



SRI SRI
UNIVERSITY
LEARN ♦ LEAD ♦ SERVE

FACULTY OF ARTS, COMMUNICATION AND INDIC

**Syllabus for Four-year BPA (Hindustani Vocal) Programme
in accordance with the
UGC's New Education Policy 2020 (NEP)
to be effective from AY 2024-25**

Program Outcomes :

On successful completion of this programme, a student should be able to:

- Demonstrate each and every aspects of the art form
- Perform in any reputed events, music festivals
- Analyse, interpret and assess their own compositions/Choreographies/music production,musicperformances, instruments, views on their field of study and those of others
- Use modern technologies for enhancing the performance of entertainment industry
- Direct and produce relevant products for entertainment industry
- Choose appropriate online programmes for further learning, participate in seminars and conferences
- Establish his/her own institute

Programme Objectives:

- To preserve, promote and propagate performing arts, particularly Hindustani Vocal Music.
- To promote amongst youth and children the interest of Hindustani Vocal Music
- To impart methodical training of classical music, dance and to promote and propagate 'Guru-Shishya Parampara', the soul of Indian Music tradition and the proven method for developing new generations of performing artists.
- To develop and make available various facilities such as classrooms, practice hall, recording studio, stage, auditorium for students as well as the visiting artists and teachers.
- To promote and encourage research of performing arts by making available reference books, research papers and documents, photographs and audio-video recordings.
- To felicitate the artists and teachers for their contribution and to undertake activities for their welfare.

- To create awareness and liking amidst members, as well as in the society, about musicology
- To inculcate Indian values of life amongst the masses, more particularly the younger generation through the Guru-Shishya Parampara – leading to a direct interaction of the teacher and the student, making the relation special and personal. The purpose of training is not only to produce talented artists but also to pass on the true Indian culture and values amongst the students as well as their family members and the society at large.
- To cultivate and enhance the interest in dance and other performing arts highlighting that they are not only the medium of entertainment but also a medium for proper channelization of emotions as this plays a vital role in determining the quality of life. Balanced growth of physique, mind and spirit/soul/emotions helps in developing fundamental moral values.
- To organize workshops, lecture-demonstrations and Meets with prominent artists & Gurus and excursion tours to important centers of Dance in India with an aim to nurture and further develop the participants interest and give the participants a platform to interact with the senior artists and Gurus and learn from them directly.
- To produce or arrange for productions and choreographies for presentation in various festivals, programmes.
- To work for development and advancement of dance, music and other performing arts and to set up and maintain Educational Institute and Research Center in these fields.

Course Type	Course Code	Course name	Hours/Week			Credits	Total Credits
			L	T	P		
Major Courses	PHV-101	Vilambit Khayal	0	1	6	4	80
	PHV-102	Chota khayal-I	0	1	6	4	
	PHV-103	Theoretical aspects of Indian classical Music-I	4	0	0	4	
	PHV-105	Vilambit khayal-II	0	1	6	4	
	PHV-106	Chota khayal-I	0	1	3	2	
	PHV-107	Theoretical aspects of Indian classical Music-II	4	0	0	4	
	PHV-201	Vilambit khayal-III	0	1	6	4	
	PHV-202	Chota khayal-III	0	1	6	4	
	PHV-203	Theoretical aspects of Indian classical Music-III	4	0	0	4	
	PHV-206	Vilambit khayal-IV	0	1	6	4	
	PHV-207	Chota khayal-IV	0	1	6	4	
	PHV-208	Theoretical aspects of Indian classical Music-IV	4	0	0	4	
	PHV-301	Vilambit khayal-V	0	1	6	4	
	PHV-302	Chota khayal-V	0	1	6	4	
	PHV-303	Theoretical aspects of Indian classical Music-V	4	0	0	4	
	PHV-306	Vilambit khayal-VI	0	1	6	4	
	PHV-307	Theoretical aspects of Indian classical Music-VI	4	0	0	4	
	PHV-308	Biography of musician & musicologist-IV	4	0	0	4	
	PHV-401	Vilambit khayal-VII	0	1	6	4	
	PHV-407	Stage performance in Vilambit khayal-VIII	0	1	6	4	
PHV-408	Study of Ancient Granthas-VI	4	0	0	2	32	
PHV-204	Practice of Harmonium	0	1	6	4		
PHV-210	Practice of Tabla-I	0	1	6	2		
PHV-205	Study of Instruments-V/ Study of folk instruments in music	4	2	0	4		
PHV-109	Practice of Tabla-II/ Practice of Mardala	0	1	6	4		
PHV-209	Semi classical/ Film and sugam Sangeet	0	1	6	4		
PHV-305	Stage Performance I/ Practice of devotional and national integration songs	0	1	6	4		
PHV-211	Practice of mardala	0	1	6	4		
PHV-404	Elements in musical Composition-VII	0	1	6	4		
PHV-405	Studio Practice	0	1	3	2		
Multidisciplinary Course	ENG208	Text and Performance	4	2	0	4	14
	ANI202	Applied Arts	4	2	0	4	

	APA106	Vedio Editing	2	1	0	6	
Ability Enhancement	ENG103	<i>Communicative English-I</i>	2	1	0	3	10
	ENG 108	<i>Communication & Digital technology</i>	2	1	0	2	
	ENG 104	<i>Sanskrit</i>	2	1	0	2	
	ENG 109	<i>Soft skill for carrier building</i>	2	1	0	3	
Skills Enhancement	PHV-104	Light Music	0	1	3	2	11
	PHV-109	Practice of Tabla			3	2	
	PHV-108	Semi Classical Music	0	1	3	2	
	PHV-205	Practice of Musical Instruments	0	1	3	3	
	PHV-405	Studio Practice	0	1	3	2	
Value Added Course		Happiness Connect				2	8
		Green Governance				2	
		Vedic Mathematics Neetishastra				2	
		RM I				2	
Internship	POD 310	Internship Programme (SIP)				4	4
Project	POD 409	<i>Project Work and Dissertation</i>				14	14
		Total					173

Major Courses						
Course Code	Course name	Hours/Week			Credits	Total Credits
		L	T	P		
PHV-101	Vilambit Khayal	0	1	6	4	80
PHV-102	Chota khayal	0	1	6	4	
PHV-103	Theoretical aspects of Indian classical Music	4	0	0	4	
PHV-105	Vilambit khayal	0	1	6	4	
PHV-106	Chota khayal	0	1	3	2	
PHV-107	Theoretical aspects of Indian classical Music	4	0	0	4	
PHV-201	Vilambit khayal	0	1	6	4	
PHV-202	Chota khayal	0	1	6	4	
PHV-203	Theoretical aspects of Indian classical Music	4	0	0	4	
PHV-206	Vilambit khayal	0	1	6	4	
PHV-207	Chota khayal	0	1	6	4	
PHV-208	Theoretical aspects of Indian classical Music	4	0	0	4	
PHV-301	Vilambit khayal	0	1	6	4	
PHV-302	Chota khayal	0	1	6	4	
PHV-303	Theoretical aspects of Indian classical Music	4	0	0	4	
PHV-306	Vilambit khayal	0	1	6	4	
PHV-307	Theoretical aspects of Indian classical Music	4	0	0	4	
PHV-308	Biography of musician & musicologist	4	0	0	4	
PHV-401	Vilambit khayal	0	1	6	4	

PHV-407	Stage performance in Vilambit khayal	0	1	6	4	
PHV-408	Study of Ancient Granthas	2	0	0	2	
Major Core Courses						
Course Code	Course name	Hours/Week			Credits	Total Total Credits
		L	T	P		
PHV-101	Vilambit Khayal				4	46
PHV-102	Chota khayal				4	
PHV-103	Theoretical aspects of Indian classical Music				4	
PHV-105	Vilambit khayal				4	
PHV-106	Chota khayal				2	
PHV-107	Theoretical aspects of Indian classical Music				4	
PHV-202	Chota khayal				4	
PHV-207	Chota khayal				4	
PHV-302	Chota khayal				4	
PHV-307	Theoretical aspects of Indian classical Music				4	
PHV-401	Vilambit khayal	4	0	0	4	
PHV-407	Stage performance in Vilambit khayal	4	0	0	4	
Major Elective Courses						
Course Code	Course name	Hours/Week			Credits	Total Total Credits
		L	T	P		
PHV-201	Vilambit khayal / Introduction to ragas with practice of Hindustani vandish				4	34
PHV-203	Theoretical aspects of Indian classical Music/ General theory				4	
PHV-206	Vilambit khayal/ Study of techniques applied in Hindustani gayaki				4	
PHV-208	Theoretical aspects of Indian classical Music / Study of Hindustani classical musical tradition				4	
PHV-303	Theoretical aspects of Indian classical Music/ Historical study of ancient Hindustani music				4	
PHV-308	Biography of musician & musicologist/ Contribution of musician and musicologist of modern period				4	
PHV-401	Vilambit khayal/ Writing notation of vandish				4	
PHV-407	Stage Performance / Comparative study of raga				4	
PHV-408	Study of ancient granths / Short history on tribal and folk music culture of india				2	

Second Major Courses						
Course Code	Course name	Hours/Week			Credits	Total Credits
		L	T	P		
PHV-201	Vilambit khayal				4	32
PHV-202	Theoretical aspects of Indian classical Music				4	
PHV-206	Vilambit khayal				4	
PHV-208	Theoretical aspects of Indian classical Music				4	
PHV-308	Biography of musician & musicologist				4	
PHV-303	Theoretical aspects of Indian classical Music				4	
PHV-308	Biography of musician & musicologist				4	
PHV-401	Vilambit khayal				4	
PHV-407	Stage Performance				4	
Second Major Elective Courses						
PHV-201	Introduction to ragas with practice of Hindustani vandish				4	32
PHV-202	General theory				4	
PHV-206	Study of techniques applied in Hindustani gayaki				4	
PHV-208	Study of Hindustani classical musical tradition				4	
PHV-301	Contribution of musician and musicologist in independence India				4	
PHV-302	Historical study of ancient Hindustani music				4	
PHV-307	Writing notation of vandish				4	
PHV-308	Comparative study of raga				4	
Minor Courses						
PHV-405	Practice of Harmonium	0	1	6	4	16
PHV-109	Practice of Tabla	0	1	6	2	
PHV-406	Stage Performance II	0	1	6	4	
PHV-404	Elements in musical Composition-VII	0	1	6	4	
PHV-409	Studio Practice	0	1	3	2	
Minor Courses Electives						
PHV-405	Study of folk instruments in music	0	1	6	4	16
PHV-109	Practice of Mardala	0	1	6	4	
PHV-209	Film and sugam Sangeet	0	1	6	4	
PHV-305	Practice of devotional and national integration songs	0	1	6	4	
Multidisciplinary Course						
ENG208	Text and Performance	3	1	0	4	14
ANI202	Video Editing-I	2	0	4	6	
APA106	Applied Arts (Graphics Designing)	1	1	4	4	

S.no	Course Category and Category Code		Minimum Credit Requirement		
			3 Years UG	4 Year UG Hons.	4 Year UG Hons. With Research
			Credit No	Credit No	Credit No
1	Major (core)	Major	70	80	80
2	Minor Stream	Minor	24	32	32
3	Multidisciplinary	MDC	11	14	14
4	Ability Enhancement	AEC	10	10	10
5	Skills Enhancement	SEC	11	11	11
6	Value Added Course		8	8	8
7	Internship		4	4	4
8	Elective (Hons.)		-	14	-
	Research Project & Dissertation		-	-	14
Total			138	173	173

SEMESTER I							
Course Code	Name of the Course					Hrs	
		L	T	P	C		
PHV-101	Vilambit Khayal	4	1		4	120	Major
PHV-102	Chhota Khayal-I	4	1		4	120	Major
PHV-103	Theoretical aspects of Indian classical Music-I				4	60	Major
ENGA103	Communicative English	2	1		3	45	AEC
ENG104	Soft Skills for Career Building	2	1		3	45	AEC
PHV-104	Light Music	2	1		2	45	SEC
	Happiness Connect				2	30	Value Added
	Total Learning Credits				22		
SEMESTER II							
PHV-105	Vilambit Khayal-II	4	1		4	120	Major
PHV-106	Chhota Khayal-I	2	1		2	60	Major
PHV-107	Theoretical aspects of Indian classical Music-II	4	1		4	60	Major
ENGA110	Communication and Digital Technology	1	1		2	30	AEC
PFA(HV)S102	Hindi/ Sanskrit/ Odia	1	1		2	30	AEC
PHV-108	Semi-classical	3	1		2	30	SEC
PHV-109	Practice of tabla				2	30	SEC
	Green Governance				2	30	Value Added
	Total Learning Credits				20		

SEMESTER III							
PHV-201	Vilambit Khayal –III	2	0	4	4		Major
PHV-202	Chota Khayal-III	2	0	4	4		Major
PHV-203	Theoretical aspects of Indian classical Music-III	0	0	4	4		Major
PHV-204	Practice of Harmonium	1	0	2	4		Minor
PHV-205	<i>Practice of musical Instruments</i>				3		SEC
	Vedic mathematics and Nitisastra				2		Value Added
	Total Learning Credits				21		
SEMESTER IV							
PHV-206	Vilambit Khayal	4	1		4	120	Major
PHV-207	Chhota Khayal	2	1		2	60	Major
PHV-208	Theoretical aspects of Indian classical Music	4	1		4	60	Major
PHV-209	Film and sugam Sangeet	1	1		4	60	Minor
PHV-210	Practice of tabla	1	1		2	60	Minor
ENG208	Text and Performance	1	1		4	60	MDC
	RM-I				2	30	Value Added
	Total Learning Credits				22		
SEMESTER V							
PHV-301	Vilambit Khayal / Introduction to ragas with practice of Hindustani vandish	4	1		4	120	Major

PHV-302	Chota Khayal	4	1		4	120	Major
PHV-303	Theoretical aspects of Indian classical Music-V/General theory	2	1		4	60	Major elective
PHV-304	Stage performance	4	1		4	60	Minor
PHV-305	Practice of devotional and national integration songs	1	1		4	60	Minor elective
ANI202	Video editing	3	1		6	60	MDC
	Total Learning Credits				26		
SEMESTER VI							
PHV-306	Vilambit Khayal/ Study of techniques applied in Hindustani gayaki	4	1		4	120	Major Elective
PHV-307	Theoretical aspects of Indian classical Music-VI/ Study of Hindustani classical musical tradition	2	1		4	60	Major Elective
PHV-308	Biography of Musician / Contribution of musician and musicologist in independence India	4	1		4	60	Minor Elective
APA108	Applied Arts	1	1		4	30	MDC
PHV-309	Internship				4		Internship
	Total Learning Credits				20		
SEMESTER VII							
PHV-401	Vilambit Khayal	4	1		4	120	Major
PHV-402	Vilambit khayal/ Writing notation of vandish	4	1		4	120	Major Elective
PHV-403	Stage performance/Comparative studies of ragas	4	1		4	120	Major Elective

PHV-404	Elements in musical compositions	4	1		4	60	Minor
PHV-405	Studio practice				2	30	Minor
PHV-406	Study of folk instruments in music	1	1		4	30	Minor Elective
	Total Learning Credits				22		
SEMESTER VIII							
PHV-407	Stage performance with Vilambit Khayal	4	1		4	120	Major
PHV-408	Study of ancient granths/ Short history on tribal and folk music culture of india	4	1		2	60	Major Elective
ENGA110	Research Project and Dissertation	3	1	20	14	60	Project
	Total Learning Credits				20		
Total Learning Credits					173		

SEMESTER I

Course Type					Major Course								
Name of the Course					Vilambit Khayal								
Course Code					PHV-101								
L	T	P	C	Semester I					Total Marks :				
0	1	6	4										
Course Objective					<ul style="list-style-type: none"> To learn vilambit khayal with gayaki in listed ragas and to enable students to identify vilambit khayal ragas. To gain knowledge of vilambit talas in details as prescribed in module 2 and enabling students to identify listed talas To learn two taranas with gayaki from listed ragas To learn gayaki of one Drupad and one Dhamar as prescribed To gain knowledge and control on a raga of choice, with intensive culture To learn from the relevant audio and video recordings of eminent musicians 								
Course Outcomes					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> Memorize and reproduce vilambit khayal gayaki with the ability to identify chota khayal ragas Memorize, identify and apply vilambit as prescribed Memorize and recite two taranas as prescribed Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed Extend knowledge and control over one raga of choice from the list of ragas by intensive study and practice. Focus, observe distinguished styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists. 								
Unit	Title of the unit				Contents								

I		<p>Ten ShudhaAlankars in this semester.</p> <p>Swara sadhana in different type of 10alankars</p> <ol style="list-style-type: none"> i. Sa, Re,Ga,..... ii. Sasa,Rere,Gaga..... iii. Sarega,Regama,..... iv. Saregama,Regamapa,... v. Saregamapa,Regamapadha,... vi. Saga,Rema ... vii. Saesarega, regaregama.. viii. Sama,Repa... ix. Saregare,regamaga,Resa,gare..... <p>Practice of Raga Bhupali with bandish, allap, taan along with Sargam geet or lakshyan geet</p> <p>Practical study of the importance and implementation of vadi, samvadi, vivadi,</p> <p>Anuvadi, Nyasswaras& important phrases of Ragas</p>
II		<p>Characteristicfeatures of all prescribed Ragas of this semester.</p> <p>Vilambitgayaki of the following Ragas(Yaman)</p> <p>TheVilambitgayaki system of Ragas with bandish, aalap ,bantsargam,bolbaant, taan,boltaan.</p> <ol style="list-style-type: none"> 1. Vilambitgayaki of the following Ragas (Alheya Bilabal,Bhimpalashi) 2. The Vilambitgayaki system of Ragas with bandish, aalap , bantsargam, bolbaant, taan,boltaan. 3. Intensive study in one Raga as choice covering Vilambit and DrutKhyalas out <ol style="list-style-type: none"> a. of the Ragas prescribe in practical paper. 4. Guided listening of audio and video recordings; Radio and T.V. National <ol style="list-style-type: none"> a. Programmes of eminent musicians with particular reference to the songs and b. ragas prescribed for the course 5. Revision of previous semester Ragas

III		<ol style="list-style-type: none"> 1. LEARNING OF ONE DHRUPAD, DHAMAR AND TARANA FROM THE PRESCRIBED RAGAS. 2. Identification of Ragas and Talas from the compositions
IV		<ol style="list-style-type: none"> 1. Writing notation of bandishes of the prescribed Ragas in Pt. V.N Bhatkhande notation system & Pt. V.D. Paluskar notation system. 2. Practice of of Ragas for stage performance through monthly recitals
Suggested Reading		
<p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

Course Type					Major Course								
Name of the Course					Chota Khayal								
Course Code					PHV-102								
L	T	P	C	Semester I					Total Marks : 100				
0	1	6	4										
Course Objective					<ul style="list-style-type: none"> • To learn a Chhota Khayal in prescribed ragas with knowledge of vadi, samvadi and other aspects. • To learn a Tarana & Dhrupad in the prescribed ragas. • Apply the knowledge of prescribed talas and layakari. • Practicing identification of notes from Swaravistar. • To learn Bhajans as prescribed. • Analytical study of choice raga with Dhrut Khayal guided by relevant audio & video recordings of eminent artists. 								

Course Outcomes		<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Show and perform a Chhota Khayal in the prescribed ragas with applied knowledge of swara, laya, tala & alaap, etc. • Apply concepts like Vadi, Samvadi, Vivadi, Anuvadi, Nyasaswara, etc. while performing. • Record and perform Tarana & Dhrupad from prescribed ragas. • Recognize and select appropriate tala as prescribe, with complete knowledge of layakaris. • Identify notes from Swaravistar of taught ragas. • Produce prescribed Bhajans and Dhrut Khayal of one choice raga after learning in class and listening to audio and video recordings of eminent artists.
Unit	Title of the unit	Contents
I		Chhota khayal in all Ragas with aalap and taans(Vrindabani Sarang,Durga) Two Swarmallika/ SargamGeet from the prescribed Ragas. One Tarana and One Dhrupad from the prescribed Ragas
II		Chhota khayal in all Ragas with aalap and taans(Desh ,Kafi) Two Swarmallika/ SargamGeet from the prescribed Ragas. One Tarana and One Dhrupad from the prescribed Ragas
III		Chhota khayal in all Ragas with aalap and taans Khamaj
IV		Detailed knowledge of following Taalas; Teental,Chautaal , Keharawa, Dadra, with 1 gun , 2gun, 4gun Layakaris
Suggested Reading		
<p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. PatwardhanReference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

Course Type					Major Core Course									
Name of the Course					Theoretical Aspects of Indian Classical Music									
Course Code					PHV-103									
L	T	P	C	Semester I					Total Marks : 100					
3	1	0	4											
Course Objective					<ul style="list-style-type: none"> To learn basic concepts and terminologies of Hindustani music in detail with a comparative study and application in rendition. To learn characteristic features of prescribed ragas with demonstration. To build the ability of students to write notations of bandishes of taught ragas after detailed and comparative study of notation systems of Pt. V.D. Paluskar & Pt. V.N. Bhatkhande. To learn characteristic features of prescribed talas with application and layakarīs. To build the ability of students to write notations of prescribed talas. To facilitate study of biographies of legendary musicians as prescribed. 									
Course Outcomes					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> Apply the basic concepts of classical music as prescribed. Compare characteristic features of taught ragas from one another. Write notations of bandishes of taught ragas with a detailed knowledge of notation systems of Pt. Paluskar and Pt. Bhatkhande. Compare characteristic features of prescribed talas. Write notations of prescribed talas. Retell the life and contributions of legendary musicians as prescribed. 									
Unit					Title of the unit					Contents				
I										Definition of the following terms: Sangeet, Dhvani, Nada, Sruti, Swara (Sudha Vikruta), Saptak,				

II		<ol style="list-style-type: none"> 1. Characteristic features of all prescribed Ragas of this semester. 2. Detailed study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatkhande. 3. Writing notations of the bandishes of the prescribed ragas in this semester.
III		<ul style="list-style-type: none"> • Characteristic Features of all Prescribed Taalas.(Bilambit Ektal,Drut Ektaal ,Bilambit Teentaal,Jhamp Taal,Teental,Chautaal,Rupak, Keharawa, Dadra, with Layakaris(1 gun , 2gun, 4gun). • Knowledge of the Writing notations of all the Prescribed Taalas.
IV		Study of the Biographies and the contribution of the legendary Musicians Pt.V.DPaluskar, Pt. V.N Bhatkhande,Amir Khusro.
<p style="text-align: center;">Suggested Reading</p> <p>Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande</p> <p>Reference BooksRaag Vigyan – V. N. Patwardhan Sangeet Bodh – SharadChandraPranjpayee Hamare Sangeet Ratna- Laxmi Narayan Garg Tantri Naad Part-I – Pt. L al Mani Mishra & KramikPustak Mallika,,Part-III –V. N. Bhatkhande</p>		

Course Type: Ability Enhancement Course Name of the Course: Communicative English Course Code: ENGA103					
L	T	P	C	Semester: I	Total Marks: 100
5	0	0	5		
Course Objectives				<ul style="list-style-type: none"> • Develop proficient English communication skills. • Apply English language effectively across diverse contexts. • Utilize English skills for rhetoric and professional communication. • Demonstrate adeptness in writing English with proper syntax and grammar. 	
Course Outcome				<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Communication Proficiency: Attain fluency in English communication skills. • Contextual Application: Effectively apply English language in diverse situations. • Rhetorical Competence: Use English language persuasively in professional settings. • Writing Skills Mastery: Demonstrate adeptness in writing English with correct syntax and grammar. 	
Unit	Title of the Unit			Contents	
I	Introduction			What is Communication? 2. Types of Communication · Horizontal · Vertical · Interpersonal · Grapevine 3. Uses of Communication	
II	Language of Communication			Verbal: Spoken and Written 2. Non-Verbal · Proxemics · Kinesics · Haptics · Chronemics · Paralinguistics 3. Barriers to Communication.	
III	Writing			1. Note Making 2. Writing Formal Email 3. Writing a Business Letter 4. CV & Resume Writing 5. Report Writing	

IV	Language functions in listening	Discussion on a given topic in pairs. 2. Speaking on a given topic individually.
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Course Type				Ability Enhancement Course							
Name of the Course				Soft Skills for Career Building							
Course Code				ENG104							
L	T	P	C	Semester I		Total Marks :					
2	1	0	3								
Course Objective				<p>The students will be able to:</p> <ul style="list-style-type: none"> • Develop competence for effective communication in a variety of contexts • Carry themselves with confidence in diverse workplaces • Meet professional challenges while remaining in harmony with surroundings • Foster interpersonal relationships in the right manner • Contribute constructively to workplace environment by demonstrating appropriate conduct 							
Course Outcomes				<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Build confidence while carrying out professional conversations • Understand how language works in different contexts and be flexible with language use • Conduct logical negotiations via cohesive and coherent oral communication • Apply critical thinking skills in order to instruct, inform, persuade, request, clarify, co-operate, etc. <p>Appraise how appropriate language use gets appreciated in formal contexts</p>							
Unit				Title of the unit				Contents			
I				Preparing for the Career				<p>Listening Skills – Subskills and Types (Empathetic, Active) Oral Communication (Informal and Formal Contexts) Positive Non-Verbal Communication, Managing Negative Expressions Reading Strategies – Comprehensive, Analytical, Discriminatory, SQ3R</p>			

II	Getting the Job	SWOC Analysis Job Applications, Cover Letters, CVs, Group Discussion Skills, Personal Interaction and Negotiation
III	Skill Consolidation	Developing Communicative Competence, Communicating with Peers, Supervisors, and Stakeholders, Presentation Skills, Intercultural Communication
IV	On the Job – I	Written communication: Reports, Email etiquettes, Setting the Agenda of the Meeting, Recording the Minutes of the Meeting, Execution and Follow Up Action for Closure, Time Management
V	On the Job – II	Teamwork and Networking, Influencing Skills, Crisis Management Handling Public Relations Reflective Practices: Self-Motivation and Self-Evaluation

Suggested Reading

Text Books:

1. Dorch, Patricia, What are Soft Skills? New York, Execu Dress Publisher, 2013
2. Kalyani Samantray, Soft Skills for your Career, OUP 2016
3. Klaus, Peggy, et al. The Hard Truth About Soft Skills: Workplace Lessons Smart People Wish They'd Learned Sooner. United Kingdom, HarperCollins, 2008.
4. Wentz, Frederick H. Soft Skills Training: A Workbook to Develop Skills for Employment. United States, Createspace Independent Pub, 2012.

Reference Books:

1. Austin, John. Persuasion Skills: How to Learn All Techniques of the Art of Persuasion, Improve Your Skills, Understand Psychology and Influence People. N.p., Lara Albanesi, 2021.
2. Glasgow, Helen. 100 Effective Persuasion Techniques: Improve Your Negotiation Skills and Influence Others: All Powerful Tools in One Book. N.p., CreateSpace Independent Publishing Platform, 2017.
3. Gates, Steve. The Negotiation Book: Your Definitive Guide to Successful Negotiating. Germany, Wiley, 2015.
4. Lornamarie. The Power of Words A Compendium of Great Speeches from World Leaders. N.p., Lulu.com, 2018.
5. Abbott, Tina. Social and Personality Development. N.p., Taylor & Francis, 2005.
6. Hurlock, E. B. Personality Development. India, McGraw-Hill Education, 1976.
7. Morris, Trevor, and Goldsworthy, Simon. PR Today: The Authoritative Guide to Public Relations. United Kingdom, Palgrave Macmillan, 2015.
8. Burton, Lois, and Dalley, Deborah. Developing Your Influencing Skills: How to Influence People by Increasing Your Credibility, Trustworthiness and Communication Skills, Lots of Exercises and Case Studies Free Downloadable. United Kingdom, Universe of Learning Limited, 2010.

Perspectives of Communication and Communicative Competence. India, Concept Pub., 2000.

Course Type					Skill Enhancement Course								
Name of the Course					Light music								
Course Code					PHV-104								
L	T	P	C	Semester I					Total Marks : 100				
2	0	4	6										
Course Objective					<ul style="list-style-type: none"> To introduce students to the forms of Light Music like Film Songs, Patriotic Songs, Prayers, Bhajan, Filmy classical song etc To emphasize on imparting proper and profound Knowledge of Light Music. To train the students to develop their basic knowledge and learn important features of Light Music. To develop detail knowledge of singing & performing style of Light Music like Voice production, Voice Modulation etc. To develop their overall personality and awareness about the roles and responsibilities as an artist /performer etc. in the society 								
Course Outcomes					<p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> Students will be trained in the basic elements of Light Music. Students will be able to perform effectively and efficiently. Students will get an insight to perform Sugam Sangeet. Students will become competent as a performer and for job opportunities in Singing and related field. Students will learn the skills of concert or live performance in film songs and sugam sangeet 								

Unit	Title of the unit	Contents
I		<ul style="list-style-type: none"> • Basic introduction of Film and Sugam Sangeet. • Study of different forms of Light Music. • Practicing 1 film song and 1 Patriotic Song
II		<ul style="list-style-type: none"> • Practicing 1 Bhajan. • Practicing 1 filmy classical song.
III		<ul style="list-style-type: none"> • Practicing 1 film songs, 1 prayer song. • Practicing 1 folk song
IV		<ul style="list-style-type: none"> • Practicing 1 film song. • Practicing 1 Bhajan.
Suggested Reading		
<p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

SEMESTER II

Course Type					Major Core Course		
Name of the Course					Vilambit Khayal		
Course Code					PHV-105		
L	T	P	C	Semester II		Total Marks : 100	
2	0	1	3				
Course Objective					<ul style="list-style-type: none"> • To learn vilambit khayal with gayaki in listed ragas and to enable students to identify vilambit khayal ragas. • To gain knowledge of vilambit talas in details as prescribed in module 2 and enabling students to identify listed talas • To learn two taranas with gayaki from listed ragas • To learn gayaki of one Drupad and one Dhamar as prescribed • To gain knowledge and control on a raga of choice, with intensive culture • To learn from the relevant audio and video recordings of eminent 		

	musicians	
Course Outcomes	<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Memorize and reproduce vilambit khayal gayaki with the ability to identify chota khayal ragas • Memorize, identify and apply vilambit as prescribed • Memorize and recite two taranas as prescribed • Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed • Extend knowledge and control over one raga of choice from the list of ragas by intensive study and practice. • Focus, observe distinguished styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists. 	
Unit	Title of the unit	Contents
I		Chhota khayal in all prescribed Ragas with Aalap, Taan, sargam&Boltaan (Bhairab,Bageshree)
II		Chhota khayal in all prescribed Ragas with Aalap, Taan, sargam & Boltaan(Bihag,Asabari) One Tarana from the prescribed Raga.
III		One bhajan on raga Bhairabi One thumri on raga Tilak kamod Elementary Knowledge of Tuning process of Tanpura. Parctice of Singing and writing notations of Bandish.
IV		One Patriotic song and one Folk song 1. Practice of following Taalas(Jhaptal, Ektal, Rupak)Layakarīs with 1 gun , 2gun, 4gun. 2. Intensive study of one Raga as a choice Raga covering DrutKhayalasof the Ragas prescribed in practical paper. 3. Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course Pt.V.DPaluskar, Pt. V.N Bhatkhande,Amir Khusro.
Suggested Reading		
<p>Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan Sangeet Bodh – SharadChandraPranjpayeeHamare Sangeet Ratna- Laxmi Narayan Garg Tantri Naad Part-I – Pt. L al Mani Mishra & KramikPustak Mallika,,Part-III –V. N. Bhatkhande</p>		

Course Type					Major Course									
Name of the Course					Chota Khayal									
Course Code					PHV-106									
L	T	P	C	Semester I					Total Marks : 100					
0	1	6	4											
Course Objective					<ul style="list-style-type: none"> To learn a Chhota Khayal in prescribed ragas with knowledge of vadi, samvadi and other aspects. To learn a Tarana & Dhrupad in the prescribed ragas. Apply the knowledge of prescribed talas and layakari. Practicing identification of notes from Swaravistar. To learn Bhajans as prescribed. Analytical study of choice raga with Dhrut Khayal guided by relevant audio & video recordings of eminent artists. 									
Course Outcomes					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> Show and perform a Chhota Khayal in the prescribed ragas with applied knowledge of swara, laya, tala & alaap, etc. Apply concepts like Vadi, Samvadi, Vivadi, Anuvadi, Nyasaswara, etc. while performing. Record and perform Tarana & Dhrupad from prescribed ragas. Recognize and select appropriate tala as prescribe, with complete knowledge of layakaris. Identify notes from Swaravistar of taught ragas. Produce prescribed Bhajans and Dhrut Khayal of one choice raga after learning in class and listening to audio and video recordings of eminent artists. 									
Unit					Title of the unit					Contents				
I										Chhota khayal in all Ragas with aalap and taans(Vrindabani Sarang,Durga) Two Swarmallika/ SargamGeet from the prescribed Ragas. One Tarana and One Dhrupad from the prescribed Ragas				
II										Chhota khayal in all Ragas with aalap and taans(Desh ,Kafi) Two Swarmallika/ SargamGeet from the prescribed Ragas. One Tarana and One Dhrupad from the prescribed Ragas				

III		Chhota khayal in all Ragas with aalap and taans Khamaj
IV		Detailed knowledge of following Taalas; Teental, Chautaal, Keharawa, Dadra, with 1 gun, 2gun, 4gun Layakaris
Suggested Reading		
<p>Text Books: Sangeet Visharad- Basant, Kramik Pustak Mallika- Part II V. N. Bhatkhande, Raag Vigyan – V. N. Patwardhan Reference Books: Sangeet Bodh – Sharad Chandra Pranjpayee, Hamare Sangeet Ratna- Laxmi Narayan Garg, Tantri Naad Part-I – Pt. Lal Mani Mishra 8. Kramik Pustak Mallika, Part-III – V. N. Bhatkhande</p>		

Course Type					Major Core Course								
Name of the Course					Theoretical Aspects of Indian Classical Music								
Course Code					PHV-107								
L	T	P	C	Semester II					Total Marks : 100				
2	0	1	3										
Course Objective					<ul style="list-style-type: none"> To Describe Indian classical music systems with definitions and explanations of prescribed terms and concepts. To describe and explain characteristic features of prescribed ragas and write notation of the ragas, Dhrupad and Dhamar To describe, explain and appraise in details with comparison of the notation systems of Pt. Paluskar and Pt. Bhatkhande. To gain knowledge of characteristic features and the methods of writing notations of all prescribed talas with layakari. To describe a tanpura physically in details. To gain general knowledge of composing Drupad, Dhama, Khayal etc. as prescribed. 								
Course Outcomes					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> Define and describe Indian classical music system and their terms and concepts as prescribed. Recognize and describe characteristic features of prescribed ragas and to write notations of the ragas, Dhupad and Dhamar. Describe, compare and appraise the notation systems of Pt. paluskar and Bhatkhande. Memorize and reproduce characteristic features and methods of writing notations of prescribed talas with layakari. Identify and describe the various parts of tanpura Physically. Memorize general knowledge of composing Drupad and Dhamar 								

	etc.as prescribed. .
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Unit	Title of the unit	Contents
I		Indian classical music system (Hindustani and Carnatic), Raga, Lakshana, Janya Raga, Janaka, Ashrayaraga, Paramela prabesh raga, Sandhiprakash raga, purbanga, Utaranga, Gramak, Murchhana, Gamak Murki, Andolan, Khatka, Meend, Kan swar, Grah, Ansh, Nyasswar, Jati (Audaba, Shadab, Sampurna).
II		Characteristic Features of all Prescribed Ragas of this semester. Detail comparative study of notation system of Pt. V.D Paluskar and Pt. V.N Bhatkhande Writing notations of the Vandishes of the prescribed ragas in this semester.
III		Writing notation of Dhrupad or Dhamar . Characteristic Features of all Prescribed Taalas. Knowledge of writing notations of all the Prescribed Taalas with its layakaries(2gun,3gun,4gun).
IV		Physical Description of Tanpura General knowledge of the Musical Composition (Dhrupad, Dhamar, Khayal, Tarana, Geet& Bhajan).

Suggested Reading

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – SharadChandraPranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. L al Mani Mishra & KramikPustak Mallika,,Part-III –V. N. Bhatkhande

Course Type					Skill Enhancement Course																								
Name of the Course					Semi classical																								
Course Code					PHV-108																								
L	T	P	C	Semester II					Total Marks : 100																				
2	0	1	3																										
Course Objective					<ul style="list-style-type: none"> To gain detailed knowledge of Thumri gayaki. To gain knowledge of Trivat and Chaturang. To learn to perform Trivat, Thumri and Chaturang. To gain basic knowledge of Tappa gayaki. To learn to compose music for advertisements jingles. To learn to compose a song 																								
Course Outcomes					<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> Memorize, recall and recite thumri with detailed knowledge. Define, distinguish and describe Trivat and Chaturang. Memorize, recall and recite Thumri Trivat and Chaturang. Define and describe Tappa gayaki. Compose music for advertisement jingles. <p>Compose music for song.</p>																								
Unit										Title of the unit										Contents									
I										<ul style="list-style-type: none"> Detailed Knowledge of Thumri gayaki General knowledge of Trivat and Chaturanga. Performing Thumri, Trivat&Chaturang 																			
II										<ul style="list-style-type: none"> Semi Classical gayaki (Dadra, Ghazal, Bhajan and Hori) Composing Music for jingles or advertisements. Composing a song 																			
III										<ul style="list-style-type: none"> Study of different forms of Light Music Practising 1 patriotic song, 1 prayer Practising 1 folk song 																			
IV										Practising 2 Bhajans, 1 Bhajan in any regional language, 2 filmy classical song with improvisations & study of performing style.																			

Suggested Reading

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Course Type: Minor Core Course Name of the Course: Practice of Tabla Course Code:PHV-109					
L	T	P	C	Semester: II	Total Marks: 100
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> • To get basic knowledge of Tabla and learn the basic playing of taalās. • To learn the style of accompaniment on Tabla • To gain knowledge about the use of musical instruments in different types of music. • To expand knowledge on different musical instruments from each classified groups. • To gain basic knowledge on western musical instruments according to classification 			
Course Outcome		<p>After the completion of the course the student will be able to</p> <ul style="list-style-type: none"> • Show and practise different bols and taalās on Tabla • Practise as an accompanist. • Identify musical instruments according to classification on the basics of their modes of creating music • Explain in detail about Indian classical musical instruments • Recite basic bols, varnas, talās, layas . 			
Unit	Title of the Unit	Contents			
I		<ul style="list-style-type: none"> • History of Tabla • Physical description of Tabla • Basic information of Gharanas & legendary artists 			

II		<ul style="list-style-type: none"> • Knowledge of basics bols and varnas of following talas With its bani(Ta, Tin, The te, Tun Na, Dhin Na, Therekete, Dhage, Thun, Dheen, Ketetaka, Nanatete, Tetekata, Gadigana). • Knowledge of playing Thekas on Tabla of following talas(Bilambit Ektal, Teental, Jhamptal, Rupak, Dadra, Keharawa, Dhumali, Chautal, Deepchandi, Dh amar).
III		<ul style="list-style-type: none"> • Study of Laakaris(2gun, 3gun, 4gun, Adi Laya, Biad Laya, Kuad Laya) from prescribed Taals. • Study of Taalas & Rhytm patterns used in Light Music & Western Music. • Basic knowledge of Tabla tuning.
IV		<ul style="list-style-type: none"> • Study of Dasaprana on Tala. • Basic knowledge of different types Tihais.

Suggested Readings

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – SharadChandraPranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande

Course Type: Ability Enhancement Course Name of the Course: Communication and Digital Technology Course Code: ENG 108					
L	T	P	C	Semester: II	Total Marks: 50
1	0	1	2		
Course Objectives				<ul style="list-style-type: none"> • To use digital technology for the enhancement of English language skills • To develop clear understanding of different digital and AI tools foreffective communication 	

Course Outcome		<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Know different digital tools and their applications • Understand the efficacy of the digital and AI tools for the enhancement of English communication • Use digital tools to enhance the necessary skills of language • Create digital contents by using different online tools
Unit	Title of the Unit	Contents
I	Digital Tools for Listening	<p>a. Listen Notes (Access to a range of podcasts on wide range of topic)</p> <p>b. Techvid (Listening with watching video)</p> <p>c. Read Aloud and Fluid Data tools</p>
II	Speaking on Digital Platform	<p>Speaking and making presentation by using Google, Microsoft Team, Zoom and other Tools</p>
III	Digital Tools for Reading	<p>Reading online articles, Effective use of hypertexts, Art of getting the right articles from the Web, Using INSTAPAPER, Good Reader, Skitch etc.</p>
IV	Writing with technology	<p>Writing Blogs by using Blogger and Wordpress, Keyword search online, clear content for web trafficking , Tools for effective writing, Effective presentation by using Prezi, Google slide etc.</p>
Suggested Readings		
Text Books/Reference Books:		
<p>Daniel Allington and Barbara Mayor. <i>Communication in English: Talk, Text, Technology</i>. Routledge, 2012</p> <p>Shuang Zeng, <i>English Learning in Digital Age: Agency, Technology and Context</i>, Springer 2020</p> <p>Caroline Tagg. <i>Exploring Digital Communication</i>. Routledge, 2018.</p> <p>Simon Haykin, <i>Digital Communications</i>. Wiley 2019.</p> <p>K Venkata Nagendra, <i>Digital Fluency: Understanding the emerging Technologies</i>, Blue Ink Inc. 2020</p>		

Course Type		Ability Enhancement Course			
Name of the Course		Sanskrit			
Course Code		PFA(HV)S102			
L	T	P	C	Semester II	
1	1	0	2		
Course Objective		<ul style="list-style-type: none"> • To acquaint the students with proper accents in Sanskrit and comparison with English accents (verbal form) • To make students proficient in using diacritical marks for properly writing Sanskrit in Roman script. • To let the students understand the technical structure of Pada (Sanskrit word) and the logics behind. • To acquaint the students with the Syntax in Sanskrit language and comparison with English syntax. • To introduce varieties of Sanskrit texts to the students. 			

		<ul style="list-style-type: none"> To let students understand basics of Sanskrit language and its contribution to the Performing Arts (Dance and Music). To introduce students to Basic Sanskrit Grammar.
Course Outcomes		<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> The students will properly pronounce/recite varieties of Sanskrit texts. The students will correlate and connect their knowledge of English and Sanskrit languages To understand the science of linguistics and interconnections of languages. The students will be proficient in writing Sanskrit texts in Roman Diacritical script. The students will identify and understand the key features of variety of Sanskrit texts. The students will understand and create Simple Sanskrit texts. Students will relate Sanskrit texts with their knowledge systems in Performing Arts (Dance and Music) and English. Students will read, write and understand Sanskrit letters and words properly. Students properly recite and understand variety of typical Sanskrit literature. Students can identify, interpret and do Sandhi of all types in Sanskrit.
Unit	Title of the unit	Contents
I	Introduction to Saṁskṛt language – nature, development, importance, experience.	<p>Introduction to Saṁskṛt language – nature, development, importance, experience.</p> <p>Saṁskṛt Varṇa– Introduction, Mahesvara-Sutra; Its logic, knowing Vedic and Laukika Sanskrit varṇa, their spiritual meanings and effects, origin and types. Saṁskṛt Scripts – Reading and writing in Devanagari scripts of Sanskrit Language and corresponding Roman diacritical scripts of English Language. Saṁskṛt Pada (Sanskrit words) – Introduction; Structure - Prakṛti (root</p>

		<p>word/verb -All GANAS) and Pratyaya (Sanskrit Suffixes – SUVANTA, TINANTA); Types of Saṁskṛt Pada; Importance; correct recitation of Saṁskṛt Pada. Basic Sandhi in Sanskrit language – Introduction, Types and usages.</p> <p>Comparison of Sanskrit sounds with sounds in English Language. Practical – Origin and Efforts of Sanskrit Sounds. (ASSIGNMENT/ORAL PRESENTATION/VIVA)</p>
II	<p>Dhaturupa (verb forms in Sanskrit)– Introduction to All Lakaras.</p> <p>Laṭ Lakara (Present tense), LrtLakara(Future tense), Lañ Lakara (Past tense),Loṭ</p> <p>Lakara (Imparative forms) and Vidhirling Lakara (Potential mood) in Parasmaipada formats and their interpretation.</p> <p>Sabdarupa (word forms in Sanskrit) – Introduction to akaranta(पुं), aakaranta(स्त्री), Ilkaranta(स्त्री) and akaranta(नपुं)formats in all genders and their interpretations.</p> <p>Meanings of Sanskrit suffixes – Introduction to Karaka, Vibhakti, Vacana, Puruṣa,.</p> <p>Reading practice of simple Saṁskṛt texts with fluency.</p> <p>Practical - Spoken Sanskrit – Fluency in speaking, writing and thinking in Sanskrit language.(ASSIGNMENT/ORAL PRESENTATION/VIVA)</p> <p>Methodology to understand technical texts in Sanskrit (Sastra)- Veda Samhita, Upanishad, Epics (Ramayana, Mahabharata, BhagawadGita, Patanjali Yoga Sutram, AbhijnanaShakuntalam, NaṭyaSastra of Bharata Muni (elements of Dance and Music) , Abhinaya Darpaṇa of Nandikesvara, Gita-Govindam of Jayadeva, Saṅgita-Ratnakara of Saṅgadeva, Moha Mudgara (Bhaja Govindam) by Adi Shankacharya - uniqueness of those texts, possibilities of expression in music and dance forms ,Vastusastra& Jyotishasastra.</p>	
Suggested Reading		
<p>Text Books:</p> <p>SheegrabodhVyakaranam (Hindi) – By Dr.Pushpa Dikshit, Pratibha Prakashan, New Delhi, 2007.</p> <p>Teach Yourself Sanskrit (SamskritSvaadhyaayah) Prathamaa Deekshaa (Vaakya- vyavahaarah)</p>		

**– Ed. By Vempati Kutumbashastri, Rashtriya Sanskrit Sansthan, New Delhi, 2018.
Teach Yourself Sanskrit (SanskritSvaadhyaayah) Prathamaa Deekshaa (Sambhaashanam) –**

Ed. By VempatiKutumbashastri, Rashtriya Sanskrit Sansthan, New Delhi, 2018.

Sanskrita Sahitya ka Itihaas by Umashankar Sharma ‘Rishi’ Chaukhamba Publication, Varanasi-2014.

Saṅgeeta-Ratnakara of Saṅgadeva, translated in English by R.K. Shringy and Prem Lata Sharma, Munshiram Manoharlal Publishers Pvt. Ltd.,2023

Abhinaya Darpaṇa of Nandikesvara (A manual of gesture and posture used in Hindu Dance and Drama) translated in English by Manmohan Ghose, published by Jyoti Enterprises, Delhi, 2022

Reference Books:

SheegrabodhVyakaranam (Hindi) – By Dr.Pushpa Dikshit, Pratibha Prakashan, New Delhi, 2007.

Natyashastra Vishvakosh (Hindi) Vol. I& II – By Dr. Radhavallabh Tripathi, New Bharatiya BookCorporation, 2012.

Natyashastram of Bharatamuni (Critical edition, Vol.1, Chapter 1-14) – Ed. By Kamalesh Dutta Tripathy, (IGNCA), MLBD, Delhi, 2015.

Natyashastram – Ed. By Shri Satyaprakash Sharma, Chowkhamba Publ.,

Varanasi, 2015. Samskrta Sahitya ka Itihas- by Baladev Upadhyaya,

Sarada Niketan, Varanasi.

Gita-govindam with Rasikapriya-tika, Choukhamba , Varanasi.

Shri Gita-govindam, Ed. Vidya Niwas Mishra, Sampurnananda Sanskrit University, Varanasi, 2005.

Gita-govindam or the love song of the dark lord (Ed.) B.S.Miller, MLBD, Delhi.

NatyashastraVishvakosh (Hindi)Vol.I& II – By Dr.RadhavallabhTripathi, New Bharatiya BookCorporation, 2012.

Linguistic Introduction to Sanskrit – Parts I, II, III – By B.K.Ghosh, Calcutta University Publication. Elements of the Science of Language (English) – IJS Tarapurwala, CalcuttaUniversity Publication, 1908.

PaniniyaShiksha of Panini - Critically edited and translated (English) byDr. Manmohan Ghosh, University of Calcutta, 1938.

<https://shaivam.org/english/sen-the-paniniya->

<p>siksa-with-translation-andnotes.pdf PaniniyaShiksha of Panini – Ed. And translated (Hindi) by Shivaraja Acharya Kaundinnyayana, ChowkhambaVidyabhavan, Varanasi. Vastu Ratnavali (Hindi) by Shrikrishna Jugnu, Chaukhamba Surabharati Prakashan, 2015. Brihat Samhita of Varahamihira (Sanskrit Text with Hindi Translation) by Dr. Suryakant Jha, Chaukhamba Publication, Varanasi,2012.</p>	
<p>WebResources:BhagavadGītā Chapter-1- link- https://sanskritdocuments.org/doc_giitaa/bhagvadnew.html MohaMudgara (BhajaGovindam) By AdiShankacharya link - https://en.wikipedia.org/wiki/Bhaja_Govindam#Sanskrit_Text Learn Sanskrit for Beginners https://www.learnsanskrit.org/guide/</p>	

SEMESTER III

<p>Course Type: Major Core Course Name of the Course: Vilambit Khayal Course Code: PHV-201</p>					
L	T	P	C	Semester: III	Total Marks: 100
5	0	0	5		
Course Objectives				<ul style="list-style-type: none"> • To learn vilambit khayal with gayaki in listed ragas and to enable students to identify vilambit khayal ragas. • To gain knowledge of vilambit talas in details as prescribed in module 2 and enabling students to identify listed talas • To learn two taranas with gayaki from listed ragas • To learn gayaki of one Drupad and one Dhamar as prescribed • To gain knowledge and control on a raga of choice, with intensive culture • To learn from the relevant audio and video recordings of eminent musicians 	

Course Outcome		<ul style="list-style-type: none"> • Memorize and reproduce vilambit khayal gayaki with the ability to identify chota khayal ragas • Memorize, identify and apply vilambit as prescribed • Memorize and recite two taranas as prescribed • Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed • Extend knowledge and control over one raga of choice from the list of ragas by intensive study and practice. • Focus, observe distinguished styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists.
Unit	Title of the Unit	Contents
I		<p>Characteristic features of all prescribed Ragas of this semester.</p> <p>Vilambitgayaki of the following Ragas(Yaman,Bhupali)</p> <p>The Vilambitgayaki system of Ragas with bandish, aalap ,bantsargam,bolbaant, taan,boltaan.</p>
II		<ul style="list-style-type: none"> • Vilambitgayaki of the following Ragas (Bilabal,Bhairab,Bhimpalashi) • The Vilambitgayaki system of Ragas with bandish, aalap , bantsargam, bolbaant, taan,boltaan. <p>Intensive study in one Raga as choice covering Vilambit and DrutKhyalas out</p> <ol style="list-style-type: none"> a. of the Ragas prescribe in practical paper. <ol style="list-style-type: none"> 6. Guided listening of audio and video recordings; Radio and T.V. National <ol style="list-style-type: none"> a. Programmes of eminent musicians with particular reference to the songs and b. ragas prescribed for the course 7. Revision of previous semester Ragas
III		<ol style="list-style-type: none"> 3. LEARNING OF ONE DHRUPAD,DHAMAR AND TARANA FROM THE PRESCRIBED RAGAS. 4. Identification of Ragas and Talas from the compositions
IV		<ol style="list-style-type: none"> 2. Writing notation of bandishes of the prescribed Ragas inPt. V.N Bhatakhande 3. notation system & Pt. V.D.Paluskar notation system. 4. Practice of of Ragas for stage performance through monthly recitals

Suggested Readings

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Course Type: Major Core Course
Name of the Course: Chota Khayal
Course Code: PHV-202

L	T	P	C	Semester: III	Total Marks: 100
5	0	0	5		

Course Objectives

- To learn chota khayal with gayaki in listed ragas and to identify chota khayal ragas.
- To gain knowledge of vilambit talas in detail as prescribed in module 2 and identify listed talas
- To learn two taranas with gayaki from listed ragas
- To learn gayaki of one Drupad and one Dhamar as prescribed
- To expand knowledge and control over one chosen raga with intensive culture
- To learn from the relevant audio and video recordings of eminent musicians

Course Outcome

- Memorize and reproduce chota khayal gayaki with the ability to identify chota khayal ragas
- Memorize, identify and apply vilambit as prescribed
- Memorize and recite two taranas as prescribed
- Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed
- Extend knowledge and control over one choice raga from listed ragas by intensive study and practice.
- Focus, observe distinguish styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists.

Unit	Title of the Unit	Contents
I		Chhotakhyaal in all Ragas with gayaki(Bhaibi,Deshkar,Patdeep)
II		<ol style="list-style-type: none"> 1. Chhotakhyaal Raga (Pilu,jonpuri,Hameer) 2. Detailed knowledge of VilambitTaalas. 3. (a)VilambitTeentaal (b) VilambitTilwada. 4. 2.Chautal,Sultal with layakaris. 5. 3.Identification of prescribed taalAs
III		TwoTaranas from the prescribed Ragas with gayaki . One bhajan on raga Bhairabi
IV		<ul style="list-style-type: none"> • Practical gayakiof one Dhrupad and one Dhamar with Dugun,Chaugun from prescribed Ragas. • Intensive study in one Raga as a choice Raga covering Vilambit and drut khayal out of the Ragas prescribed • Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Suggested Readings

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Course Type: Major Core Course
Name of the Course:
Theoretical Aspects of Indian Classical Music – III (Theory)
Course Code: PHV-203

L	T	P	C	Semester: III	Total Marks: 100
5	0	0	5		

Course Objectives	<ul style="list-style-type: none"> • To gain knowledge on how to read and write notations of bandishes and songs along with notations of talas. • To gain knowledge on Nada with its various parts. • To learn placement of 7 notes of music in an octave by computation along with knowledge on 'swara sambad tatva'. • To discuss a comparative study of similar ragas as prescribed with imparting detailed knowledge on terms as prescribed in module 3. • To be able to write essays on music as prescribed in module 4. • To gain general knowledge on musical compositions as listed in module 4.
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Course Outcome	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Apply their knowledge of reading and writing notations of bandishes and songs along with notations of talas taught so far. • Apply their knowledge of Nada in details with abilities to define and describe its various parts. • Rewrite 7 notes of music in an octave by computation and to be able to define and describe 'swara sambad tatva'. • Compare, analyze and discuss similar ragas from the syllabus along with definition and describe terms such as Alpatva, Bahutva, etc. as listed in module 3. • Write essays on music topics and as prescribed in module 4. • Retell their knowledge on musical compositions as listed in module 4.
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Unit	Title of the Unit	Contents
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I		<ul style="list-style-type: none"> • Reading and writing of notation of songs, bandishes prescribed in the • Practical course of this semester. • Writing of taalas in notation with dugun, tingun and chaugunlayakaris.
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II		<ul style="list-style-type: none"> • Characteristic of Nada, Its verities and its magnitude, timber and pitch. • Placement of 7notes of music in an octave with its vibration friquancy. • Swar Sambada Tatwa.
III		<p>Comparative study of the similar ragas taught till this semester. Detailed study of Alpatwa, Bahutva, Avirbhava,Tirobhava</p>
IV		<ul style="list-style-type: none"> • General essay on Music topics. • Essay :Shastriya Sangeet (Classical Music) & Sugam Sangeet (Light Music) • General knowledge of the musical composition such as Dhruvad, Dhamar, Dadra, • Thumri, Tarana, Holi, Chaturang, Geet, Ghazal, Trivat, Ravindra sangeet, Bhajan, • Chaiti, Kajri and Tappa.
<h3>Suggested Readings</h3> <p>Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande</p> <p>Reference Books: Raag Vigyan – V. N. Patwardhan Sangeet Bodh – SharadChandraPranjpayee Hamare Sangeet Ratna- Laxmi Narayan Garg Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande</p>		

<p style="text-align: center;">Course Type: Minor Core Course Name of the Course: Practice of Harmonium Course Code: PHV-204</p>					
L	T	P	C	<p style="text-align: center;">Semester: III</p>	<p style="text-align: center;">Total Marks: 100</p>
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> • To introduce harmonium as an accompanying instrument by describing its features. • To practice playing the instrument after demonstrating the placement of notes and scale changing procedure. • To teach students to play alankars with variations required for vilambit khayal. • To teach and practice playing sargam geet of any prescribed raga, chota khayal of prescribed raga with taan and alap. • To teach and practice playing one patriotic song and one bhajan or prayer. • To teach and practice playing harmonium for accompanying with fellow students while practicing khayals or other renditions. 			
Course Outcome		<p>After the completion of the course the student will be able to</p> <ul style="list-style-type: none"> • Observe, associate, identify and apply the lessons learned about playing harmonium. • Memorize and apply the instructions of the teacher to find scales and notes. • Focus, Observe and practice playing Alankars with variations as demonstrated. • Memorise and reproduce one patriotic song and one bhajan. • Concentrate and stimulate the rendition of a singer by accompanying with harmonium 			
Unit	Title of the Unit	Contents			
I		<ul style="list-style-type: none"> • Playing Sargamgeet of any Raga • Playing chhotakhayalas of the ragas • Playing National Anthem &VandeMataram • Practice the Alankars of Vilambit khayalas 			
II		<ul style="list-style-type: none"> • Playing chhotakhayalas of the ragas with aalap & taans • Playing 1 patriotic song • Playing 1 bhajan, prayer • Accompaniment with other student 			
III		<ul style="list-style-type: none"> • Characteristic Features of all Prescribed Taalas.(Bilambit Ektal,Drut Ektaal ,Bilambit Teentaal,Jhamp Taal,Teental,Chautaal,Rupak, Keharawa, Dadra, with Layakaris(1 gun , 2gun, 4gun). • Knowledge of the Writing notations of all the Prescribed Taalas. 			
IV		Study of the Biographies and the contribution of the legendary Musicians Pt.V.DPaluskar, Pt. V.N Bhatkhande,Amir Khusro.			
Suggested Readings					
Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak					

Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan, Sangeet Bodh – SharadChandraPranjpayee, Hamare Sangeet Ratna- Laxmi Narayan Garg, Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande

Course Type: Skill enhancement course
Name of the Course: Practice of Instruments
Course Code: PHV-205

L	T	P	C	Semester: III	Total Marks: 50
5	0	0	5		
Course Objectives				<ul style="list-style-type: none">To introduce harmonium as an accompanying instrument by describing its features.To practice playing the instrument after demonstrating the placement of notes and scale changing procedure.To teach students to play alankars with variations required for vilambit khayal.To teach and practice playing sargam geet of any prescribed raga, chota khayal of prescribed raga with taan and alap.To teach and practice playing one patriotic song and one bhajan or prayer.To teach and practice playing harmonium for accompanying with fellow students while practicing khayals or other renditions.	
Course Outcome				<ul style="list-style-type: none">Observe, associate, identify and apply the lessons learned about playing harmonium.Memorize and apply the instructions of the teacher to find scales and notes.Focus, Observe and practice playing Alankars with variations as demonstrated.Memorise and reproduce one patriotic song and one bhajan.Concentrate and stimulate the rendition of a singer by accompanying with harmonium	
Unit	Title of the Unit			Contents	
I				<ul style="list-style-type: none">Playing Sargamgeet of any RagaPlaying chhotakhayalas of the ragasPlaying National Anthem & VandeMataramPractice the Alankars of Vilambit khayalas	

II		<ul style="list-style-type: none"> • Playing chhotakhayalas of the ragas with aalap & taans • Playing 1 patriotic song • Playing 1 bhajan, prayer • Accompaniment with other student
III		<ol style="list-style-type: none"> 1. Characteristic Features of all Prescribed Taalas.(Bilambit Ektal,Drut Ektaal ,Bilambit Teentaal,Jhamp Taal,Teental,Chautaal,Rupak, Keharawa, Dadra, with Layakaris(1 gun , 2gun, 4gun). 2. Knowledge of the Writing notations of all the Prescribed Taalas.
IV		Study of the Biographies and the contribution of the legendary Musicians Pt.V.DPaluskar, Pt. V.N Bhatkhande,Amir Khusro.

Suggested Readings

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – SharadChandraPranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande

SEMESTER IV

Course Type: Major Core Course Name of the Course: Vilambit Khayal Course Code: PHV-206					
L	T	P	C	Semester: IV	Total Marks: 100
5	0	0	5		
Course Objectives				<ul style="list-style-type: none"> • To understand characteristic features of prescribed ragas. • To learn Vilambit gayiki of listed ragas of module 1 and module 2 with modes rendition. • To gain knowledge on a chosen raga with intensive culture • To learn style and techniques of khayal and other classical gayikis 	

		<p>by listing to audio and video recording of eminent musicians.</p> <ul style="list-style-type: none"> To learn Dhupad,Dhamar and Tarana,one of each as prescribed and enabling students to identify ragas and talas from different compositions. To learn from the relevant audio and video recordings of eminent musicians
	Course Outcome	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> Memorize and compare characteristic features of prescribed ragas Memorize and reproduce vilambit gayaki of prescribed raga of module 1 or module 2 Apply knowledge and mastery over one choice raga with repeated practice Focus on how to observe of audio and video recordings of relevant ragas by eminent musicians to consider their styles and technique. Memorize and recite Dhupad Dhamar and tarana as prescribed and to be able to identify ragas and talas from different compositions. Write notations of listed ragas with regular practice and recital.
Unit	Title of the Unit	Contents
I		<ol style="list-style-type: none"> Characteristic features of all prescribed Ragas of this semester. Vilambit gayaki of the following Ragas (Bihag,Bageshree) The Vilambitgayaki system of Ragas with bandish, aalap ,bantsargam,bolbaant, taan,boltaan.
II		<ol style="list-style-type: none"> Vilambitgayaki of the following Ragas (Kedar ,Malkonus) The Vilambitgayaki system of Ragas with bandish, aalap , bantsargam, bolbaant, taan,boltaan. Writing notation of Bandishes of the prescribed Ragas in Pt. V.D Paluskar and Pt. V.N Bhatakhande notation system.
III		<p>Detailed knowledge about following Taalas</p> <ol style="list-style-type: none"> Tilwada, Dhumali,Tewra, Jhumra with 1 gun , 2gun, 4gun Layakarīs Drut khayal in all Ragas

		Intensive study in one Raga as choice covering vilambit and drutkhyalas out of the Ragas prescribed in practical paper.
IV		<ol style="list-style-type: none"> 1. Detailed knowledge of tuning process of Tanpura. 2. Revision of previous semester Ragas & Taalas. <p>Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.</p>
Suggested Readings		
<p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p>		
<p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

<p>Course Type: Major Core Course Name of the Course: Chota Khayal Course Code: PHV-207</p>				
L	T	P	C	
5	0	0	5	<p>Semester: IV</p>
				<p>Total Marks: 100</p>
Course Objectives				<ul style="list-style-type: none"> • To learn chota khayal with gayaki in listed ragas and to identify chota khayal ragas. • To gain knowledge of vilambit talas in detail as prescribed in module 2 and enabling students to identify listed talas • To learn two taranas with gayaki from listed ragas

	<ul style="list-style-type: none"> • To learn gayaki of one Drupad and one Dhamar as prescribed • To expand knowledge and control over one chosen raga with intensive culture • To learn from the relevant audio and video recordings of eminent musicians 	
Course Outcome	<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> • Memorize and reproduce chota khayal gayaki with the ability to identify chota khayal ragas • Memorize, identify and apply vilambit as prescribed • Memorize and recite two taranas as prescribed • Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed • Extend knowledge and control on one chosen raga from listed ragas by intensive study and practice. • Focus, observe distinguish between styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists. 	
Unit	Title of the Unit	Contents
I		Study of chhotakhyals in all Ragas.(Sudha Kalyan,Rageshree, Gaud Malhar,Tilang,Purvi)

II		<ol style="list-style-type: none"> 1. Detailed knowledge of following Taalas. 1. Vilambit Jhumra, Chautal, Sultal with layakaris. 2. Identification of prescribed taalās
III		Two Taranas from the prescribed Ragas.
IV		<ul style="list-style-type: none"> • Practical Gayaki of one Dhruṭpad or one Dhamar with Dugun, Chaugun from prescribed Ragas • Intensive study of one Raga as a choice Raga covering vilambit and drutkhyalas of the prescribed Ragas. • Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.

Suggested Readings

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Course Type: Major Core Course
Name of the Course:
Theoretical Aspects of Indian Classical Music
Course Code: PHV-208

L	T	P	C	Semester: IV	Total Marks: 100
5	0	0	5		

Course Objectives	<ul style="list-style-type: none"> • To learn to read and write notations of bandishes and songs along with notations of talas. • To gain knowledge on Nada with its various parts. • To learn the placement of 7 notes of music in an octave by computation along with knowledge on 'swara sambad tatva'. • To discuss a comparative study of similar ragas as prescribed with detailed knowledge on terms as prescribed in module 3. • To learn to write essays on music as prescribed in module 4. • To gain general knowledge on musical compositions as listed in module 4.
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Course Outcome	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Apply the knowledge of reading and writing notations of bandishes and songs along with notations of talas taught so far. • Apply the knowledge of Nada in details with abilities to define and describe its various parts. • Justify the placement 7 notes of music in an octave by computation and to be able to define and describe 'swara sambad tatva'. • Compare, analyze and discuss similar ragas from the syllabus along with definition and describe terms such as Alpatva, Bahutva, etc. as listed in module 3. • Write essays on music topics and as prescribed in module 4. • Review musical compositions as listed in module 4.
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Unit	Title of the Unit	Contents
I		<ol style="list-style-type: none"> 1. Comparative study of different Ragas learnt till now. 2. Study of following technical term Vaggeyakar, Gayak, Nayak, Shudha, 3. Chhayalag, sankirna Raga
II		<ol style="list-style-type: none"> 1. Elementary knowledge of Gramas, Murchhans and Jaatis and their characteristics 2. Detailed study of Gram, Detailed study of Shadja Gram, Madhyam Gram, Gandhar Gram.

III		<ol style="list-style-type: none"> 1. Musical Sound and Noise/Raga and Melody. 2. Qualities and defects of the Vocalist.
IV		<ol style="list-style-type: none"> 1. General study of Nibadha and Anibadha Gayan. 2. General study of Chatusarana
Suggested Readings		
<p>Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant Kramik Pustak Mallika- Part II V. N. Bhatkhande</p> <p>Reference Books: Raag Vigyan – V. N. Patwardhan Sangeet Bodh – Sharad Chandra Pranjpayee Hamare Sangeet Ratna- Laxmi Narayan Garg Tantri Naad Part-I – Pt. Lal Mani Mishra & Kramik Pustak Mallika, Part-III – V. N. Bhatkhande</p>		

Course Type: Minor Core Course Name of the Course: Film and Sugam Sangeet Course Code: PHV-209					
L	T	P	C	Semester: V	Total Marks: 100
5	0	0	5		
Course Objectives				<ul style="list-style-type: none"> • To introduce students to the forms of Light Music like Film Songs, Patriotic Songs, Prayers, Bhajan, Filmy classical song etc • To emphasize on imparting proper and profound Knowledge of Light Music. • To train the students to develop their basic knowledge and learn important features of Light Music. • To develop detail knowledge of singing & performing style of Light Music like Voice production, Voice Modulation etc • .To develop their overall personality and awareness about the roles and responsibilities as an artist /performer etc. in the society 	

Course Outcome		<p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> • Students will be trained in the basic elements of Light Music. • Students will be able to perform effectively and efficiently. • Students will get an insight to perform Sugam Sangeet. • Students will become competent as a performer and for job opportunities in Singing and related field. • Students will learn the skills of concert or live performance in film songs and sugam sangeet
Unit	Title of the Unit	Contents
I		<p>Basic introduction of Film and Sugam Sangeet.</p> <p>Study of different forms of Light Music.</p> <p>Practicing 1 film song and 1 Patriotic Song</p>
II		<p>Practicing 1 Bhajan.</p> <p>Practicing 1 filmy classical song</p>
III		<p>Practicing 1 film songs, 1 prayer song.</p> <p>Practicing 1 folk song .</p>
IV		<p>Practicing 1 film song.</p> <p>Practicing 1 Bhajan.</p>
Suggested Readings		
<p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p>		
<p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

Course Type: Minor Core Course

Name of the Course:

Practice of Tabla

Course Code: PHV- 210

L	T	P	C		
5	0	0	5	Semester: III	Total Marks: 100
Course Objectives				<ul style="list-style-type: none">• To get basic knowledge of Tabla and learn the basic playing of taalās.• To learn the style of accompaniment on Tabla• To gain knowledge about the use of musical instruments in different types of music.• To expand knowledge on different musical instruments from each classified groups.• To gain basic knowledge on western musical instruments according to classification	
Course Outcome				After the completion of the course the student will be able to <ul style="list-style-type: none">• Show and practise different bols and taalās on Tabla• Practise as an accompanist.• Identify musical instruments according to classification on the basics of their modes of creating music• Explain in detail about Indian classical musical instruments• Recite basic bols, varnās, taalās, layās .	
Unit	Title of the Unit			Contents	
I				<ul style="list-style-type: none">• History of Tabla• Physical description of Tabla• Basic information of Gharanas & legendary artists	

II		<ul style="list-style-type: none"> • Knowledge of basics bols and varnas of following talas With its bani(Ta, Tin, The te, Tun Na, Dhin Na, Therekete, Dhage, Thun, Dheen, Ketetaka, Nanatete, Tetekata, Gadigana). • Knowledge of playing Thekas on Tabla of following talas(Bilambit Ektal, Teental, Jhamptal, Rupak, Dadra, Keharawa, Dhumali, Chautal, Deepchandi, Dhamar).
III		<ul style="list-style-type: none"> • Study of Laakarīs (2gun, 3gun, 4gun, Adi Laya, Biad Laya, Kuad Laya) from prescribed Taals. • Study of Taalas & Rhythm patterns used in Light Music & Western Music. • Basic knowledge of Tabla tuning.
IV		<ul style="list-style-type: none"> • Study of Dasaprana on Tala. • Basic knowledge of different types Tihais.
<p>Suggested Readings</p> <p>Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant , KramikPustak Mallika- Part II V. N. Bhatkhande</p> <p>Reference Books: Raag Vigyan – V. N. Patwardhan Sangeet Bodh – SharadChandraPranjpayee Hamare Sangeet Ratna- Laxmi Narayan Garg Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande</p>		

Course Type: Multidisciplinary Course (DSE)
Name of the Course: Text and Performance
Course Code:ENG208

L	T	P	C		Semester: I	Total Marks: 100
4	0	0	4			
Course Objectives					<ul style="list-style-type: none"> • To familiarise students with the nature and discipline of Performance Studies • To understand the idea of performance as a paradigm and its role in the evolving idea of “text” • To analyse spectators’ response to performance in conventional/ unconventional theatre architecture • To analyse the role of performance as a cultural act • To examine performance in the media-saturated digital culture in which interactions are not necessarily live or face-to-face • To equip students with the skills of critical reading, interpretation and argumentation 	
Course Outcome					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Recognize the idea of performance as a paradigm. • Understand the evolving idea of “text”. • Demonstrate understanding of the nuances of Performance Theory • Develop an understanding of the Body as text. • Critically understand the performative aspects of identity • Demonstrate an extended understanding of recent developments in the discipline of Performance Studies 	
Unit	Title of the Unit			Contents		
I	INTRODUCING PERFORMANCE			Richard Schechner, “What is Performance?” in <i>Performance Studies: An Introduction</i> . Richard Schechner, “Magnitudes of Performance” in <i>Performance Theory</i> .		
II	TEXT AND PERFORMANCE			Schechner, Richard. "What is Performance Studies?" <i>Rupkatha Journal on Interdisciplinary Studies in Humanities</i> 5.2 (2013): 2-11. Artaud, Antonin. “On the Balinese Theater.” <i>Salmagundi</i> , no. 33/34, 1976, pp. 103–114. <i>JSTOR</i> , www.jstor.org/stable/40546926 . Accessed		

		<p>30 Jan. 2020.</p> <p>Worthen, W. B. "Disciplines of the Text/Sites of Performance." <i>The Drama Review (1988)</i>, vol. 39, no. 1, 1995, pp. 13–28.</p> <p>Diana Taylor, "Acts of Transfer". In <i>The Archive and the Repertoire</i>.</p> <p>JS.Mobley J.S. "The Body as a Cultural Text". In: <i>Female Bodies on the American Stage: Enter Fat Actress</i>.</p>
III	SELF AND PERFORMANCE	<p>William Shakespeare, "All the World's a Stage," From <i>As You like it</i>.</p> <p>Goffman, Erving. "Performances". <i>The Presentation of Self in Everyday Life</i>.</p> <p>Greenblatt, Stephen. "Introduction." <i>Renaissance self-fashioning: from More to Shakespeare</i>.</p>
IV	RITUAL AND PERFORMANCE	<p>Richard Schechner, "Ritual?" in <i>Performance Studies: An Introduction</i>.</p> <p>Huizinga, Johan. "Nature and Significance of Play as a Cultural Phenomenon." <i>Homo Ludens</i>.</p>

Suggested Readings

Text Books/ References:

- 1) Philip Auslander (Ed). *Performance: Critical Concepts in Literary and Cultural Studies* (Vol 2). Ed.. Routledge: London. 2003.
- 2) Richard Schechner. *Performance Studies: An Introduction*. Routledge: London. 2013.
- 3) Richard Schechner. *Performance Theory*. Routledge: New York. 2003.
- 4) Henry Bial, *Introduction to The Performance Studies Reader*. Routledge: New York, 2007.
- 5) Erving Goffman, "*Presentation of Self in Everyday Life*. Doubleday: New York. 1959
- 6) Philip Seargeant and Caroline Tagg, *The Language of Social Media: Identity and Community on the Internet*. Palgrave: London. 2014.

Web Resources: JSTOR, Springer Link, Academia. Libgen.is

SEMESTER V

Course Type: Major Core Course Name of the Course: Vilambit Khayal Course Code: PHV-301					
L	T	P	C	Semester: V	Total Marks: 100
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> • To learn vilambit khayal with gayaki in listed ragas and to enable students to identify vilambit khayal ragas. • To gain knowledge of vilambit talas in details as prescribed in module 2 and enabling students to identify listed talas • To learn two taranas with gayaki from listed ragas • To learn gayaki of one Drupad and one Dhamar as prescribed • To gain knowledge and control on a raga of choice, with intensive culture • To learn from the relevant audio and video recordings of eminent musicians 			
Course Outcome		<ul style="list-style-type: none"> • Memorize and reproduce vilambit khayal gayaki with the ability to identify chota khayal ragas • Memorize, identify and apply vilambit as prescribed • Memorize and recite two taranas as prescribed • Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed • Extend knowledge and control over one raga of choice from the list of ragas by intensive study and practice. • Focus, observe distinguished styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists. 			
Unit	Title of the Unit	Contents			
I		<ol style="list-style-type: none"> 1. Characteristic Features of all Prescribed Ragas of this semester. 2. VilambitGayaki of the following Ragas (DarbariKanada, Lalit, Multani, Jaijaiwanti) 3. The Vilambitgayaki system ofRagas with bandish, aalap, sargam,bolbant, taan,boltaan. 			
II		<ol style="list-style-type: none"> 1. Detailed Pratical knowledge of Voice culture 2. Adachautal, Matta and Panchamsawari with 1 gun , 2gun, 4gun Layakaris 			

III		<ol style="list-style-type: none"> 1. Basic knowledge of Semiclassical gayaki about Rabindra sangeet and folk song. 2. Intensive study of one Raga as a choice Raga covering Vilambit and DrutKhyal of the Ragas prescribed in practical paper. <p>Guided listening of audio and video recordings; Radio and T.V. National Programmes of eminent musicians with particular reference to the songs and ragas prescribed for the course.</p>
IV		<p>Stage Performance</p> <p>Detailed performance of any 1 Raga with complete details of gayaki</p>
<p>Suggested Readings</p> <p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

Course Type: Major Core Course Name of the Course: Chota Khayal Course Code: PHV-302					
L	T	P	C	Semester: V	Total Marks: 100
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> To learn chota khayal with gayaki in listed ragas and to identify chota khayal ragas. To gain knowledge of vilambit talas in detail as prescribed in module 2 and identify listed talas To learn two taranas with gayaki from listed ragas To learn gayaki of one Drupad and one Dhamar as prescribed To expand knowledge and control over one chosen raga with intensive culture To learn from the relevant audio and video recordings of eminent musicians 			
Course Outcome		<ul style="list-style-type: none"> Memorize and reproduce chota khayal gayaki with the ability to identify chota khayal ragas Memorize, identify and apply vilambit as prescribed Memorize and recite two taranas as prescribed Memorize and practice gayaki of one Drupad and one Dhamar as Prescribed Extend knowledge and control over one choice raga from listed ragas by intensive study and practice. Focus, observe distinguish styles and techniques of eminent musicians from guided listening of audio and video recordings of eminent vocalists. 			
Unit	Title of the Unit	Contents			
I		Chhotakhyal in all Ragas.(Sankara, Hindol, Adana and Chhayanat)			
II		One Tarana ,Dhrupad or Dhamar with different laykaris			
III		Revision of previous Semester Ragas and Taalas.			

IV	<ol style="list-style-type: none"> 1. Basic Knowledge of Semiclassical taalās (Deepchandi, Adhateental, Keharawa, Jat, Tewara). 2. Identification of taalās. Intensive study of one Raga as a choice Raga covering 3. Vilambit and drutkhayals out of the Ragas prescribed in practical paper. 4. Guided listening of audio and video recordings; Radio and T.V. National <ol style="list-style-type: none"> a. Programmes of eminent musicians with particular reference to the songs b. and ragas prescribed for the course
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Suggested Readings

Text Books: Sangeet Visharad- Basant, Kramik Pustak Mallika- Part II V. N. Bhatkhande, Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – Sharad Chandra Pranjpayee, Hamare Sangeet Ratna- Laxmi Narayan Garg, Tantri Naad Part-I – Pt. Lal Mani Mishra & Kramik Pustak Mallika, Part-III – V. N. Bhatkhande

<p>Course Type: Major Core Course Name of the Course: Theoretical Aspects of Indian Classical Music – V (Theory) Course Code: PHV-303</p>					
L	T	P	C	Semester: V	Total Marks: 100
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> • To gain knowledge on how to read and write notations of bandishes and songs along with notations of taalās. • To gain knowledge on Nada with its various parts. • To learn placement of 7 notes of music in an octave by computation along with knowledge on 'swara sambad tatva'. • To discuss a comparative study of similar ragas as prescribed with imparting detailed knowledge on terms as prescribed in module 3. • To be able to write essays on music as prescribed in module 4. • To gain general knowledge on musical compositions as listed in module 4. 			

Course Outcome	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Apply their knowledge of reading and writing notations of bandishes and songs along with notations of talas taught so far. • Apply their knowledge of Nada in details with abilities to define and describe its various parts. • Rewrite 7 notes of music in an octave by computation and to be able to define and describe 'swara sambad tatva'. • Compare, analyze and discuss similar ragas from the syllabus along with definition and describe terms such as Alpatva, Bahutva, etc. as listed in module 3. • Write essays on music topics and as prescribed in module 4. • Retell their knowledge on musical compositions as listed in module 4.
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Unit	Title of the Unit	Contents
I		<ol style="list-style-type: none"> 1. Detailstudy on Shruti Swara Bibhajan system of Indian classical Music(Ancient,Medieaval& Modern Period. 2. SwaraSthapana system of Ahobal and Shrinivas.
II		<ol style="list-style-type: none"> 1. General study of Raga Ragini Padhati, Mela raga Bargikarana and That raga Bargikarana. 2. Comparative theoretical study of similar Raagas and Taalas taught in this semester.
III		<ol style="list-style-type: none"> 3. Detailed Study of Gharanas.(Gwalior,Agra, Kirana,Patiyala,Jaipur) 4. Study of 72 Thats by Pt. Venkatmukhi.
IV		<ol style="list-style-type: none"> 1. Detailed study of Time theory of Ragas. 2. Importance of Media in the promotion of Music

Suggested Readings

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – SharadChandraPranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande

Course Type					Minor Course								
Name of the Course					Practice of devotional and National integration songs								
Course Code					PHV-305								
L	T	P	C	Semester V					Total Marks : 100				
2	0	4	6										
Course Objective					<ul style="list-style-type: none"> • To introduce students to the forms of Light Music like devotional and National integration songs. • To emphasize on imparting proper and profound Knowledge of devotional and National integration songs. • To train the students to develop their basic knowledge and learn important features of devotional and National integration songs. • To develop detail knowledge of singing & performing style of singing like Voice production, Voice Modulation etc. • To develop their overall personality and awareness about the roles and responsibilities as an artist /performer etc. in the society 								
Course Outcomes					<p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> • Students will be trained in the basic elements of devotional and National integration songs. • Students will be able to perform effectively and efficiently. • Students will get an insight to perform devotional and National integration songs. • Students will become competent as a performer and for job opportunities in Singing and related field. • Students will learn the skills of concert or live performance. 								
Unit		Title of the unit			Contents								
I					<ul style="list-style-type: none"> • Basic introduction of devotional and National integration songs. • Study of different forms of music used in devotional and National integration songs. 								
II					<ul style="list-style-type: none"> • Practicing 1 Bhajan • Practicing 1 Hindi, Sanskrit and Panjabi parotic songs. 								
III					<ul style="list-style-type: none"> • Practicing 1 Bhajan. • Practicing 1 Odia, Bengali and Asamish parotic songs 								

IV		<ul style="list-style-type: none">• Practicing 1 Bhajan.• Practicing Telugu, Cannada, Marathi and Gugurati parotic songs
<p style="text-align: center;">Suggested Reading</p> <p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

Course Type	Multidisciplinary Course
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Course Type: Minor Core Course
Name of the Course: Stage Performance
Course Code: PHV-304

L	T	P	C	Semester: V	Total Marks: 100
5	0	0	5		

Course Objectives	<ul style="list-style-type: none"> To enable students to perform chota khayal of any one prescribed raag on stage with all steps. To prepare students to perform chota khayal of any one prescribed raag with all steps. To enable students to perform semiclassical gayaki of anyone prescribed raag To prepare students to perform before an audience without doubts or fear To inculcate all techniques of gayaki To critically asses students performances for further improvement with guidance.
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Course Outcome	<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> Perform vilambit khayal of any prescribed raag on stage with all steps. Perform chota khayal of any prescribed raag on stage with all steps. Perform semi classical gayaki of any prescribed raag on stage with all steps. Perform on stage without any doubt or fear. Inculcate and cultivate all techniques of gayaki. Asses and examine own pre performance by listening to critiques and recordings of own performance in order to improve all the way.
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Unit	Title of the Unit	Contents
I		Detailed performance of any 1 Raga with complete gayaki from Vilambit khayal paper(Ragas :Vrindabani sarang,Kafi)
II		Detailed performance of any 1 Raga with complete gayaki From Chhota khayal paper(Durga,Ashabari)
III		Perfome one Tarana. .
IV		Performance of one Dadra, Bhajan, Ghazal

Suggested Readings

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Name of the Course					Video Editing I									
Course Code					ANI202									
L	T	P	C	Semester III					Total Marks : 100					
2	0	4	6											
Course Objective					This course explores the post-production process for non-linear editing of digital video for use in video production and multimedia applications. It focuses on industry standard editing software to develop the foundational process of editing, including continuity and montage principles.									
Course Outcomes					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • define various formats of digital video • Understand the various editing features of an NLE. • apply the editing techniques to create video narratives • Analyse and appreciate the editing styles of various editors. • Enhance visuals by adding/modifying Contrast and Colour. 									
Unit														
Unit		Title of the unit			Contents									
I		Video Formats			Video Formats, Resolution, Colour Spaces, Frame Rates, Introduction to Resolve CUT Page. Creating Smart Bins, Clip Attributes, Dual Sync Sound, Playing & Marking Clips. Creating Timelines, Timeline Navigation									
II		Editing Tools			Resolve EDIT Page, Insert, Overwrite and Three Point Edits. Linking and Unlinking, Razor Edit, Copy & Paste, Moving & Swapping Clips, Edit Index									
III		Audio			Trimming - Tops & Tails, Roll & Extend Edits, Slip & Slide, Dynamic Trim. Audio - Adjusting Clip Volume, Intro to Fairlight page, Adding Audio Effects, Reducing Noise.									
IV		Effects			Adding Transitions & Effects. Creating Fusion Comps. Fusion Basic Compositing. Creating & Animating Text In Fusion. Rendering									
Suggested Reading														
<ul style="list-style-type: none"> • The Beginner's Guide to DaVinci Resolve 16, Publisher Blackmagic Design : • The Definitive Guide to DaVinci Resolve 15, Publisher Blackmagic Design : • The Video Editing Handbook, ASIN B074 GR N9 : 														

SEMESTER VI

Course Type: Major elective Course
Name of the Course: Vilambit Khayal
Course Code: PHV-306

L	T	P	C	Semester: VI	Total Marks: 100
5	0	0	5		

Course Objectives	<ul style="list-style-type: none"> • To understand characteristic features of prescribed ragas. • To learn Vilambit gayiki of listed ragas of module 1 and module 2 with modes rendition. • To gain knowledge on a chosen raga with intensive culture • To learn style and techniques of khayal and other classical gayikis by listening to audio and video recording of eminent musicians. • To learn Dhupad,Dhamar and Tarana,one of each as prescribed and enabling students to identify ragas and talas from different compositions. • To learn from the relevant audio and video recordings of eminent musicians
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Course Outcome	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Memorize and compare characteristic features of prescribed ragas • Memorize and reproduce vilambit gayiki of prescribed raga of module 1 or module 2 • Apply knowledge and mastery over one choice raga with repeated practice • Focus on how to observe of audio and video recordings of relevant ragas by eminent musicians to consider their styles and technique. • Memorize and recite Dhupad Dhamar and tarana as prescribed and to be able to identify ragas and talas from different compositions. • Write notations of listed ragas with regular practice and recital.
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Unit	Title of the Unit	Contents
I		1.Characteristic Features of all Prescribed Ragas of this semester. 2.Vilambitgayiki of the following Ragas (MiyankiTodi, Puriya) 3. The Vilamvitgayiki system of Bandish, Aalap ,bantsargam,bolbant, taan,boltaan.

II		1. Vilambitgayaki of the following Ragas (Marwa, Basant)
III		1. The Vilambitgayaki system of Ragas with bandish, aalap ,bantsargam,bolbant, taan,boltaan.
IV		Revision of all the Ragas & taal as learnt in previous semesters

Suggested Readings

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Course Type: Major elective Course					
Name of the Course:					
Theoretical Aspects of Indian Classical Music					
Course Code: PHV-307					
L	T	P	C	Semester: VI	Total Marks: 100
5	0	0	5		
Course Objectives				<ul style="list-style-type: none"> • To gain knowledge on how to read and write notations of bandishes and songs along with notations of talas. • To gain knowledge on Nada with its various parts. • To learn placement of 7 notes of music in an octave by computation along with knowledge on 'swara sambad tatva'. • To discuss a comparative study of similar ragas as prescribed with imparting detailed knowledge on terms as prescribed in module 3. • To be able to write essays on music as prescribed in module 4. • To gain general knowledge on musical compositions as listed in module 4. 	

Course Outcome	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Apply their knowledge of reading and writing notations of bandishes and songs along with notations of talas taught so far. • Apply their knowledge of Nada in details with abilities to define and describe its various parts. • Rewrite 7 notes of music in an octave by computation and to be able to define and describe 'swara sambad tatva'. • Compare, analyze and discuss similar ragas from the syllabus along with definition and describe terms such as Alpatva, Bahutva, etc. as listed in module 3. • Write essays on music topics and as prescribed in module 4. • Retell their knowledge on musical compositions as listed in module 4.
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Unit	Title of the Unit	Contents
I		<ol style="list-style-type: none"> 1. Sastriya Adhyan of prabandha describe in ancient and morden musical musical text of Indian classical music. 2. Detail study of types of Taanas.
II		<ol style="list-style-type: none"> 1. 1.Study of overtones (Sahayyak Nada,Soyambhu Nada) produced from Tanpura 2. Kaku prayog in Music &its type 3. Raga and rasa in Music
III		<ol style="list-style-type: none"> 1. Description of gayaki of any legendary vocalist in your own words. 2. Basic study of Folk music of different regions of India. (Odisha, Uttar Pradesh, Maharashtra, Gujrat, Bengal, Rajasthan)
IV		<p>Eassays Topics</p> <ol style="list-style-type: none"> 1. Importance of Music in general education 2. Impact of classical music in Indian Films. 3. Contribution of Musicians for Propagation of Music after Independence.

Suggested Readings

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande,Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan
Sangeet Bodh – SharadChandraPranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande

Course Type: Minor elective Course
Name of the Course:
Biographies of Musicians & Musicologists
Course Code:PHV-308

L	T	P	C		Semester: VI		Total Marks: 100
5	0	0	5				

Course Objectives	<ul style="list-style-type: none"> To describe the biographical sketches of prescribed classical musicians as prescribed in module To learn the biographies of Swami Haridas, Ut. Bade ghulam Ali Khan, Pt. Ravi Shankar, Ut. Bismillah Khan, Ut. Allauddin Khan, Ut. Alladiya Khan, Bidushi. Gangubai Hangal To learn the biographies of Pt. Bhimsen Joshi, Vidushi Kishori Amonkar, Pt. Jasraj, Pt. Harmohan Khuntia, Pt. Kumar Gandharva, Pt. Sivkumar Sarma To learn the biographies of Dr. Premalata Sharma, Pt. Vinayak Rao Patvardhan, Ut. Zakir Hussain, Pt. Shivkumar Sharma, Pt. Hariprasad Chaurasiya, Vidushi Girija Devi, Vidushi. Sunanda pattnaik, Pt. Damodar Hota To appraise and compile career and achievements of prescribed musicians. To appraise and discuss the contributions of listed musicians.
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Course Outcome	<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> Retell the biographies of the legends & gather inspiration. Justify the contributions of great musicians. Memorize biographical sketches of prescribed musicians of module Dr. Premalata Sharma, Pt. Vinayak Rao Patvardhan, Ut. Zakir Hussain, Pt. Shivkumar Sharma, Reproduce the biographies of Pt. Hariprasad Chaurasiya, Vidushi Girija Devi, Vidushi. Sunanda pattnaik, Pt. Damodar Hota Appraise and compile career and achievements of prescribed musicians. Appraise and discuss the contributions of listed musicians.
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Unit	Title of the Unit	Contents
I		Jaydev, Mansingh Tomar, Sadarang Adarang, Ut. Abdul Karim Khan, Tansen, Pt. Omkar Nath Thakur, Balkrishna Bua Inchal karnjekar

II		Swami Haridas, Ut. Bade ghulam Ali Khan, Pt. Ravi Shankar, Ut. Bismillah Khan, Ut. Allauddin Khan, Ut. Alladiya Khan, Bidushi. Gangubai Hangal
III		Pt. Bhimsen Joshi, Vidushi Kishori Amonkar, Pt. Jasraj, Pt. Harmohan Khuntia, Pt. Kumar Gandharva, Pt. Sivkumar Sarma
IV		Dr. Premalata Sharma, Pt. Vinayak Rao Patvardhan, Ut. Zakir Hussain, Pt. Shivkumar Sharma, Pt. Hariprasad Chaurasiya, Vidushi Girija Devi, Vidushi. Sunanda pattnaik, Pt. Damodar Hota

Suggested Readings

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant , Kramik Pustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – Sharad Chandra Pranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. Lal Mani Mishra & Kramik Pustak Mallika, Part-III – V. N. Bhatkhande

Course Type		Multidisciplinary Course			
Name of the Course		Graphics Design			
Course Code		ANI106			
L	T	P	C	Semester II	Total Marks : 100
2	0	4	6		
Course Objective		This course is aimed at learning the basics and Fundamentals of Multimedia, its components and tools. This will also help students to understand how Multimedia can be incorporate			
Course Outcomes		<p>Upon the completion of the course, students will be able to:</p> <p>Recall theoretical knowledge of print and digital media.</p> <p>To illustrate the usage of various tools available in most graphic software.</p> <p>Fix and enhance issues in digital images.</p> <p>Design visually appealing image composites.</p>			

Unit	Title of the unit	Contents
I	Image Fundamentals	Image Formats. Pixels, Bit Depth, Resolutions & Aspect Ratios. Types of codecs & their usage. Image Channels.
II	Photoshop Interface	Photoshop Interface and Navigation. Opening, Importing and Exporting Images. Colour Modes. Colour Space. Resizing documents. Straightening & Cropping Images. Adjusting Canvas Size. Content aware Crop. Layers & Blend modes.
III	Digital Brushes	Brush options. Masking Layers. Selection Tools. Refining Selections. Quick Mask. Selection based on Colour and Focus.
IV	Retouching Techniques	Retouching Tools. Smart Objects. Transformations & Perspective Correction. Adjustment layers. Histogram. Filters.
<p>Suggested Reading:</p> <p>Adobe Photoshop Classroom in a Book, Adobe Press; 1st edition</p> <p>Adobe Photoshop: A Complete Course and Compendium of Feature, Rocky Nook; Illustrated edition</p> <p>Beginner's Guide to Digital Painting in Photoshop, 3DTotal Publishing; 2nd edition</p>		

Course Type				Internship	
Name of the Course				Internship	
Course Code				PHV-309	
L	T	P	C	Semester VI	Total Marks : 100
0	0	4	4		

<p>Course Objective</p>	<p>Internship is always more valuable compared to a college project as it enables the interns to understand how companies work, build new contacts, develop a network and most importantly work on real-life projects executed within the company. An internship is a great opportunity to learn in an industrial environment without being an employee of the company. The intended objectives of internship training are as follows.</p> <ul style="list-style-type: none"> ● Will expose students to the industrial environment, which cannot be simulated in the classroom and hence help create competent professionals for the industry. ● Provide possible opportunities to learn, understand and sharpen the real time technical / managerial skills required at the job. ● Exposure to the current developments relevant to the subject area of training. ● Create conditions conducive to the quest for knowledge and its applicability on the job. ● Expose the students to future employers ● Understand the social, economic and administrative considerations that influence the working environment of industrial organizations. ● Understand the psychology of the workers and their habits, attitudes and approach to problem solving
<p>INTERNSHIP GUIDELINES:</p>	<ol style="list-style-type: none"> 1. Request Letter/ Email from the office of Training & Placement cell of the college should go to the industry to allot various slots of one full semester duration as internship periods for the students. Student(s) request letter/Resume/interest areas may be submitted to industries for their willingness for providing the training. 2. Industry will confirm the training slots and the number of seats allocated for internships via Confirmation Letter/Email. In case the student(s) arrange the training themselves the confirmation letter will be submitted by the students in the office of Training & Placement Cell. 3. Student(s) will join the concerned Industry/Organization for Internship on the date as communicated in the final offer letter/Email Confirmation. 4. Student(s) will undergo industrial training at the concerned Industry / Organization. During the internship, a Faculty Mentor will evaluate(s) the performance of student(s) once/twice either by visiting the Industry/Organization or through obtaining periodic reports from student(s). Evaluation Report of the students is to be submitted to his/her Faculty Mentor with the consent of Industry persons/Trainers. (Sample Attached)

	<ol style="list-style-type: none"> 5. Student(s) will submit a training report to the industry/organization at the end of internship. 6. Industry/Organization will issue Internship Certificate to the student(s). 7. Student(s) will be evaluated as per evaluation criteria as defined by the university.
GUIDELINES FOR THE STUDENTS	
INTERNSHIP REPORT	<p>After completion of Internship, the student should prepare a comprehensive report to indicate what he has observed and learnt in the training period. The student may contact Industrial Supervisor/ Faculty Mentor/TPO for assigning special topics and problems and should prepare the final report on the assigned topics. Daily diary will also help to a great extent in writing the industrial report since much of the information has already been incorporated by the student into the daily diary. The training report should be signed by the Internship Supervisor. The Internship report will be evaluated by the Industry Supervisor on the basis of following criteria:</p> <ul style="list-style-type: none"> ● Originality. ● Adequacy and purposeful write-up. ● Organization, format, drawings, sketches, style, language etc. iv. Variety and relevance of learning experience. ● Practical applications, relationships with basic theory and concepts taught in the course.
EVALUATION PROCESS	<p>The industrial training of the students will be evaluated in three stages:</p> <ol style="list-style-type: none"> i. Evaluation by Industry. ii. Evaluation by faculty supervisor on the basis of site visit(s) or periodic communication. iii. Evaluation through seminar presentation/viva-voce at the Institute (This evaluation can be reflected through marks assigned by Faculty Mentor).

SEMESTER VII

Course Type: Major Core Course Name of the Course: Vilambit Khayal Course Code: PHV-401					
L	T	P	C	Semester: VII	Total Marks: 100
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> • To understand characteristic features of prescribed ragas. • To learn Vilambit gayiki of listed ragas of module 1 and module 2 with modes rendition. • To gain knowledge on a chosen raga with intensive culture • To learn style and techniques of khayal and other classical gayikis by listing to audio and video recording of eminent musicians. • To learn Dhupad, Dhamar and Tarana, one of each as prescribed and enabling students to identify ragas and talas from different compositions. • To learn from the relevant audio and video recordings of eminent musicians 			
Course Outcome		<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Memorize and compare characteristic features of prescribed ragas • Memorize and reproduce vilambit gayiki of prescribed raga of module 1 or module 2 • Apply knowledge and mastery over one choice raga with repeated practice • Focus on how to observe of audio and video recordings of relevant ragas by eminent musicians to consider their styles and technique. • Memorize and recite Dhupad Dhamar and tarana as prescribed and to be able to identify ragas and talas from different compositions. • Write notations of listed ragas with regular practice and recital. 			
Unit	Title of the Unit	Contents			
I		Basic knowledge of fundamental Raags of Hindustani vocal music of various Anga raag with vilambit and Drut of Khayal gayaki. <ol style="list-style-type: none"> I. Komal Rishav Ashavari II. Chandrakaunsh 			
II		Basic knowledge of fundamental Raags of Hindustani vocal music of various Anga raag with vilambit and Drut of Khayal gayaki. <ol style="list-style-type: none"> I. Kalabati II. Megh mallhar 			

III		i. Dhrupad and Dhammar ii. Two Taranas
IV		Knowledge of Taals- Adda Chautaal, Pancham Sawari, with other Taals of previous year's course.
Suggested Readings		
<p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

Course Type				Major elective Course	
Name of the Course				Writing notation of Vandishes	
Course Code				PHV-402	
L	T	P	C	Semester VII	Total Marks : 100
0	1	6	4		
Course Objective				<ul style="list-style-type: none"> • To learn and understand Notation Systems of Indian classical music as established by Pandit Bhatkhande and Pandit Paluskar. • To learn and write Notations of Vandishes of Chhota khayal and vada khayal following the established rules .(of prescribed Ragas) • To learn to write Notations of Vandishes of Chhota khayal and V ada khayal following the established rules. (of prescribed Ragas) • To understand and learn prescribed Talas with one ,two and four gunas. • To learn to write Notation of any Dhrupad or Dhamar as prescribed Ragas. • To apply the acquired knowledge of notation systems following established rules and techniques of presenting a Raga and layakari. 	

Course Outcomes	<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand and memorize rules and techniques of notation systems of Pandit bhatkhande and Pandit Paluskar. • compare between the notation systems of Pandit Bhaskar and Paluskar. • Write notations of vandises of Chhota khayal and vada khayal of prescribed ragas. • Apply acquired knowledge of layakaris following rules techniques. • Write notation of any Dhrupad or Dhamar as prescribed. • Demonstrate notation systems of Ragas and layakaris on Dhrupad or Dhamar as prescribed.
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Unit	Title of the unit	Contents
I		Knowledge about notation system of Pt. V.D. Paluskar & Pt. V.N. Bhatkhande.
II		Writing notations of the vandishes of the prescribed ragas in this semester.
III		Knowledge about writing layakaris (1 guna, 2 gunas and 4 gunas) on the prescribed Taals of the course.
IV		Writing notations of Dhrupad and Dhamar on prescribed ragason the course.

<p>Suggested Reading</p> <p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra & KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>

Course Type					Major Course									
Name of the Course					Comparative study of raga									
Course Code					PHV-403									
L	T	P	C	Semester VII					Total Marks : 100					
0	1	6	4											
Course Objective					<ul style="list-style-type: none"> • To learn ,understand andmemorise the characteristics of Ragas of Hindustani music according to Sangeet Sastra. • To discuss about the practical applications of the Raga lakshyanas. • To learn about the necessityof the ten characteristics of ragas to improvise Raga gyana as prescribed in the syllabus. • To learn about Anya Raga as prescribed in the course in details. • To learn and memorise about the concept of Thaats. • To learn and memorise about ragas in details. 									
Course Outcomes					<p>Upon the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • To understand ,memorise and recall the ten characteristics of Ragas • Understand and apply the characteristics of Ragas in Raga gayan. • Aquire knowledge about the importance of the characteristics of Ragas to improvise Raga gayan. • Define and describe Anya Raga as prescribed. • Understand ,memorise and reproduce the concept and various Thaats. • Memorise and reproduce the facts and application of Ragas in details and reproduce them. 									
Unit					Title of the unit					Contents				
I										Description on 10 charactristics of Ragas according to Sangeet Sastra.				
II										Disscussion with practical application of the characteristics in the improvisation of Ragas of the followingg				

III		Description of Anga Raga of the prescribed course
IV		Description on Thaata and Raga

Suggested Reading

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. Lal Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

Course Type: Minor Course
Name of the Course:
Introduction to Elements in Musical Composition

Course Code:PHV-404

L	T	P	C	Semester: VII	Total Marks: 100
5	0	0	5		

Course Objectives	<ul style="list-style-type: none"> • To be able to define and describe the basic elements such as Tala, Laya, Chhanda, etc. as prescribed to compose music. • To be able to describe different forms of musical compositions as prescribed. • To learn to compose a song and also to perform two compositions as prescribed. • To gain knowledge about various musical instruments used for classical music, lite music, drama, film and orchestra. • To get exposed to compositions of different composers under guidance. • To understand the concept of different musical compositions, to write notations of compositions and to demonstrate different compositions.
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Course Outcome	<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> • Define, describe and assess the prescribed basic elements required to compose music. • Identify, assess and employ different forms of classical compositions as prescribed in module 1. • Compose a song by choosing an appropriate raag suitable for the lyrics of the chosen song and to perform 2 compositions as prescribed. • Explain various musical instruments used for composing music for classical and lite music, drama, film and orchestra. • Recognize and appraise the compositions of eminent composers. • Identify, describe and explain concepts of different musical compositions, to write notations of compositions and to demonstrate different compositions through rendition.
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Unit	Title of the Unit	Contents
I		1. BASIC INTRODUCTION ON ELEMENTS OF MUSICAL COMPOSITIONS SWARA, TALA, LAYA, CHANDA, BHABA, RASA, LYRICS, MEANING OF THE LYRICS. 2. STUDY ON DIFFERENT FORMS OF MUSICAL COMPOSITIONS OF CLASSICAL MUSIC (VRINDAGAYAN, PATRIOTIC, DEVOTIONAL AND FOLKS). 3. COMPOSITIONS OF SONGS FOR CHILDREN.
II		COMPOSE A SONG ACCORDING TO THE WORD MEANING OF THE LYRICS BASED APPROPRIATE RAGA.

III		<p>1. TO PERFORM TWO COMPOSITION BASED ON CLASSICAL RAGA OR FOLK MUSIC.</p> <p>2. KNOWLEDGE ABOUT VARIOUS INSTRUMENTS USED IN MUSICAL COMPOSITION (DRAMA MUSIC, LIGHT MUSIC, FILM MUSIC, ORCHESTRA)</p>
IV		<p>GUIDED LISTENING OF DIFFERENT COMPOSITIONS OF DIFFERENT COMPOSERS.</p> <p>OUTCOMES</p> <ol style="list-style-type: none"> 1. EXPLORE AN EXAMINE BASIC ELEMENTS OF MUSICAL COMPOSITION. 2. UNDERSTAND CONCEPT OF COMPOSITIONS IN MUSIC. 3. TO WRITE THE NOTATIONS AND DEMONSTRATE MUSICAL COMPOSITION.

Suggested Readings

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant , KramikPustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – SharadChandraPranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande

<p style="text-align: center;">Course Type: Minor Core Course Name of the Course: Studio Practice Course Code: PHV-405</p>					
L	T	P	C	Semester: VII	Total Marks: 50
5	0	0	5		
Course Objectives			<ul style="list-style-type: none"> To study the concept sound and its characteristics To get basic knowledge of recording techniques and equipment used for the recording To study use of Microphones To get the basic knowledge of Editing and latest Editing and recording softwares To get the basic knowledge of Music arranging To sing with a track 		
Course Outcome			<ul style="list-style-type: none"> Define, explain and describe sound with its characteristics. To describe studio set up and equipments used for recording. Discover recording technology and process, observe, describe and employ. Associate and extend recording knowledge by learning editing process. Sing with track (karaoke) Arrange music for recording 		
Unit	Title of the Unit		Contents		
I			<ul style="list-style-type: none"> What is Sound Important Characteristic of Sound 		
II			<ul style="list-style-type: none"> Study of studio setup. Study of equipments used for recording, latest recording softwares 		
III			<ul style="list-style-type: none"> Study of Recording Technology Recording Process Editing process 		
IV			<ul style="list-style-type: none"> Singing with a track (Karaoke) Arranging a music For record 		
Suggested Readings					

Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant , Kramik Pustak Mallika- Part II V. N. Bhatkhande

Reference Books:

Raag Vigyan – V. N. Patwardhan

Sangeet Bodh – Sharad Chandra Pranjpayee

Hamare Sangeet Ratna- Laxmi Narayan Garg

Tantri Naad Part-I – Pt. Lal Mani Mishra & Kramik Pustak Mallika, Part-III – V. N. Bhatkhande

Course Type				Minor elective Course	
Name of the Course				Study of folk instruments in music	
Course Code				PHV-406	
L	T	P	C	Semester VII	Total Marks : 100
0	1	6	4		
Course Objective				<ul style="list-style-type: none"> • To gain knowledge about classification of musical instruments according to their mode of creating Nada. • To gain knowledge on different musical instruments from each classified groups. • To gain knowledge about the use of musical instruments in different types of music. • To gain knowledge musical instruments used for Indian classical music. • To undertake a basic study of musical instruments used for different Folk musics of INDIA. • To gain basic knowledge on western musical instruments according to classification. 	

Course Outcomes	<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> • Compare musical instruments according to classification on the basics of their modes of creating music • Retell general knowledge on musical instruments from each category. • Summarize the specific uses of musical instruments for different kinds of music • Explain details about Indian classical musical instruments • Explain the use musical instruments used for different folk musics of india • Classify western musical instruments 	
Unit	Title of the unit	Contents
I		Short history of Folk music in India.
II		Short historical study Folk music in culture of Odisha.
III		<ol style="list-style-type: none"> 1. Classification of different type of instruments. 2. <ul style="list-style-type: none"> I) Avanadha II) Thaata iii) Sushir iv) Ghana <p>1. Use of Instruments in different types of Music.</p>
IV		<ol style="list-style-type: none"> 1. Basic study of instruments used in Indian regional folk Music 2. Basic study of western Instruments

Suggested Reading

Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan

Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande

SEMESTER VIII

Course Type: Major Core Course Name of the Course: Vilambit Khayal with stage performance Course Code: PHV-407					
L	T	P	C	Semester: VIII	Total Marks: 100
5	0	0	5		
Course Objectives		<ul style="list-style-type: none"> • To understand characteristic features of prescribed ragas. • To learn Vilambit gayiki of listed ragas of module 1 and module 2 with modes rendition. • To gain knowledge on a chosen raga with intensive culture • To learn style and techniques of khayal and other classical gayikis by listing to audio and video recording of eminent musicians. • To learn Dhupad,Dhamar and Tarana,one of each as prescribed and enabling students to identify ragas and talas from different compositions. • To learn from the relevant audio and video recordings of eminent musicians 			
Course Outcome		<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Memorize and compare characteristic features of prescribed ragas • Memorize and reproduce vilambit gayiki of prescribed raga of module 1 or module 2 • Apply knowledge and mastery over one choice raga with repeated practice • Focus on how to observe of audio and video recordings of relevant ragas by eminent musicians to consider their styles and technique. • Memorize and recite Dhupad Dhamar and tarana as prescribed and to be able to identify ragas and talas from different compositions. • Write notations of listed ragas with regular practice and recital. 			
Unit	Title of the Unit	Contents			

I		<p>The Raags will be taught as non-detailed study with one composition of khayal.</p> <ul style="list-style-type: none"> i. Hansadhvani ii. Bhatiar
II		<ul style="list-style-type: none"> i. Nayaki Kanhada ii. Sur mallhar
III		<ul style="list-style-type: none"> iii. Two Dhrupads and two Dhammar iv. Two Taranas
IV		Knowledge of Taals-Tilwada and Jhumra, with other Taals of previous year's course
<p style="text-align: center;">Suggested Readings</p> <p>Text Books: Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande,Raag Vigyan – V. N. Patwardhan</p> <p>Reference Books: Sangeet Bodh – SharadChandraPranjpayee,Hamare Sangeet Ratna- Laxmi Narayan Garg,Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,Part-III –V. N. Bhatkhande</p>		

<p style="text-align: center;">Course Type: Major Core Course Name of the Course: Study of Ancient Granthas Course Code: PHV-408</p>				
L	T	P	C	
5	0	0	5	<p style="text-align: center;">Semester: VI</p>
				Total Marks: 100
Course Objectives		<ul style="list-style-type: none"> • To gain knowledge of prescribed ancient granthas as listed in module 1 • To discuss general study of prescribed granthas in module 2 • To learn, discuss and appraise the necessity of music in the field as prescribed in module 4 thereby being able to write essays • To understand the value of Guru sishya parampara vs institutional system of learning music • To discuss and appraise the important of tala and laya of music • To discuss debate and evaluate the role of music in national integration. 		
Course Outcome		<p>After the completion of the course, students will be able to</p> <ul style="list-style-type: none"> • Identify and review Ancient granthas as prescribed in module 1 • Identify and review in general the granthas prescribed in module 2. • write essays on topics prescribed in module 3 • evaluate guru sishya parampara vs institutional system of learning music • Discuss, examine and appraise importance of tala and laya in music. • Discuss, debate and evaluate the role of music in national integration 		
Unit	Title of the Unit	Contents		
I		Study of following Granthas:- Sangeet Parijat,SwarmelKalanidhi, ChaturdandiPrakshika		
II		General study of Natyashastra, Sangeet Ratnakar , Brihatdeshi, Sangitraaj, Abhinav Bharati.		
III		<p>(Essays)</p> <ol style="list-style-type: none"> 1. Music and Literature 2. Music for development of the society 3. Music Therapy 4. Music and spirituality 		

IV		<p>(Essays)</p> <ol style="list-style-type: none"> 1. Gurushisya Parampara Vs Institutional system of music teaching, 2. Importance of Taal and Laya in Music 3. Role of Music in National integration
Suggested Readings		
<p>Text Books: Bhatkhande Sangeet Shastra- V. N. Bhatkhande, Sangeet Visharad- Basant ,KramikPustak Mallika- Part II V. N. Bhatkhande</p> <p>Reference Books: Raag Vigyan – V. N. Patwardhan Sangeet Bodh – SharadChandraPranjpayee Hamare Sangeet Ratna- Laxmi Narayan Garg Tantri Naad Part-I – Pt. L al Mani Mishra 8. KramikPustak Mallika,,Part-III –V. N. Bhatkhande</p>		

Course Code	EN GA 110	Course Name	Research Project work and Dissertation		L	T	P	C
					0	7	7	14

- This is solely a research and practice based course with an objective to enhance critical thinking, academic intelligence, deep reading and researching skills of the students.
- It is completely a student centric course, where every student has the right to choose a topic in the area of his/her interest from literature or its allied domains in consultation with their respective supervisors (Allocation of supervisor will be made by the programme committee).
- Students will be asked to prepare Four seminar presentations each, being guided by the course instructors/ supervisor.
- Finally, the students will present their critical ideas in the progress seminar. The ideas will be open for discussion and feedback.
- The students will be encouraged to do meticulous and ethical research by using technological tools.
- The department will constitute a committee to continuously assess the students' progress and to give feedback for further improvement.
- The committee will assess student's Subject knowledge, and skills in critical analysis, language articulation, referencing and academic integrity.

a. Internal assessment
Project Work (Continuous Evaluation)

Assessment Tool	Marks
Review 1(Abtract) <ul style="list-style-type: none"> • Relevance of the work • Hypothesis and research problem • Objectives • Presentation skills • Interaction 	6
Review 2	6

<ul style="list-style-type: none"> • Argument of the Project • Methodology of the work • Status of the Work • Presentation skills 	
Review 3 <ul style="list-style-type: none"> • Significance of the work • Novelty and Approach • Findings • Presentation Skills • Tackling Questions and Interaction 	9
Review 4 Pre-submission presentation (internal)	9
Total	30

b. End Semester Evaluation

Assessment tool	Marks
Thesis	30
Presentation	20
Viva Voce	20
TOTAL	70

Level	Blooms Level of Thinking	Continuous Learning Assessment (100% weightage)							
		CLA-1 (20%)		CLA-2 (20%)		CLA-3 (30%)		CLA-4 (30%)	
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
1	Remember	0%	30%	0%	30%	0%	30%	0%	30%
	Understand								
2	Apply	0%	30%	0%	30%	0%	30%	0%	30%
	Analyze								
3	Evaluate	0%	40%	0%	40%	0%	40%	0%	40%
	Create								
	Total	100 %		100 %		100 %		100 %	