- 2	BAU0325MMP312C04	2
MINOR	MINOR - III	Indian Devotional Music	BAU0325MNL312C01	4
OE/IDC/MDC/ GEC	OE- III	Hindi Film Music	BAU0325OET312C03	2
VSC/SEC	VSC - I (MAJOR)	Basics of Voice Training	BAU0325VST312C01	2
	SEC - III	Basics of Tanpura	BAU0325SET312C03	2
AEC/VEC/ IKS	AEC (ENG – III)	(Write Name) (English – III)	--	2
	IKS (MAJOR)	Rich Heritage of Indian Music	BAU032IKT312C01	2
CREDITS FOR B. A. - I, SEM - III:				22

**B- 2) B.A. - II : SEMESTER - IV (TOTAL CREDITS - 22):(Note: Put ‘—’ wherever ‘Not Applicable’ )**

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR (Music)	MAJOR – V (Theory)	Hindustani Music- Beginner Level-3	BAU0325MMT312D05	2
	MAJOR – V (Practical)	Hindustani Music- Practical Level- 3	BAU0325MMP312D05	2
	MAJOR – VI (Theory)	Hindustani Music- Beginner Level-4	BAU0325MMT312D06	2
	MAJOR – VI (Practical)	Hindustani Music- Practical Level- 4	BAU0325MMP312D06	2
MINOR	MINOR - IV	Hindustani Classical Music & Its Aesthetics	BAU035MNL312D02	4
OE/IDC/MDC/ GEC	OE- IV	Marathi Film Music	BAU0325OET312D04	2
VSC/SEC	VSC - II (MAJOR)	An Introduction to Music Therapy	BAU0325VST312D02	2
	SEC – IV (MAJOR)	Basics of Indian Classical Dance	BAU0325SET312D04	2
AEC/VEC/ IKS	AEC (ENG – IV)	(Write Name) (English – III)	--	2
	VEC (EVS)	(Write Name) (EVS-Environmental Science)	--	2
CREDITS FOR B. A. - I, SEM - IV:				22
CREDITS FOR B. A. II, SEM III AND IV:				22 + 22 = 44
CREDITS FOR B.A. – I (SEM I AND II) + B. A. II (SEM III AND IV):				44 + 44 = 88

**FOR EXIT OPTION AT B.A. - II:**

If student wants to ‘EXIT’ after completion of B.A. II (SEM III and IV), he/she must acquire 04 credits through SUMMER INTERNSHIP of 4 weeks (120 hours) and submit the report. After verification by concerned authority he/she will be awarded the UG DIPLOMA. This Certificate is a prerequisite for admission or ‘ENTRY’ in Third Year B. A. degree course.

## Course Code List

Course Code	Name of the Course
01	Marathi
02	Hindi
03	English
04	Sanskrit (Lower)
05	Sanskrit (Higher)
06	Ardhmagadhi
07	Persian
08	Urdu
09	Kannada
10	Military Science
11	NSS
12	Music
13	History
14	Sociology
15	Economics
16	Political Science

Course Code	Name of the Course
17	Philosophy
18	Psychology
19	Social Work
20	AHIC
21	Linguistics
22	Geography
23	Home Science
24	Statistics
25	Education
26	Physical Education
27	Journalism
28	Russion
29	P.G. Diploma in I.R.S.S.
30	BhashaProudyogiki
31	Defence Study (Entire)
32	Master of Rural Studies



### Equivalence: B. A. II Sem- III and IV

(Note: Add 'rows' as per course requirement and kindly apply proper course codes. The 'Papers' are considered as 'Course' in New Scheme.)

Sem No.	Paper Code	Title of Old Paper	Credit	Sem No.	Course Code	Title of New Course	Credit
III	DSC-C23	Theory Paper III	02	III	BAU0325MMT312C03	Hindustani Music-Beginner Level-1	02
		Practical Paper III	02	III	BAU0325MMP312C03	Hindustani Music-Practical Level- 1	02
	DSC-C24	Theory Paper IV		III	BAU0325MMT312C04	Hindustani Music-Beginner Level-2	02
		Practical Paper IV		III	BAU0325MMP312C04	Hindustani Music-Practical Level- 2	02
				III	BAU0325MNL312C01	Indian Devotional Music	04
				III	BAU0325OET312C03	Hindi Film Music	02
				III	BAU0325VST312C01	Basics of Voice Training	02
				III	BAU0325SET312C03	Basics of Tanpura	02
				III	BAU032IKT312C01	Rich Heritage of Indian Music	02
IV	DSC-C47	Theory Paper V	02	IV	BAU0325MMT312D05	Hindustani Music-Beginner Level-3	02

		<b>Practical Paper V</b>	<b>02</b>	<b>IV</b>	<b>BAU0325MMP312D05</b>	<b>Hindustani Music- Practical Level- 3</b>	<b>02</b>
<b>IV</b>	<b>DSC-C48</b>	<b>Theory Paper VI</b>		<b>IV</b>	<b>BAU0325MMT312D06</b>	<b>Hindustani Music- Beginner Level-4</b>	<b>02</b>
		<b>Practical Paper VI</b>		<b>IV</b>	<b>BAU0325MMP312D06</b>	<b>Hindustani Music- Practical Level- 4</b>	<b>02</b>
				<b>IV</b>	<b>BAU035MNL312D02</b>	<b>Hindustani Classical Music &amp; Its Aesthetics</b>	<b>04</b>
				<b>IV</b>	<b>BAU0325OET312D04</b>	<b>Marathi Film Music</b>	<b>02</b>
				<b>IV</b>	<b>BAU0325VST312D02</b>	<b>An Introduction to Music Therapy</b>	<b>02</b>
				<b>IV</b>	<b>BAU0325SET312D04</b>	<b>Basics of Indian Classical Dance</b>	<b>02</b>

## 9. Determination of CGPA, Grading and declaration of results:

Shivaji University has adopted 10 point Grading System as follows:

○ **In each semester, marks obtained in each course (Paper) are converted to grade points:** ○If the total marks of course are 100 and passing criteria is 35%, then use the following Table for the conversion.

○If total marks of any of the course are different than 100 (e.g. 50) and passing criterion is 35%, then marks obtained are converted to marks out of 100 as below:

### 1. GradationChart:

Table

Marks Obtained	Numerical Grade (GradePoint)		CGPA	LetterGrade
Absent	0(zero)		-	Ab : Absent
0-34	0to4		0.0–4.99	F : Fail
35-44	5		5.00–5.49	C : Average
45-54	6		5.50–6.49	B : Above Average
55-64	7		6.50–7.49	B+ : Good
65-74	8		7.50–8.49	A : Very Good
75-84	9		8.50–9.49	A+ : Excellent
85-100	10		9.50–10.0	O : Outstanding

### Note:

1. Marksobtained $\geq 0.5$ shallberoundedofftonexthigherdigit.
2. TheSGPA&CGPAshallberoundedoffto2decimalpoints.
3. Marksobtainedin50marksor200markspapershallbeconverte  
dto 100 marks.

## **Calculation of SGPA & CGPA**

### **2.CumulativeGradePointAverage(CGPA)**

$$\text{CGPA} = \frac{\sum(\text{Total credits of a semester} \times \text{SGPA of respective semester}) \text{ of all semesters}}{\sum(\text{Totalcoursecredits})\text{ofallsemesters}}$$

### **1.SemesterGradePointAverage(SGPA)**

$$\sum(\text{Course credits} \times \text{Grade points obtained}) \text{ of a semester}$$

$$\text{SGPA} = \frac{\quad}{\quad}$$

$$\sum(\text{Coursecredits})\text{ofrespectivesemester}$$

**10. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:**

**B) FOR TWO CREDITS: Total Marks: 40 (Written) Internal Assessment: 10**

**Total Marks: 50**

**Q. 1: Multiple choice questions (Five) (02 marks each) 10 Marks**

**The patterns are given below:**

**Pattern 1:** Plain question with 4 alternatives. (5 MCQs for 10 Marks)

**Pattern 2:** fill in the blanks with four alternatives (5 MCQs for 10 Marks)

**Q. 2:** Notation, swarvistar of Vilambit or Chota khyal with aalap & taan((Any One out of Two))  
**10 Marks**

**Q. 3:** Detail study of theory of raga (Information of raga) **05 Marks**

**Q.4.** Long Answer Questions (Any One out of Two) **10 Marks**

**Q.5.** Writing Taal with dugun,tigun,chaugun **05 Marks**

**Note: Question Paper should cover all the units in the syllabus.**

**B) FOR TWO CREDITS: Total Marks: 40 (OE / SEC / VSC/IKS )**

**Question No.1: Multiple choice questions (05 MCQs) (02 marks each)**

**10 Marks**

**\*\*Few patterns are given below as examples. You may use them or add your own.**

**Pattern1:** Plain question with 4 alternatives.

**Pattern2:** Match the following with four alternatives

Group1

1.

2.

3.

4.

Group2

a.

b.

c.

d.

A) 1-a, 2-b, 3-c, 4-d   B) 1-b, 2-a, 3-c, 4-d   C) 1-c, 2-b, 3-a, 4-d   D) 1-d, 2-b, 3-c, 4-a

**Pattern3:** Give Two Statements

1.

2.

Which is the correct option? (or Which is the incorrect option)

A) Statement 1 is True/Correct and Statement 2 is False/Incorrect

B) Statement 2 is True/Correct and Statement 1 is False/Incorrect

C) Both Statements are True/Correct

D) Both Statements are False/Incorrect

**Question No.2: Short Notes or Questions with Brief Answers (Any Two out of Four) 10 Marks**

**Question No.3: Long Questions (Any One out of Two) 20 Marks**

**Note: Question Paper should cover all the units in the syllabus.**

**A) FOR FOUR CREDITS:**

**Total Marks: 100 (Written) + Internal Assessment (20) = Total (100 Marks)**

**Question No. 1: Multiple choice questions (10 MCQs) (02 marks each) 20 Marks**

**\*\* Few patterns are given below as examples. You may use them or add your own.**

**Pattern 1:** Plain question with 4 alternatives.

**Pattern 2:** Match the following with four alternatives

Group 1

Group 2

1.

a.

2.

b.

3.

c.

4.

d.

A) 1-a, 2-b, 3-c, 4-d    B) 1-b, 2-a, 3-c, 4-d    C) 1-c, 2-b, 3-a, 4-d    D) 1-d, 2-b, 3-c, 4-a

**Pattern 3:** Give Two Statements

1.

2.

Which is the correct option? (or Which is the incorrect option)

A) Statement 1 is True/Correct and Statement 2 is False/Incorrect

B) Statement 2 is True/Correct and Statement 1 is False/Incorrect

C) Both Statements are True/Correct

D) Both Statements are False/Incorrect

**Question No. 2: Short Notes (Any Four out of Six) 20 Marks**

**Question No. 3: Short Questions (Any Two out of Four) 20 Marks**

**Question No. 4: Long Question (Any One out of Two) 20 Marks**

**Note : Question Paper should cover all the units in the syllabus.**

### **Pattern of Practical Examination (Sem III & IV)**

1. Knowledge of Aroha, Avaroha, Pakad & Swarvistar of ragas **(Marks 10)**
2. Students are expected sing any two Drut/chotakhayal (from Detail study & Outline) **(Marks 20)**
3. Ability to sing a sargamgeet, bhavgeet, lokgeet, tarana , bhajan **(Marks 10)**
4. Ability to demonstrate tal by hand **(Marks 10)**

**Note:-**The practical examination in each paper should be held in the presence of two examiners, one internal and one external.



## 13. SYLLABUS

### B. A. II, SEMESTER – III

**Course Category:** Major

**Course Name:** Hindustani Vocal-Beginner Level 1

**Course Number:** MM 03

**Course Code:** BAU0325MMT312C03

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10

Total Marks: 50

**Course Learning Outcomes:**

- Students will learn the basic outline through various prescribed ragas.
- Students will get the information of outlines ragas.
- Students will get the basic knowledge of Hindustani musical forms.
- Students will learn the various talas.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Writing notation and swarvistar of vilambit and chhota khayal.</li><li>• Detail study of theory of ragas prescribed for practical and their comparative knowledge.</li><li>• Raga for outline- information of ragas, swarvistar</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Detail study of forms of Hindustani Music and their history and characteristics- Dhrupad, Dhamar, Khayal, Thumri</li><li>• Writing taal with Dugun, Tigun, Chaugun 1.Sultal 2.Chautal</li></ul>	1	15

**LIST FOR READING:**

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: SangeetSadanPrakashan, Allahabad.
2. Srivastava, Prof. Harischandra, RaagParichay vol. 3 & 4, Publisher: SangeetSadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – III

**Course Category:** Major

**Course Name:** Hindustani Vocal-Practical Level 1

**Course Number:** MM 03

**Course Code:** BAU0325MMP312C03

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 50 Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic ragas.
- Students will get the basic outline of some ragas
- They will be able to perform Dhrupad & Natyageet.
- Students will get the practical knowledge of some popular talas

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Raga for Detail study 1. Bhairav – Vilambit &amp; Chota Khyal with Aalap, Taan</li><li>• Raga for Outline- Chota Khyal (Bandish Only) 1. Bageshri 2. Kamod 3. Kedar</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• One Dhrupad ( with only Dugun)</li><li>• One Natyageet (Outline)</li><li>• Reciting thekabol of talas by counting matras by hand 1. Sulta 2. Chautal</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – III

**Course Category:** Major

**Course Name:** Hindustani Vocal-Beginner Level 2

**Course Number:** MM 04

**Course Code:** BAU0325MMT312C04

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic outline through various prescribed ragas.
- Students will get the information of outlines ragas.
- Students will learn the history of Indian music.
- Students will learn the various talas.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Writing notation and swar vistar of chhota khayal.</li><li>• Detail study of theory of ragas prescribed for practical and their comparative knowledge.</li><li>• Raga for outline- information of ragas, swarvistar</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• History of Indian Music (Vedikkal to pauranikkal)</li><li>• Biographies &amp; Contributions of the following- 1. Pt.Bhimsen Joshi 2. Gansaraswati Kishori Amonkar</li><li>• Writing taal with Dugun,Tigun,Chaugun 1. Tevra 2. Trital</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: SangeetSadanPrakashan, Allahabad.
2. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – III

**Course Category:** Major

**Course Name:** Hindustani Vocal-Practical Level 2

**Course Number:** MM 04

**Course Code:** BAU0325MMP312C04

**Course Credits:** 02

**Marks:** For 2 Credits:

Semester End: 50

Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic ragas.
- Students will get the basic outline of some ragas
- They will be able to perform Tarana & Bhajan.
- Students will get the practical knowledge of some popular talas

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Raga for Detail study</li><li>• 1. Malkauns- Chota Khyal with Aalap, Taan</li><li>• Raga for Outline- Chota Khyal (Bandish Only) 1. Jaunpuri 2. Tilak kamod 3. Bhairavi</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• One Tarana</li><li>• One Bhajan</li><li>• Reciting the kabol of talas by counting matras by hand 1. Tevra 2. Trital</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – III

**Course Category:** MN

**Course Name:** Indian Devotional Music

**Course Number:** MN 01

**Course Code:** BAU0325MNL312C01

**Course Credits:** 04

**Marks:** For 4 Credits: Semester End: 80 Internal Assessment: 20

Total Marks: 100

### Course Learning Outcomes:

- Students will be able to identify and describe major devotional music traditions across India
- Students will be able to analyze compositions from Bhakti saints and spiritual movements
- Students will be able to compare musical styles such as Bhajan, Kirtan, abhang, and Sufi Qawwali
- Students will be able to reflect on the aesthetic and emotional dimensions of devotional music

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• <b>Historical Background-</b> Bhakti movement, Saint traditions, Music as a Spiritual Practice</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• <b>Saint Composers &amp; Texts</b> Tulsidas, Meera, Namdev, Tukaram, Ramdas, Kabir, Dnyaneshwar</li></ul>	1	15
III	<ul style="list-style-type: none"><li>• <b>Devotional Music Forms</b> Bhajan, Kirtan, Abhang, Haripath, Sufi Qawwali</li></ul>	1	15
IV	<ul style="list-style-type: none"><li>• <b>Musical Features</b> Raga Usage, Lyrical structure, rhythm, performance style, musical characteristics of compositions.</li></ul>	1	15

### LIST FOR READING:

1. Singh Namvar, Bhakti Kavya Parampara Aur Kabir, Rajkamal Prakashan
2. Chaturvedi Ramswaroop, Bhakti Kavya Yatra, lokbharati Prakashan
3. Abyankar Shankar, Santa Tukaram, Aaditya Pratishthan
4. Amarendra Khatua , Ghosh Mandira, Devotional Music of India: Spreading Harmony and Peace, Shubhi Publication
5. Mathur Rakesh, Sufi Music, Rajasthani Granthagar, Jodhpur

## B. A. II, SEMESTER – III

**Course Category:** OE III

**Course Name:** Hindi Film Music

**Course Number:** MM 03

**Course Code:** BAU0325OET312C03

**Course Credits:**02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10

Total Marks: 50

### Course Learning Outcomes:

- Students will understand the rich heritage of Hindi Film Music.
- Students will understand the brief history of Indian Film Music
- Students will get basic information of golden era of Hindi film Music .
- The students will get the information of various hindi film song, composers,singers.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• <b>Introduction to Hindi Film Music</b> Overview of Indian film industry and music Early days of Indian film music (1930s-1950s)</li><li>• <b>Golden Era of Hindi Film Music (1950s-1970s)</b> <b>Composers:</b>Naushad, shankar-Jaikishan, Ravindra Jain etc. <b>Singers-</b> Lata Mangeshkar, Asha Bhosale, Mohammad Rafi, Kishor Kumar, Manna De, Suman Kalyanpur etc <b>Lyricists:</b>Sahir Ludhianvi, Shailendra, Hasarat Jaipuri, Majrooh Sultanpuri etc.</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• <b>Evolution of Hindi Film Music (1980s-2000s)</b> Composers: R.D.Burman, A.R. Rahman, Shankar –Ehsaan-Loy etc</li><li>• <b>Cntemporary Hindi Film Music (2000s- present)</b> <b>Composers:</b> Pritam, vishal-shekhar, amit trivedi etc <b>Singers-</b> Kumar Sanu, Udit Narayan, Anuradha Poudwal, Sonu nigam, Shreya Ghoshal, Kavita Krishnmurti, Sadhana Sargam, Alka Yagnik etc <b>Lyricists:</b>Javed Akhtar, Gulzar, Anand Bakshi, Sameer, Swanand Kirkire etc</li></ul>	1	15

### LIST FOR READING:

1. Ranade Ashok Da., Hindi Chitrapatgeet: Parampara ani Avishkar, Kindle Edition
2. Javadekar Ashutosh, Nave Sur Un Nave Tarane, Rajhans Prakashan, Pune.
3. Ranade Ashok Da, Hindi Film Song: Music Beyond Boundaries, Promilla
4. Dadhe Mrudula, Rahe na rahe ham, Rohan Prkashan

## B. A. II, SEMESTER – III

**Course Category:** VSC I

**Course Name:** Basics of Voice Training

**Course Number:** VS I

**Course Code:** BAU0325VST312C01

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

**Course Learning Outcomes:**

- Students will understand the benefits & importance of Voice Training.
- Students will understand the brief history of Indian music
- Students will get the basic knowledge of voice and performance practice
- Students will understand the basic concepts in voice training.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• What is Voice training?</li><li>• Benefits of voice training</li><li>• How Voice training is beneficial for singers, actors, public speakers, media professionals etc?</li><li>• Vocal interpretation: Expressing emotions and nuances through voice, storytelling and character development through vocal delivery, Musical phrasing and interpretation</li><li>• Performance Practice: Rehearsing and performing vocal pieces, developing stage presence and confidence, receiving feedback</li></ul>	1	15
II	<b>Some basic concepts-</b> <ul style="list-style-type: none"><li>• Breath Control: Diaphragmatic breathing</li><li>• Vocal Range &amp; flexibility</li><li>• Posture</li><li>• Voice Warm-ups and exercises</li><li>• Resonance &amp; tone</li><li>• Articulation and Projection</li><li>• Vocal Health &amp; Hygiene</li></ul>	1	15

**LIST FOR READING:**

1. Ranade Ashok Da, Bhashanrang Vyaspeeth aani Rangapeeth, Popular Prakashan, Mumbai.
2. Rathod Virendra, Switch on-switch off acting method, Notion Press publication, Chennai.
3. Pnksterboer Hugo, e Tip book Vocals The Singing Voice, TIPBOOK COMPANY

4. McAfee Barbara, Full Voice, Berrett-Koehler publishers
5. Velankar Deepak, aavaj konacha, dnyanyadnya granthali prakashan
6. DeoYashavant, Riyajacha kanmantra, popular prakashan, Mumbai
7. Devdhar B.R., Aavaj Sadhana Shastra, RagbodhaPrakashan



## B. A. II, SEMESTER – III

**Course Category:** SEC III

**Course Name:** Basics of Tanpura

**Course Number:** SEC 03

**Course Code:** BAU0325SET312C03

**Course Credits:** 2

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

1. Students will be able to understand the basic of Tanpura.
2. Students will be able to understand the different types of Tanpura
3. Students will be able to understand the basic swaras and saptak
4. Students will be able to develop interest to learn Tanpura

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• History and evolution of the Tanpura</li><li>• Various parts of the Tanpura and their functions</li><li>• Tanpura and finger techniques ( Theoretical &amp; Hands-on-training)</li><li>• Various Postures of tanpura playing</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Introduction of Hindustani swaras, ragas and talas</li><li>• Understanding the role of tanpura in Hindustani raga-sangeet.</li><li>• Electronic tanpura</li><li>• Knowledge of tanpura apps</li></ul>	1	15

### LIST FOR READING:

1. Datta Asoke Kumar, Acoustical Analysis of the Tanpura, Springer Publication.
2. Pankaj-Vishal, Handbook of Tanpura, Pankaj Publication, New Delhi.
3. Thatte Arvind, Sangeet Vimarsha: A Bouquet of Thoughts about the North Indian Classical Music, Swanandi Prakashan.

## B. A. II, SEMESTER – III

**Course Category:** IKS

**Course Name:** Rich Heritage of Indian Music

**Course Number:** IKS

**Course Code:** BAU032IKT312C01

**Course Credits:**02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

- Students will understand the rich heritage of Indian Music.
- Students will understand the brief history of Indian music
- Students will get basic information of raag, taal, swara, rasa etc.
- The students will get the information of various musical forms in Indian music.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Hindustani Music - Origin and Evolution</li><li>• Hindustani &amp; Carnatic Music</li><li>• Characteristic Features of Hindustani Classical Music</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Anatomy of Indian Music - the three main pillars of India classical music - raag, taal and swara</li><li>• Rasa, thaata, samay etc.</li><li>• Types of Hindustani Classical Music-Dhrupad, khayal, semi classical music, light &amp; Film Music, folk music</li></ul>	1	15

### LIST FOR READING:

1. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
2. Bidkar Sucheta, Sangeetshastra Vidnyan, (Part 1 & 2), Sanskar Publication, Mumbai
3. Bahulekar Shilpa, Kalashastra Visharad (part 1 to 3), Sanskar Publication. Mumbai.
4. Hirlekar Hema, Nuances of Hindustani Classical Music, Unicorn Books, kindle edition

## B. A. II, SEMESTER – IV

**Course Category:** Major V

**Course Name:** Hindustani Vocal-Beginner Level 3

**Course Number:** MM 05

**Course Code:** BAU0325MMT312D05

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic outline through various prescribed ragas.
- Students will get the information of outlines ragas.
- Students will get the basic knowledge of classification of Indian musical instrument.
- Students will learn the various talas.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Writing notation and swarvistar of vilambit and chhota khayal.</li><li>• Detail study of theory of ragas prescribed for practical and their comparative knowledge.</li><li>• Raga for outline- information of ragas, swarvistar</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Classification of Indian Instruments</li><li>• Biographies &amp; Contributions of the following- 1.Pt. Jitendra Abhisheki 2.Pt. Kumar Gandharva</li><li>• Writing taal with Dugun,Tigun,Chaugun 1.Dhamar 2. Tilwada</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: SangeetSadanPrakashan, Allahabad.
2. Srivastava, Prof. Harischandra, RaagParichay vol. 3 & 4, Publisher: SangeetSadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: SangeetKaryalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: SangeetKaryalayHathras.

## B. A. II, SEMESTER – IV

**Course Category:** Major V

**Course Name:** Hindustani Vocal-Practical Level 3

**Course Number:** MM 05

**Course Code:** BAU0325MMP312D05

**Course Credits:**02

**Marks:** For 2 Credits: Semester End: 50

Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic ragas.
- Students will get the basic outline of some ragas
- They will be able to perform Chataranga & Trivat.
- Students will get the practical knowledge of some popular talas

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Raga for Detail study</li><li>• 1. Malkauns- Vilambit &amp; Chota Khyal with Aalap, Taan</li><li>• Raga for Outline- Chota Khyal (Bandish Only) 1. Shivranjani 2. Bihag 3. Tilang</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• One Dhamar (with Only Dugun )</li><li>• One Chataranga , One Trivat</li><li>• Reciting the kabol of talas by counting matras by hand 1. Dhamar 2. Tilwada</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – IV

**Course Category:** Major VI

**Course Name:** Hindustani Vocal-Beginner Level 4

**Course Number:** MM 06

**Course Code:** BAU0325MMT312D06

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic outline through various prescribed ragas.
- Students will get the information of outlines ragas.
- Students will get the basic knowledge of time theory of ragas.
- Students will learn the various talas.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Writing notation and swarvistar of vilambit and chhota khayal.</li><li>• Detail study of theory of ragas prescribed for practical and their comparative knowledge.</li><li>• Raga for outline- information of ragas, swarvistar</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Time theory of ragas</li><li>• Biographies &amp; Contributions of the following- 1. Ustad Alladiyan Khan 2. Surashree Kesarbai Kerkar</li><li>• Writing taal with Dugun,Tigun,Chaugun 1.Ektaal 2. Zaptal</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – IV

**Course Category:** Major VI

**Course Name:** Hindustani Vocal- Practical Level 4

**Course Number:** MM 06

**Course Code:** BAU0325MMP312D06

**Course Credits:**02

**Marks:** For 2 Credits: Semester End: 50 Total Marks: 50

### Course Learning Outcomes:

- Students will learn the basic ragas.
- Students will get the basic outline of some ragas
- They will be able to perform Bhavgeet & Dadra.
- Students will get the practical knowledge of some popular talas

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Raga for Detail study 1. Bihag- Vilambit &amp; Chota Khyal with Aalap, Taan</li><li>• Raga for Outline- Chota Khyal (Bandish Only) 1. Shankara 2. Pahadi 3. Mand</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• One Bhavgeet</li><li>• One Dadra</li><li>• Reciting theka of talas by counting matras by hand 1. Ektaal 2. Zaptal</li></ul>	1	15

### LIST FOR READING:

1. Srivastava, Prof. Harischandra, Raag Parichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, Raag Parichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.

## B. A. II, SEMESTER – III

**Course Category:** MN

**Course Name:** Hindustani Classical Music & Its Aesthetics

**Course Number:** MN 02

**Course Code:** BAU0325MNL312D02

**Course Credits:** 04

**Marks:** For 4 Credits: Semester End: 80 Internal Assessment: 20

Total Marks: 100

### Course Learning Outcomes:

- Students will be able to apply Indian aesthetic theories to Hindustani musical forms.
- Students will be able to interpret emotional and spiritual dimensions of ragas and talas.
- Students will be able to evaluate performance aesthetics and improvisational techniques.
- Students will be able to appreciate music as a cultural and artistic experience.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• <b>Introduction to Aesthetics</b> Definitions, Concept, Indian Vs. Western aesthetics, music as fine art</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• <b>Rasa and Bhava Theory</b> Bharata's Natyashastra, Abhinava Gupta's interpretations</li></ul>	1	15
III	<ul style="list-style-type: none"><li>• <b>Naad Brahma and Dhvani</b> Sound Philosophy, types of Naada, Dhvani theory, spiritual dimensions, Aesthetic Elements in Raga- Raga Mood, time theory, emotional expression, improvisation</li></ul>	1	15
IV	<ul style="list-style-type: none"><li>• <b>Performance Aesthetics</b> Role of Artist, riyaz, audience response, concert dynamics</li></ul>	1	15

### LIST FOR READING:

1. Saxena Sushil Kumar, Hindustani Music and Aesthetics Today, Hope India Publications, Sangeet Natak Akademi
2. Bhatnagar Madhur Lata, Aesthetics of Indian Music, Jay Bharat Publication
3. Ratanjankar R N, Aesthetic Aspects of India's Musical Heritage, Sanskar Prakashan, Mumbai
4. Ranade Ashok Da, Hindustani Sangeet, Dr Ashok Da Ranade Memorial Trust
5. Ranade Ashok Da, sangeetache Saundaryashastra, Dr Ashok Da Ranade Memorial Trust
6. Patha Kiran, Bhartiya Shastriya Sangeet, Sanskar Prakashan, Mumbai.

## B. A. II, SEMESTER – IV

**Course Category:** OE IV

**Course Name:** Marathi Film Music

**Course Number:** OE 04

**Course Code:** BAU0325OET312D04

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

- Students will understand the rich heritage of Marathi Film Music.
- Students will understand the brief history of Marathi Film Music
- Students will get basic information of golden era of Marathi Film Music.
- The students will get the information of various Marathi Film song, composers, singers, Lyricists.

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• <b>Introduction to Marathi Film Music</b> Overview of Marathi Film industry and Music Early days of Marathi Film Music</li><li>• <b>Golden Era of Marathi Film Music (1950s-1970s)</b> <b>Composers:</b> Sudhir Phadke, Shrinivas Khale, Yashvant Deo, Hridaynath Mangeshkar etc <b>Singers-</b> Lata Mangeshkar, Asha Bhosale, etc <b>Lyricists:</b> Ga.Di. Madgulkar, P.Savalaram, Shanta Shelke etc</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• <b>Evolution of Marathi Film Music (1980s-2000s)</b> <b>Composers:</b> Anand Modak, Arun Paudwal, Ajay-atul</li><li>• <b>Contemporary Marathi Film Music (2000s- present)</b> <b>Composers:</b> Ram Kadam, Ajay –Atul, Avadhut Gupte, Shankar-Ehasan-Loy, Kaushal Inamdar, Salil Kulkarni etc <b>Singers:</b> Suresh Wadkar, Ravindra Sathe, Swapnil Bandodkar etc <b>Lyricists:</b> Jagdish Khebudkar, Sudhir Moghe, Guru Thakur, Saumitra, Sandip Khare etc</li></ul>	1	15

### LIST FOR READING:

1. Potdar Madhu, Marathi Chitrapat Sangeetkar Kosh: Pratik Prakashan.
2. Potdar Madhu, Sangeetkar Ram Kadam, Pratik Prakashan.
3. Dadhe Mrudula, suranchi samradni Lata Mangeshkar, Rajhans Prakashan, Pune
4. Pishvikar Sulabha, Godbole Atchyut, Nadvedh, Rajhans Prakashan, Pune.



## B. A. II, SEMESTER – IV

**Course Category:** SEC IV

**Course Name:** Basics of Indian Classical Dance

**Course Number:** SEC 04

**Course Code:** BAU0325VST312D02

**Course Credits:** 2

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

### Course Learning Outcomes:

1. Students will be able to understand the history and evolution of classical dance
2. Students will be able to understand the basic dance movements, postures and gestures.
3. Students will be able to understand the
4. Students will be able to develop interest to learn Tanpura

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• Overview of classical dance history and styles (Bharatnatyam, Kathak, Odissi etc)</li><li>• Basic dance terminology and concepts</li><li>• Any Classical Dance form ( Theoretical &amp; Hands-on-training)</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Introduction of talas, instruments in classical dance forms.</li><li>• Characteristics of Bharatnatyam, kathak, Odissi etc</li><li>• Orientation of Various renowned artists in classical dance.</li></ul>	1	15

### LIST FOR READING:

1. Venkataraman Leela, Indian Classical Dance, Luster publication.
2. Vatsyan Kapila, Indian Classical Dance Publications Division, Ministry of Information and Broadcasting, Government of India,
3. Deo Manjiri, ओळख कथकची- Introduction to Kathak (Marathi), manjiri Deo Publication.
4. Datta Parwati, NRITYA-GATHA (Marathi) Stories of Indian Dance, Mahagami Arts Research Foundation Publication.
5. Dabke Vrushali, Layamanjiri, Sanskar Prakashan
6. Venkat Meghana, The Theory of Indian Classical Dance, Notion Press

## B. A. II, SEMESTER – IV

**Course Category:** VSC II

**Course Name:** An Introduction to Music Therapy

**Course Number:** VSC 02

**Course Code:** BAU0325SET312D04

**Course Credits:** 02

**Marks:** For 2 Credits: Semester End: 40 Internal Assessment: 10 Total Marks: 50

**Course Learning Outcomes:**

- Students will understand the benefits & importance of Music Therapy.
- Students will understand the brief history of Music Therapy
- Students will get the basic knowledge of Music Therapy
- Students will understand the basic concepts of Music Therapy .

Module	Units	Credit	Hours
I	<ul style="list-style-type: none"><li>• What is Music Therapy?</li><li>• Benefits of Music Therapy</li><li>• Music Therapy Practice</li><li>• Role of Music Therapist</li><li>• Raga Therapy</li></ul>	1	15
II	<ul style="list-style-type: none"><li>• Mental diseases</li><li>• Science of sound</li><li>• Music &amp; the Brain, Mind</li><li>• Naad, Shruti, Swara, raga, tala, thaata, Rasa</li></ul>	1	15

**LIST FOR READING:**

1. Sairam t.v., Raga Therapy, Nada centre for Music therapy publication
2. Sairam t.v., Medicinal Music, Nada centre for Music therapy publication
3. Sairam t.v., Music Therapy, Nada centre for Music therapy publication
4. Sairam t.v., Dictionary of Music therapy, Nada centre for Music therapy publication
5. Tare Vijay, Sangeet chikitsa, Hindi Pocket books
6. Sharma Swati, Music Therapy, Shree Vinayak Publication
7. Sharma Maharani, Music Therapy, Kanishka publication
8. Nagarajan Karuna, An Introduction to Indian Music Therapy, Kindle edition

B. A. Programme Structure for Level 5.0 of B. A. - II - Semester - III													
Teaching Scheme								Examination Scheme					
Sr. No.	Theory (TH)				Practical (PR)			Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	No. of Lectures	Hours	Credits	No. of Lectures	Hours	Credits	Paper Hours	Max	Min	Internal	Max	Min
1.	MM –III	2	2	2	2	2	2	2	40	14	Assignment	10	4
								30 Min PR Viva	50	18		--	--
2.	MM - IV	2	2	2	2	2	2	2	40	14		10	4
								30 Min PR Viva	50	18			
3.	MN	4	4	4	If applicable			3	80	28		20	7
4.	OE	2	2	2				2	40	14		10	04
5.	SEC - III	2	2	2				2	40	14		10	04
6.	VSC - I	2	2	2				2	40	14		10	04
7.	AEC	2	2	2				2	40	14		10	04
8.	IKS (Specific)	2	2	2				2	40	14		10	04
Total		22	22	22								---	460
												SEE + IA = 460+90= 550	

B. A. Programme Structure for Level 5.0 of B. A. - II - Semester - IV													
Teaching Scheme								Examination Scheme					
Sr. No.	Theory (TH)				Practical			Semester-end Examination (SEE)		Internal Assessment (IA)			
	Course Type	No. of Lectures	Hours	Credits	No. of Lectures	Hours	Credits	Paper Hours	Max	Min	Internal	Max	Min
1.	MM –V	4	4	4	2	2	2	2	40	14	Assignment	10	4
								30 Min PR Viva	50	18		---	--
2.	MM - VI	4	4	4	2	2	2	2	40	14		10	4
								30 Min PR Viva	50	18			
3.	MN	4	4	4	If applicable			3	80	28		20	7
4.	OE	2	2	2				2	40	14		10	04
5.	SEC – IV	2	2	2				2	40	14		10	04
6.	VSC – II	2	2	2				2	40	14		10	04
7.	AEC	2	2	2				2	40	14		10	04
8.	IKS (Specific)	2	2	2				2	40	14		10	04
Total		22	22	22				---	460	---		110	---
												SEE + IA = 460+90= 550	

(Annexure-I)									
SHIVAJI UNIVERSITY, KOLHAPUR									
NEP-2020 (2.0): Credit Framework for UG (BA) Programmes under Faculty of HUMANITIES									
SEM (Level)	COURSES			OE	VSC/ SEC	AEC/ VEC / IKS	OJT/FP/CEP/ CC/RP	Total Credits	Degree/Cum. Cr. MEME
	Course-1	Course-2	Course-3						
SEM I (4.5)	DSC-I (4)	DSC-I (4)	DSC-I (4)	OE-1 (2)	SEC-I (2)	AEC - ENG - I (2) IKS Generic (2)	CC (2)	22	UG Certificates 44
SEM II (4.5)	DSC-II (4)	DSC-II (4)	DSC-II (4)	OE-2 (2)	SEC-II (2)	AEC - ENG - II (2) VEC - DEC (2)	CEP (2)	22	
Credits	4+4=8	4+4=8	4+4=8	2+2=4	2+2=4	4+4=8	2+2=4	44	Exit Option: 4 credit Skill/NSQF/Internship
	MAJOR		MINOR						
	MAJOR	ELECTIVE							
SEM III (5.0)	MAJOR -III (4) MAJOR -IV (4)	-	MINOR- (4)	OE-3 (2)	VSC- I (2) SEC III (02)	AEC - ENG - III (2) IKS Specific (2)	-	22	UG Diploma 88
SEM IV (5.0)	MAJOR -V (4) MAJOR -VI (4)	-	MINOR- (4)	OE-4 (2)	VSC- II (2) SEC IV (02)	AEC - ENG - IV (2) VEC - EVS (2)	-	22	
Credits	8+8=16		4+4=8	2+2=4	4+4=8	4+4=8	-	44	Exit Option: 4 credit Skill/NSQF/Internship
SEM V (5.5)	MAJOR -VII (4) MAJOR -VIII (4) MAJOR -IX (2)	MAJOR-EL-1 (4)	MINOR- (4)	OE-5 (2)	-	-	FP - (02)	22	UG Degree 132
SEM VI (5.5)	MAJOR -X (4) MAJOR -XI (4) MAJOR -XII (2)	MAJOR-EL-1I (4)	MINOR- (4)	-	-	-	OJT - (04)	22	
Credits	10+10=20	4+4=08	4+4=08	2+0=2	-	-	2+4=6	44	
Total Credits	8+16+20+8+8		8+8+8	4+4+2	4+8	8+8	4+6		
	60		24	10	12	16	10	132	

<b>SEM VII (6.0)</b>	MAJOR -XIII (4) MAJOR -XIV (4) MAJOR -XV (4) MAJOR -XVI (2)	MAJOR -El-3 (4)	RM-I (4)	-	-	-	-	22	<b>Four Year UG Honours Degree 176</b>
<b>SEM VIII (6.0)</b>	MAJOR -XVII (4) MAJOR -XVIII (4) MAJOR -XIX (4) MAJOR -XX (2)	MAJOR-El-4 (4)	-	-	-	-	OJT (04)	22	
<b>Credits</b>	<b>14+14=28</b>	<b>4+4=08</b>	<b>4+0=4</b>	-	-	-	<b>0+4=4</b>	<b>44</b>	
<b>Total Credits</b>	<b>60+28+8</b>								
	96		28	10	12	16	14	176	
<b>SEM VII (6.0)</b>	MAJOR -XXI (4) MAJOR -XXII (4) MAJOR -XXIII (2)	MAJOR -El-3 (4)	RM-I (4)	-	-	-	RP- (4)	22	<b>Four Year UG Honours With Research Degree 176</b>
<b>SEM VIII (6.0)</b>	MAJOR -XXIV (4) MAJOR -XXV (4) MAJOR -XXVI (2)	MAJOR-El-4 (4)	-	-	-	-	RP- (8)	22	
<b>Credits</b>	<b>10+10=20</b>	<b>4+4=08</b>	<b>4+0=04</b>	-	-	-	<b>4+8=12</b>	<b>44</b>	
	<b>60+20+8</b>								
<b>Total Credits</b>	88		28	10	12	16	22	176	

**Note:**

- University may decide to offer maximum of three subjects (Courses) in the first year. The student may select one subject out of combination of three subjects (Courses), (which a student has chosen in the first year) as a **MAJOR** subject (Course) and one subject (Course) as **MINOR** Subject in the second year. Thereby it is inferred that the remaining third subject (Course) shall stand discontinued.
- **DSC: Discipline Specific Course**
- **MAJOR:** Mandatory /Elective
- **MINOR:** Course may be from different disciplines of same faculty of DSC Major
- **OE (Open Elective):** Elective courses/**Open Elective to be chosen compulsorily from faculty other than that of the Major.**
- **VSC/ SEC: Vocational Skill Courses (MAJOR related)/ Skill Enhancement Courses**

- **AEC/ VEC / IKS:** Ability Enhancement Courses (English, Modern Indian Language)/Value Education Courses (Sem. II - Democracy, Elections & Indian Constitution, (DEC) Sem. IV – Environmental Studies (EVS)/ Indian Knowledge System (Generic & Specific))
- **OJT/FP/RP/CEP/CC:** On-Job Training (Internship/Apprenticeship) / Field Project (Major related)/ Research Projects (Major related) Community Engagement (**Major related**)/ **Co-Curricular courses(CC)** such as Health & Wellness, Yoga Education, Sport, and Fitness, Cultural activities, NSS/NCC and Fine /applied/visual/performing Arts / Vivek Vahini etc.