



Date :- 25/04/2025

NOTIFICATION

Sub :- CBCS Syllabi of B. A. /B.Com. / B.Sc. in Music (Sem. III & VI)

Ref. :- Decision of the Academic Council at its meeting held on 22/04/2025.

The Syllabi of B. A. /B.Com. / B.Sc. in Music (Third and Fourth Semesters) as per **NATIONAL EDUCATION POLICY - 2020 (2024 Pattern)** and approved by the Academic Council as referred above are hereby notified for implementation with effect from the academic year 2025-26.

Copy of the Syllabi Shall be downloaded from the College Website
(www.kcesmjcollege.in)

Sd/-
Chairman,
Board of Studies

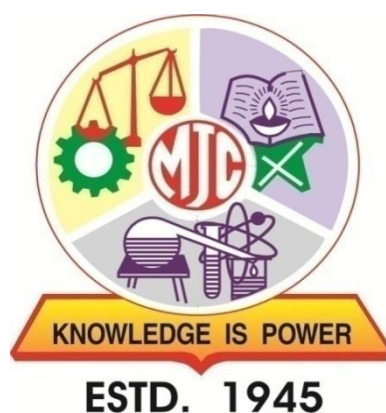
To :

- 1) The Head of the Dept., M. J. College, Jalgaon.
- 2) The office of the COE, M. J. College, Jalgaon.
- 3) The office of the Registrar, M. J. College, Jalgaon.

Khandesh College Education Society's
Moolji Jaitha College, Jalgaon

An "Autonomous College"

Affiliated to
Kavayitri Bahinabai Chaudhari
North Maharashtra University, Jalgaon-425001



STRUCTURE AND SYLLABUS
B.A. Honours/Honours with Research
(S.Y.B.A./S.Y.BCom./ S.Y.BSc)

MUSIC
(Major (DSC), Minor, SEC, OE & CEP/FP)

As per NEP-2020 Guidelines
Under Choice Based Credit System (CBCS)

[w.e.f.AcademicYear:2025-26]

Preface -

The Faculty of Arts at Moolji Jaitha College (Autonomous) aims to implement a department-specific model aligned with UGC, NEP-2020, and Maharashtra Government guidelines. The Board of Studies in Music has designed a comprehensive Second-year undergraduate syllabus in Music, fostering a strong foundation and deep understanding of the discipline. The program's outcome-based curriculum caters to current student needs for higher education and employment. The Department of Performing Arts seeks to provide holistic education, nurturing future artists to achieve professional excellence, emphasizing universal human values through Performing Arts. The Music Department offers a specialized bachelor's degree in Hindustani Vocal Music, producing competent musicians and musicologists, well-versed in theory and practice, appreciating the aesthetic and social significance of musical art forms. The Department endeavors to preserve and propagate classical music arts through the Guru-Sishya Parampara, encouraging innovation while maintaining the essence of beauty, harmony, and spiritual evolution. It aspires to become a center of excellence in performing arts, bridging the gap between ancient traditions and modern ingenuity, contributing to India's cultural heritage and global relevance. The Department aims to provide world-class education, aligning with industry demands and promoting overall student development.

Program Specific Outcome PSO (B.A. Music):

After completion of this course, students are expected to learn/understand the:

PSO1: Comprehensive Understanding of Music Theory and History : Students will develop a foundational knowledge of music theory, music history, and the evolution of musical styles across cultures, integrating insights from literature, sociology, and cultural studies to foster a holistic understanding of music as a multidisciplinary field.

PSO2: Analytical and Interpretive Skills in Music : Students will cultivate the ability to critically analyze musical compositions, performances, and cultural contexts, utilizing interdisciplinary approaches to assess music's role in society, culture, and individual expression, thereby addressing contemporary social issues through music.

PSO3: Proficient Communication in Musical Contexts : Students will demonstrate effective communication skills tailored to musical discourse, articulating ideas through written, oral, and digital means. They will engage in discussions, presentations, and performances that cater to diverse audiences, enhancing their participation in cultural and academic settings.

PSO4: Appreciation of Cultural Diversity Through Music : Students will develop an appreciation for the richness of diverse musical traditions, both Indian and global, fostering cultural awareness and aesthetic sensibility. They will engage with the nuances of different musical expressions, recognizing their significance in shaping identities and communities.

PSO5: Ethical Engagement in Music Practice : Students will apply knowledge of social responsibility and ethical practices in their musical endeavors, promoting inclusivity, respect for different musical traditions, and awareness of social issues linked to music. They will commit to the values of empathy and social justice through community engagement and musical initiatives.

PSO6: Research Skills in Musicology : Students will acquire the ability to formulate research questions related to musical practices, engage with both qualitative and quantitative research methodologies, and critically evaluate sources of information specific to musicology and ethnomusicology, contributing to academic discourse in music.

PSO7: Digital Tools and Media in Music Creation and Dissemination : Students will effectively utilize digital tools, platforms, and media for music creation, performance dissemination, and academic collaboration. They will engage with emerging technologies and social media to enhance the reach and impact of their musical works and engage responsibly with online communities.

PSO8: Lifelong Learning and Professional Readiness in Music : Students will develop transferable skills, including teamwork, leadership, adaptability, and time management, preparing them for diverse career paths in music education, performance, production, arts administration, and beyond. They will also adopt a mindset of lifelong learning to continuously evolve in the field of music.

PSO9: Interconnectedness of Indian Musical Traditions and Global Practices : Students will engage with both Indian musical traditions and global perspectives, enabling them to draw comparisons and foster an understanding of the interconnectedness of musical thought, practice, and cultural exchange, encouraging a context-sensitive approach to learning and creativity.

PSO10: Advocacy for Human Values Through Music : Students will demonstrate an understanding of constitutional values, gender equity, and human rights within the context of music. They will learn to use music as a medium for advocacy and as a tool for nation-building and promoting civic responsibilities, contributing to their role as informed and engaged global citizens.

Multiple Entry and Multiple Exit options:

The multiple entry and exit options with the award of UG certificate/ UG diploma/ or three-year degree depending upon the number of credits secured;

Levels	Qualification Title	Credit Requirements		Semester	Year
		Minimum	Maximum		
4.5	UG Certificate	40	44	2	1
5.0	UG Diploma	80	88	4	2
5.5	Three Year Bachelor's Degree	120	132	6	3
6.0	Bachelor's Degree- Honours Or Bachelor's Degree- Honours with Research	160	176	8	4

NEP Structure: 2025-26 - S. Y. B. A. Music (Sem - III)

Course	Credit	Hours / Week	TH/ PR	Code	Title
DSC	4	4	TH	MUS- DSC- 231	Hindustani Music Vocal & Instrumental – I
DSC	2	4	PR	MUS- DSC- 232	Practice of ragas
MIN	4	4	TH	MUS- MIN- 231	Hindustani Music Vocal & Instrumental – I
MIN	2	4	PR	MUS- MIN- 232	Practice of ragas
SEC	2	4	TH	MUS- SEC- 231	Introduction to Light Music
OE/GE*	2	2	TH	MUS- OE - 231	Introduction to Indian Musicology
CEP#	2	4	PR	MUS- CEP- 231	Community Engagement Program
SYBA Music (Sem- IV)					
DSC	4	4	TH	MUS- DSC- 241	Hindustani Music Vocal & Instrumental - II
DSC	2	2	TH	MUS-DSC- 242	General Music Practice
MIN	4	4	TH	MUS- MIN- 241	Hindustani Music Vocal & Instrumental - II
SEC	2	2	TH	MUS- SEC- 241	Theoretical Study of Semi Classical Music
SEC	2	4	PR	MUS- SEC- 242	Practical on Semi Classical Music
OE/GE*	2	4	TH	MUS- OE 241	Fundamental Study of Music
FP	2	4	PR	MUS- FP- 241	Field Project

* OE* for Commerce and Science faculty only.

CEP / FP Guideline's

DSC : Department-Specific Core course
DSE : Department-Specific elective
GE/OE : Generic/ Open elective
SEC : Skill Enhancement Course
MIN : Minor course
AEC : Ability Enhancement Course
VEC : Value Education Courses

ENG : English
ES : Environmental studies
CI : Constitution of India
IKS : Indian Knowledge System
CC : Co-curricular course
TH : Theory
PR : Practical

S.Y.B.A MUSIC
SYLLABUS
ACADEMIC YEAR – 2025-26
SEMESTER - III

S.Y.B.A (MUSIC)
SEMESTER - III
MUS.DSC.231 Hindustani Music Vocal & Instrumental – I (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Course objectives	• Learn how to write the notation for Bada Khayal and Chota Khayal. • Practice writing different taals in Dugun, Tigun, and Chaugun speeds. • To study famous music artists and the Gharanas of Khayal gayaki, and while understanding important vocal forms	
Course outcomes	• Students will be able to write the notation for Bada Khayal and Chota Khayal. • Students will learn how to write the taal system. • Students will become familiar with the Gharanas of Khayal gayaki and important music artists.	
Unit	CONTENTS	Hours
Unit I	• Practicing the notation writing of Bada Khayal and Chota Khayal in prescribed ragas. <i>Raga- Alhaiyaa bilawal ,Bihag ,Malkauns</i> • Practicing taal writing. (Dugun , Tigun & Chaugun) <i>Taal - Jhaptaal, Rupak , Chautal.</i>	15
Unit II	• Introduction to the 22 Shrutis. • Classification of Ragas.(Rag Vargikaran) • Pt. Bhatkhande Swarlipi and Taallipi System.	15
Unit III	• Gharanas of Khayal gayaki : (Gwalior, Agra) and their significant features regarding techniques. • Vocal classical forms : <i>Khayal , Saragam Lakshangeet Tarana,</i>	15
Unit IV	• Significant music artists. a) <i>Ustad Rashid Khan</i> b) <i>Pt.Ajay Chacravarti</i> c) <i>Ashwini Bhide</i>	15
Study resources	• Garg Lakshminarayan , 2013, Sangeet Visharad- Sangeet Karyalaya Hathras, U.P.	

	● Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P ● Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad ● Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. ● Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet Kirti</i> Prakashan,Sambhaji Nagar.	
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S.Y.B.A (MUSIC)
SEMESTER - III
MUS.DSC.232 Practice of ragas - (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	● Students will learn to sing Bada Khayal and Chota Khayal in different ragas. ● They will practice various rhythmic patterns (taals). ● They will practice performing classical music and work on developing their singing skills. ● Students will learn important singing techniques and gain confidence on stage.	
Course outcomes	● Students will demonstrate proficiency in Bada and Chota Khayal. ● They will accurately perform rhythmic variations. ● Learners will present classical forms with proper vocal techniques. ● They will focus on improving stage performance skills.	
Unit	CONTENTS	Hours
Unit I	● Practicing Bada Khayal and Chota Khayal in prescribed ragas with Aalap & Taana. a) <i>Rag Alhaiyaa Bilawal</i> b) <i>Rag Bihag</i> c) <i>Rag Malkauns</i>	08
Unit II	● Practicing taal (<i>Dugun , Tigun & Chaugun</i>) a) <i>Taal - Jhaptaal,</i> b) <i>Taal - Rupak ,</i> c) <i>Taal - Chautal.</i>	08
Unit III	● Performing sargmgeet and laksanageet from the prescribed ragas ● Performing Dhrupad from the prescribed ragas ● Training in vocal techniques, including breath control, pitch, and tone. ● Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	● Practice in singing scales, vocal warm-up routines, and articulation. ● Development of stage presence and performance confidence.	06

	• Presentation of one semi classical /devotional or light composition. • Vocal Training and Technique	
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S.Y.B.A (MUSIC)
SEMESTER - III
MUS.MIN.231 Hindustani Music Vocal & Instrumental – I (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Course objectives	● Learn how to write the notation for Bada Khayal and Chota Khayal. ● Practice writing different taals in Dugun, Tigun, and Chaugun speeds. ● To study famous music artists and the Gharanas of Khayal gayaki, and while understanding important vocal forms	
Course outcomes	● Students will be able to write the notation for Bada Khayal and Chota Khayal. ● Students will learn how to write the taal system. ● Students will become familiar with the Gharanas of Khayal gayaki and important music artists.	
Unit	CONTENTS	Hours
Unit I	● Practicing the notation writing of Bada Khayal and Chota Khayal in prescribed ragas. <i>Raga- Alhaiyaa Bilawal ,Bihag ,Malkauns</i> ● Practicing taal writing. (Dugun , Tigun & Chaugun) <i>Taal - Jhaptaal, Rupak , Chautal.</i>	15
Unit II	● Introduction to the 22 Shrutis. ● Classification of Ragas.(Rag Vargikaran) ● Pt. Bhatkhande Swarlipi and Taallipi System.	15
Unit III	● Gharanas of Khayal gayaki : (Gwalior, Agra) and their significant features regarding techniques. ● Vocal classical forms : <i>Khayal , Saragam Lakshangeet Tarana,</i>	15
Unit IV	● Significant music artists. <i>d) Ustad Rashid Khan e) Pt.Ajay Chacravarti</i> <i>f) Ashwini Bhide</i>	15
Study resources	● Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P.	

	● Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P ● Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad ● Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. ● Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A (MUSIC)
SEMESTER - III
MUS.MIN.232 Practice of ragas – I (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	● Students will learn to sing Bada Khayal and Chota Khayal in different ragas. ● They will practice various rhythmic patterns (taals). ● They will practice performing classical music and work on developing their singing skills. ● Students will learn important singing techniques and gain confidence on stage.	
Course outcomes	● Students will demonstrate proficiency in Bada and Chota Khayal. ● They will accurately perform rhythmic variations. ● Learners will present classical forms with proper vocal techniques. ● They will focus on improving stage performance skills.	
Unit	CONTENTS	Hours
Unit I	● Practicing Bada Khayal and Chota Khayal in prescribed ragas with Aalap & Taana. a) <i>Rag Alhaiyaa Bilawal</i> b) <i>Rag Bihag</i> c) <i>Rag Malkauns</i>	08
Unit II	● Practicing taal (<i>Dugun , Tigun & Chaugun</i>) d) <i>Taal - Jhaptaal,</i> e) <i>Taal - Rupak ,</i> f) <i>Taal - Chautal.</i>	08
Unit III	● Performing sargmgeet and laksanageet from the prescribed ragas ● Performing Dhrupad from the prescribed ragas ● Training in vocal techniques, including breath control, pitch, and tone. ● Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	● Practice in singing scales, vocal warm-up routines, and articulation. ● Development of stage presence and performance confidence. ● Presentation of one semi classical /devotional or light composition. ● Vocal Training and Technique	06

S.Y.B.A (MUSIC)
SEMESTER - III
MUS.SEC - 231 Introduction of Light Music (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	- To Introduce the Concept and Form Of Light music. - To Understand the Difference Between Classical and Light Music. - To Explore Various Genres Under light Music Like Bhajan, Ghazala's, Film Song's, Patrioeic Song's, Folk song's. - To Develop Performance and Interpetive skills In Light Music.	
Course outcomes	By The End of This Course, Student will Able to - - Understand The Fundamentals Of Ligth Music. - Student Will Be Able To Differentiate Light Music From Classical And Other Musical Forms. - Gain Knowledge Of Key Figures and Their Contribution To The Development Of Regional And National Music Traditions. - Student Are Able To Understand The Role Of Lyrics, Melody, Anf Rhythm In Light Music And Their Contribution To Emotional Expresion	
Unit	CONTENTS	Hours
Unit I	- Defination And Charecteristics In Light Music. - Defference Between Classical And Light Music. - Historical Development And Evolution. - Importance Of Melody, Rhythm And Lyrics In Light Music.	08
Unit II	Forms Of Light Music - - Bhajan – Devotional - Ghazal – Poetic / Melodic - Film – Bollywood or Regional - Patriotic Song	08

Unit III	Contributions of composer and singers like - • Lata mangeskar , Ghulam ali , Kishor kumar And Mohhamad rafi. • M.S.subbulakshmi , yesudas . • Madan mohan , Ilaiyaraaja , Laxmikant pyareral , Ravindra jain . • Influence of music directors in film music .	08
Unit IV	Technical Aspects - • Importance of voice modulation , diction and expression . • Importance of lyrics and composition .	06
Study resources	• Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. • Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P • Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune • Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	

S.Y.B.A (MUSIC)
SEMESTER - III
MUS.OE.231 Introduction to Indian Musicology – I (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	● Learn how to write the notation for Vilambit Khayal and Chota Khayal ● Understand the concepts of Taal writing. ● Understand basic music concepts and get introduced to different musical instruments. ● Understand the merits and demerits of a singer, along with different types of Taanas and Light Music forms.	
Course outcomes	● Students will be able to write the notation for both Vilambit Khayal and Chota Khayal in various ragas. ● They will learn how to write and understand different types of Taal. ● Students will also get a basic understanding of music concepts and different musical instruments. ● They will understand the Merits and demerits of a singer, as well as various Taanas and light music styles.	
Unit	CONTENTS	Hours
Unit I	● Write the notation for any one Vilambit Khayal and another Chota Khayal (Dhrut) from the prescribed ragas. ● Raga- a) Bhairav. b) Yaman	08
Unit II	● Practicing taal writing. (Dugun & Chaugun) ● Tala- a) Teental b) Dadara. ● Basic Concepts : <i>Shruti , Raga ,Purvanga Raga, Uttaraanga Raga, Nyas Swara , Nibaddha Gaan, Anibaddha Gaan, Gayaki, Nayaki.</i>	08
Unit III	● Introduction to musical instruments ● Guitar , Drum , Violin, Clarinet, Synthesizer ● Merits and demerits of a singer.	08
Unit IV	● Basic introduction of Light Music forms : ● Gazal , Patriotic Songs, Filmy Songs.	06
Study resources	● Garg Lakshminarayan , 2013, Sangeet Visharad- Sangeet Karyalaya Hathras, U.P. ● Bhatkhande Pt.V.N, 2009, Hindustani Sangeet Kramik Pustak Malika	

	(Vol. 1 to 6) , Sangeet Karyalaya Hathras, U.P ● Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) SangeetSadan Prakashan, Allahabad ● Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. ● Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. ● Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. ● Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A (MUSIC)
SEMESTER - III
MUS.CEP.231: Community Engagement Programme - (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Guidelines for CEP & FP

In alignment with the National Education Policy (NEP) 2020, Moolji Jaitha College (Autonomous), Jalgaon is introducing the Community Engagement Program and Field Project at the undergraduate level. The NEP 2020 emphasizes holistic development, inclusivity, and integrating vocational education with academic learning, aiming to nurture socially responsible individuals. This course fosters a strong connection between education and real-world applications. We believe that experiential learning, community involvement, and fieldwork are essential components of a well-rounded education. These initiatives aim to bridge the gap between theoretical knowledge and practical experience, helping students develop critical thinking, problem-solving skills, and a sense of civic responsibility. Additionally, students will learn about the challenges faced by vulnerable households and appreciate local wisdom and lifestyles.

Inspired by NEP 2020, the Community Engagement Program and Field Project aim to produce knowledgeable, compassionate, and proactive graduates, contributing to a more just, equitable, and sustainable society.

Objectives

- To introduce the students to Explore research abilities.
- To introduce the students to Apply knowledge of Research methodology.
- To introduce the students to Enhance scientific writing skills.
- To introduce the students to Develop Communication Skill.
- To introduce the students to Improve self confidence.

Course outcomes

- Students will be able to Explore research abilities
- Students will be able to Apply knowledge of Research methodology.
- Students will be able to Enhance scientific writing skills.
- Students will be able to Develop Communication Skill.
- Students will be able to Improve self confidence.

S. No.	Module Title	Module Content	Assignment	Teaching/ Learning Methodology
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1	Appreciation of Rural Society	Rural lifestyle, rural society, caste and gender relations, rural values with respect to community, nature and resources, elaboration of “soul of India lies in villages”, rural infrastructure.	Prepare a map (physical, visual or digital) of the village you visited and write an essay about inter-family relations in that village.	– Classroom discussions – Field visit – Assignment Map
2	Understanding rural and local economy and livelihood	Agriculture, farming, land ownership, water management, animal husbandry, non-farm livelihoods and artisans, rural entrepreneurs, rural markets, migrant labour.	Describe your analysis of the rural house hold economy, its challenges and possible pathways to address. Circular economy and migration patterns.	– Field visit – Group discussions in class – Assignment
3	Rural and local Institutions	Traditional rural and community organisations, Self-help Groups, Panchayati raj institutions (Gram Sabha, Gram Panchayat, Standing Committees), Nagarpalikas and municipalities, local civil society, local administration.	How effectively are Panchayati Raj and Urban Local Bodies (ULBs) institutions functioning in the village? What would you suggest to improve their effectiveness? Present a case study (written or audio-visual).	– Classroom – Field visit – Group presentation of assignment
4	Rural and National Development Programmes	History of rural development and current national programmes in India: Sarva Shiksha Abhiyan, Beti Bachao, Beti Padhao, Ayushman Bharat, Swachh Bharat, PM Awaas Yojana, Skill India, Gram Panchayat Decentralised Planning, National Rural Livelihood Mission (NRLM), Mahatma Gandhi National Rural Employment Guarantee Act 2005 (MGNREGA), SHRAM, Jal Jeevan Mission, Scheme of Fund for Regeneration of Traditional Industries (SFURTI), Atma Nirbhar Bharat, etc.	Describe the benefits received and challenges faced in the delivery of one of these programmes in the local community; give suggestions about improving the implementation of the programme for the poor. Special focus on the urban informal sector and migrant households.	– Classroom – Each student selects one program for field visit – Written assignment

Note: The modules are suggestive in nature and students can opt any one activities for community engagement program and field project based on topic appropriate to their regional community context.

Suggestive Themes for field-based / community engagement activities are listed below:

- Recreate traditional teaching methods in a community setting, featuring master-disciple

interactions and workshops.

- Blend regional folk traditions with classical styles to show interconnectedness and shared roots.
- Host performances and singing circles in temples, mosques, or gurudwaras focused on devotional ragas.
- Public awareness campaigns in schools or public places, including flash mob-style jugalbandis or lecture-demonstrations.
- Organize seasonal concerts (e.g., Malhar in monsoon, Basant in spring) in open spaces like gardens, tying nature with raga mood.
- Hands-on exploration of Indian classical instruments like veena, sarangi, bansuri, tabla with live demos and try-outs.
- Arrange various concerts in collaboration with local NGOs According to various occasions and festivals, like Ganeshotsav, Navratri, Christmas, etc. for under-privileged kids, women, etc. Involve the students in the organizing and performing.
- Teach students various types of local folk music and perform it publicly.
- Organize open music competitions.
- Survey of musical concerts.
- Survey of Indian Folk Music
- Reviewing local organizations, schools and community centers to identify needs and opportunities for music projects.
- Creating projects with students performing in community settings such as nursing homes, schools or local festivals.
- Participating in music workshop and presenting field project.

Teaching and Learning Methods

- Group discussions on the basics of music theory.
- Online interactive tools for learning scales and chords.
- Students select a music genre or compositional style to research.
- Create a presentation with elements such as history, key artists, and signature characteristics.
- Class presentations and peer feedback.
- Students compose an original piece based on the style they researched.
- Collaboration in small groups for feedback.
- Final performance in front of the class.

Implementation Strategy:

- **Field Projects :** Music students will engage in field projects that respond to local community needs, such as organizing concerts for public health awareness, creating music workshops for

underserved youth, or collaborating with schools to enhance musical education programs. These initiatives will be supervised by faculty and local music mentors, ensuring that students receive ongoing guidance and constructive feedback throughout the creative process.

- **Community Partnerships:** We will establish collaborations with local music organizations, NGOs focused on arts education, and government cultural bodies to provide students with a wide array of opportunities for musical engagement and learning. These partnerships will help identify significant areas where students can use their musical talents to make a positive impact, such as community music events or fundraising performances.
- **Workshops and Training :** Regular workshops and training sessions will be offered to equip students with essential skills and knowledge for effective community engagement through music. Topics will include music production, song writing, music entrepreneurship, and leadership in arts programming. These sessions will empower students to become effective advocates for music in their communities.
- **Assessment and Reflection :** Students will be encouraged to reflect on their musical experiences through presentations, performance critiques, and discussions. This reflective practice will enable them to critically analyze their musical contributions and assess their impact on the community, fostering a deeper understanding of the role of music in social change and community well-being.

Assessment:

- **Field Diary :** Each student is required to maintain a Field Diary where they will document their readings from related literature, e-content, and reflections from field visits related to their music projects. This diary will serve as a personal log of their learning journey, capturing insights on community music practices, cultural contexts, and the theoretical frameworks they explore in music education. Students are encouraged to include notes on community interactions, feedback from mentors, and personal reflections on their experiences.
- **Participation in Field Visits (30%) :** Active engagement during field visits is crucial for understanding the community's musical context and needs. Students will be assessed on their attendance, contributions to discussions, and practical involvement in activities during these visits. This component emphasizes the importance of firsthand experiences in music education.
- **Group Field Project (40%) :** Students will collaborate in groups to design and implement a music-related field project that addresses a specific community need. The assessment will focus on creativity, execution, teamwork, and the overall impact of the project. Students will also be evaluated on how well they incorporate their learnings from the Field Diary into the project.
- **Presentation of Field Project Findings (30%) :** Following the completion of the field project, students will present their findings to the community institution involved in the project. This presentation will be assessed based on clarity, engagement with the audience, the effectiveness of communication, and the articulation of the project's outcomes. The ability to reflect on the learning process and its implications for future music initiatives will also be considered in the grading.

S.Y.B.A MUSIC
SYLLABUS
ACADEMIC YEAR – 2025-26
SEMESTER - IV

S.Y.B.A (MUSIC)
SEMESTER – IV
MUS.DSC.241 Hindustani Music Vocal & Instrumental- II (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Course objectives	● To teach students to write accurate notation for both Vilambit Khayal and Chhota Khayal compositions in various ragas ● To guide students in learning the composition, writing and practical understanding of various types of Taal used in Indian classical music ● To teach students the classification of Indian instruments into four traditional categories ● To familiarize students with the various forms of Indian classical music and introduce them to prominent classical artists.	
Course outcomes	● Students will practice writing notations of Bada and Chota Khayal ● They will classify Indian musical instruments and explore key instruments ● Learners will study classical vocal forms and understand Gharanas with their stylistic nuances. ● They will also analyze the contributions of the artists as well as develop their ideas through essays.	
Unit	CONTENTS	Hours
Unit I	● Practicing the notation writing of Bada Khayal and Chota Khayal in prescribed ragas. <i>Raga- Kamod, Madhyamadi sarang, Bageshri,</i> ● Practicing taal writing. (Dugun , Tigun & Chaugun) <i>Tala- Tilwada , Dhamar , Ada Chautal.</i>	15
Unit II	● Classification of Indian Instruments: (Vadya Vargikaran) ● Sushir (Wind) ,Tantu (String),Avanaddha (Percussion),Ghan (Solid) ● Introduction to instruments : Shehnai, Satar , Pakhavaj, Bell Cymbals.	15
Unit III	● Vocal classical forms : ● <i>Chaturang, Trivat, , Ragmala, Drupad, Dhamar</i> ● Gharanas of Khayal gayaki : (Jaipur,Kirana) and their significant features regarding techniques. ● Significant music artists. <i>a) Mogubai kurdikar b) Kishori Amonkar</i> <i>c) Gangubai Hangal</i>	15

Unit IV	● Essay Writing a) Music and Literature b) Music for development of the society c) Music Therapy d) Music and spirituality	15
Study resources	● Garg Lakshminarayan , 2013, <i>Sangeet Visharad</i>- Sangeet Karyalaya Hathras, U.P. ● Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika(Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P ● Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad ● Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. ● Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. ● Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. ● Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	

S.Y.B.A (MUSIC)
SEMESTER - IV
MUS.DSC.242 General Music Practice - (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	- Students will learn to sing Bada Khayal and Chota Khayal in different ragas. - They will practice various rhythmic patterns (taals). - They will practice performing classical music and work on developing their singing skills. - Students will learn important singing techniques and gain confidence on stage.	
Course outcomes	- Students will demonstrate proficiency in Bada and Chota Khayal. - They will accurately perform rhythmic variations. - Learners will present classical forms with proper vocal techniques. - They will focus on improving stage performance skills.	
Unit	CONTENTS	Hours
Unit I	Practicing Bada Khayal and Chota Khayal in prescribed ragas with Aalap & Taana. <i>Raga-</i> a) <i>Kamod.</i> b) <i>Madhyamadi sarang.</i> c) <i>Bageshri.</i>	08
Unit II	Practicing taal (<i>Dugun , Tigun & Chaugun</i>) g) <i>Taal – Tilwada.</i> h) <i>Taal – Dhamar.</i> i) <i>Taal - Ada Chautal.</i>	08
Unit III	- Performing Chaturang and Trivat from the prescribed ragas - Performing Dhamar and Raagmala from the prescribed ragas - Training in vocal techniques, including breath control, pitch, and tone. - Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	Practice in singing scales, vocal warm-up routines, and articulation.	

	• Development of stage presence and performance confidence. • Presentation of one semi classical /devotional or light composition. • Vocal Training and Technique	06
Study resources	• Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. • Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika(Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P • Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune • Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	

S.Y.B.A (MUSIC)
SEMESTER - III
MUS.MIN.241 Hindustani Music Vocal & Instrumental – II (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Course objectives	● To teach students to write accurate notation for both Vilambit Khayal and Chhota Khayal compositions in various ragas ● To guide students in learning the composition, writing and practical understanding of various types of Taal used in Indian classical music ● To teach students the classification of Indian instruments into four traditional categories ● To familiarize students with the various forms of Indian classical music and introduce them to prominent classical artists.	
Course outcomes	● Students will practice writing notations of Bada and Chota Khayal ● They will classify Indian musical instruments and explore key instruments ● Learners will study classical vocal forms and understand Gharanas with their stylistic nuances. ● They will also analyze the contributions of the artists as well as develop their ideas through essays.	
Unit	CONTENTS	Hours
Unit I	● Practicing the notation writing of Bada Khayal and Chota Khayal in prescribed ragas. <i>Raga- Kamod, Madhyamadi sarang, Bageshri,</i> ● Practicing taal writing. (Dugun , Tigun & Chaugun) <i>Tala- Tilwada , Dhamar , Ada Chautal.</i>	15
Unit II	● Classification of Indian Instruments: (<i>Vadya Vargikaran</i>) ● Sushir (Wind) ,Tantu (String),Avanaddha (Percussion),Ghan (Solid) ● Introduction to instruments : Shehnai, Satar , Pakhavaj, Bell Cymbals.	15
Unit III	● Vocal classical forms : ● <i>Chaturang, Trivat, , Ragmala, Drupad, Dhamar</i> ● Gharanas of Khayal gayaki : (Jaipur,Kirana) and their significant features regarding techniques. ● Significant music artists. <i>d) Mogubai kurdikar e) Kishori Amonkar</i>	15

	f) <i>Gangubai Hangal</i>	
Unit IV	● Essay Writing e) Music and Literature f) Music for development of the society g) Music Therapy h) Music and spirituality	15
Study resources	● Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. ● Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika(Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P ● Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad ● Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. ● Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. ● Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. ● Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet Kirti</i> Prakashan,Sambhaji Nagar.	

S.Y.B.A (MUSIC)
SEMESTER - IV
MUS.SEC.241 Theoretical Study of Semi Classical Music –I (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	● To develop study of Semi Classical gayaki ● To learn different types of semi classical gayaki. ● To introduce the students to of biographies significant music artists. ● Developing the ability to understand musical composition.	
Course outcomes	● Students will gain an understanding of semi-classical vocal forms and styles. ● They will explore Thumri compositions in ragas and examine its influence on Indian film music. ● Learners will develop basic skills in Tappagayaki and techniques for composing jingles and advertisements. ● Students will be able to study the contributions of famous artists.	
Unit		Hours
Unit I	● Vocal Forms (Semi-Classical) <i>Dadra, Chaiti, Hori, Kajari, Jhoola etc.</i>	08
Unit II	● Origin of Thumri. ● Detailed Knowledge of Thumri Gayaki (Purab ang, Punjab ang) ● Thumri in <i>Raga Khamaj, Kafi or Bhairavi</i>. ● Influence of Thumri gayaki on film music.	08
Unit III	● Composing music for jingles or advertisements. ● Basic knowledge of <i>Tappagayaki</i>.	08
Unit IV	● Significant music artists. <i>a) Girija Devi</i> <i>b) Bade Gulam Ali</i> <i>c) Shobha Gurtu</i> <i>d) Sidhsheshwari Devi</i>	06
Study resources	● Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. ● Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P ● Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad	

	• Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakashan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet Kirti</i> Prakashan,Sambhaji Nagar.	
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S.Y.B.A (MUSIC)
SEMESTER - IV
MUS.SEC.242 Practical on Semi Clasical Music - (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	• To develop study of Semi Classical gayaki • To learn different types of semi classical gayaki. • To develop vocal techniques, including breath control, vocal accuracy, tone quality, and articulation. • To develop stage presence for expressive singing and confident performance.	
Course outcomes	• Students will gain an understanding of semi-classical vocal forms and styles. • They will gain proficiency in semi-classical, devotional or light vocal compositions along with strong technical training. • The course emphasizes vocal techniques such as breath control, vocal accuracy, articulation and clarity of tone. • Students will develop confidence, stage presence and expressiveness through regular practice and performance skills.	
Unit		Hours
Unit I	• Practice singing the following song types • Dadra, Chaiti, Hori, Kajari, Jhula, etc.	08
Unit II	• Practice of Thumri singing • Performing Thumri in Khamaj, Kafi or Bhairavi raga.	08
Unit III	• Training in vocal techniques, including breath control, pitch, and tone. • Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	• Practice in singing scales, vocal warm-up routines, and articulation. • Development of stage presence and performance confidence.	06

S.Y.B.A (MUSIC)
SEMESTER - IV
OE/GE MUS 241 Fundamental Study of Music (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Course objectives	• Learn how to write the notation for Vilambit Khayal and Chota Khayal • Understand the concepts of Taal writing. • Understand basic music concepts and get introduced to different musical instruments. • Understand the merits and demerits of a singer, along with different types of Taanas and Light Music forms.	
Course outcomes	• Students will be able to write the notation for both Vilambit Khayal and Chota Khayal in various ragas. • They will learn how to write and understand different types of Taal. • Students will also get a basic understanding of music concepts and different musical instruments. • They will understand the Merits and demerits of a singer, as well as various Taanas and light music styles.	
Unit	CONTENTS	Hours
Unit I	• Write the notation for any one Vilambit Khayal and another Chota Khayal (Dhrut) from the prescribed ragas. • <i>Raga- a) Bhimpalasi b) Vrindavani Sarang</i>	08
Unit II	• Practicing taal writing. (Dugun & Chaugun) • <i>Tala- a) Kehrava b) Ektaal</i> • Basic Concepts : Raag Jati, Geeti, Aalapti, Rupak Aalapti, Yati, Tihai, Chakradhar, Upaj.	08
Unit III	• Introduction to musical instruments • Pakhawaj, Sitar, Sarod, Sarangi, Flute, Shehanai. • Merits and demerits of a Percussionist.	08
Unit IV	• Basic introduction of Light Music forms : • Thumari, Natyageet, Lavni.	06
Study resources	• Garg Lakshminarayan , 2013, <i>Sangeet Visharad-</i> Sangeet Karyalaya Hathras, U.P. • Bhatkhande Pt.V.N, 2009, <i>Hindustani Sangeet Kramik Pustak Malika (Vol. 1 to 6)</i> , Sangeet Karyalaya Hathras, U.P	

	● Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala ,Pune ● Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadan Prakashan, Allahabad ● Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. ● Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. ● Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. ● Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	
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S.Y.B.A (MUSIC)
SEMESTER - IV
MUS.FP.241 : Field Project

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Refer to the Guidelines for CEP and FP given Pages 17-19 in this document.

Course Objectives

- To introduce students to Find placements .
- To introduce students to Get field experience .
- To introduce students to Develop performing skills .
- To introduce students to Develop Communication Skill .
- To introduce students to Improve their self-confidence .

Course outcomes

- Students will able to Find placements .
- Students will able to Get field experience .
- Students will able to Develop performing skills .
- Students will able to Develop Communication Skill .
- Students will able to Improve their self-confidence.
- **Agencies for Field project :**
- Primary and secondary Schools
- Music circles
- Private Music Institutions
- Music shops
- Field Visit to Akashwani,
- Local Recording studios & learn about them.
- Attend local concerts like Balgandharva Sangeet Mahotsav and write a detailed review of the concert.
- Field research projects that are related to music, i.e., influence of music in day to day lives, involvement of music in education, etc.