

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts DEPT. OF INDIAN CLASSICAL MUSIC-VOCAL		Academic Year			2023-24				
CCFW B.P.A.(Vocal & Instrumental Music): Regular Program											
Year	I	Major: Introduction to Theory of Music - I		Credits / Hours			04/60				
Semester	I	Year of Introduction: 2023-24		Maximum Marks / Grade			100/O				
Mode of Transaction		Lectures, demonstrations and Tutorials									
Course Outcome (CO) CO1 Students learn about basic musical terminology. Students understands about Shruti, Raag, Thaata & its arrangements. CO2 Students will get to know about initial raag information. Students will acquire practical oriented knowledge of different forms of compositions of Hindustani music. CO3 Student will get basic knowledge of Raga & its structure. Students will get knowledge of Sam Akritic & Sam Prakritic Ragas. CO4 Students will acquire theoretical knowledge of Alap,Taan&Swarvistar . Students will learn prescribed Taal& Notation of Compositions.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	-Musical Sound and Noise: Naad, Ahat and AnahatNaad, Pitch, Intensity, Timbre, Non musical Sound, Noise. Musical Notes:-Naad, Shruti, Swara, Shuddha and VikrutSwaras, Saptak, Sthana (Mandra, Madhya,Tara) - Shruti&Swar: 22 Srutis, The present Sruti-Swara arrangement, 12 notes in a Saptak, Thata, Mela, 10 Thatas of Pt. Bhatkhande system, AshrayaRaag.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	-Essentials of Raag:adi, Samvadi, Anuvadi, Vivadi, Jati, VarjyaSwara, VakraSwaraArohaAvaroha, Pakad. -Musical compositions: Sargamgeet, Laxangeet, Cheeza, Khyal (BadaKhyal, Chhotakkhyal), Gat (Massetkhani, Razakhani, Sthayi, Antara, Sanchari, Abhog. Tala, Matra, Khand, Sama, Khali, Bhari, Bol, Theka.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	- <u>Study of the Ragas</u> Detailed theoretical study of the Ragas prescribed for the practical study. - <u>Comparative study of the Ragas</u> Characteristics of Sam-Akrutic Ragas. Characteristics of Sam-Prakrutic Ragas.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
		Department Of Indian Classical Music – Vocal (NEP 2020)							2

4	- <u>Alap</u> Swaravistar, Alap, Tana and its different varieties, in the Ragas of the practical study. - <u>Writing notation</u> Writing notation of Cheezas (Gats for instrumental Music) Writing notation of Primary Talas – Teen taal, Kaharava, Roopak,	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV,SangeetPrakashan, 19/12/2022								
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV,SangeetSadan Prakashan,21/12/2022								
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV,SangeetSadan Prakashan, 21/12/2022								
4.	UstadBhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda,2003								
5.	Mishra Lalmani Mishra: BhartiyaSangeetVadhyaBharatiyaJnanpithVaniPrakashan, 02/12/2022,ISBN-13 978-9355180797								
6.	Prakash Mahadik : BharatiyasangitkeTantriVadhya, Prakash Mahadik : BharatiyasangitkeTantriVadhya ,1994								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2023-24					
B.P.A. Music-Vocal: Regular Program										
Year	I	MAJOR Practical paper (Techniques of Vocal Music) – I	Credits / Hours per week		04 (00 Th.+04 Pr.)/120					
Semester	I	Year of Introduction: 2023-24	Maximum Marks / Grade		100/O					
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) CO1 Students will get to learn basics of Vocal-Music. CO2 Students will get to learn Prescribed Raga. CO3 Students will get to learn Prescribed Raga. CO4 Students will learn Light Music Compositions.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics

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1	Fundamentals of Vocal Music Saptak Alankar Basic Techniques of Riyaz Basic details of Tintal, Ektal, Dadra, Kaherava, Jhaptaal Introduction to Raag Bilaval Alankar, Swar Vistar, Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Introduction to Raag Yaman Alankar, Swar Vistar, Sargamgeet, Lakshan geet/Chhota khayal Introduction to Light Music Prayers Patriotic songs	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Tanpura Technicalities of Tanpura Structure Handaling Tuning Playing Introduction to Raag Bhairav Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			

4.	Introduction to Raag Asawari Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal Introduction to Light Music Bhajan Geet/Ghazal	15 direct teaching + verbal teaching 5 hrs	25						
REFERENCES									
1.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I & II								
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I								
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I & II								
4.	Vasant: Sangeet Visharad								
5.	Laxminarayan Garg: Raag Visharad (Vol. 1 & 2)								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year	2023-24
B.P.A. Music-Vocal: Regular Program				
Year	I	MINOR Appreciation of Vocal Music - I	Credits / Hours per week	04(3Th + 1 Pr)/75h
Semester	I	Year of Introduction: 2023-24	Maximum Marks / Grade	100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		
Course Outcome (CO) CO1 Students will get the basic knowledge about different patterns of Sargam & Taal practically. CO2 Students will get to learn different compositions of Light Music. CO3 Students will get to learn Theory of Music. CO4 Students will get to learn Theory of Basic Musical Terms.				

	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environmental Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	<u>Fundamentals of Vocal Music</u> Saptak Alankar Basic Techniques of Riyaz Basic details of Tintal, Ektal, Dadra, Kaherava, Jhaptaal	15 direct teaching	25	1,2	CO1	PSO1,2	SD	L,R,N	PE

2	<u>Introduction to Light Music</u> <u>Prayers</u> <u>Patriotic songs</u>	15 direct teaching	25	1,2	CO2	PSO1,2			
3	<u>Music</u> Defination of Music, Basic Musical terminologies Interrelation between Gayan, Vadan & Nritya	15 direct teaching	25	1,2,3	CO3	PSO 6,9			
4	<u>Study of Following Musical terms:</u> Swar, Saptak, sthan(Mandra, Madhya Taar), Vadi, Samvadi, Aanuvadi, Vivadi, Jati, Aaroh, Avroh, Pakad.	15 direct teaching	25	1,2	CO4	PSO 4,			
REFERENCES									
1.	Pt.Girishchandra Shrivastav Taal Parichay								
2.	Pt. V. N.Bhatkhande- Hindustani sangeet Paddhati Part I & II								
3.	Vasant . Sangeet Visharad								
4.	Harishchandra Srivastav-Hamare Priya Sangeetagya								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year					2023-24		
B.P.A. Music-Vocal: Regular Program										
Year	I	SEC Stage Performance (Vocal Music)-I	Credits / Hours per week					02(0th + 2pr)/60h		
Semester	I	Year of Introduction: 2023-24	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures and Tutorials	Total Hrs.					45		
Course Outcome (CO) CO1 Students will get to learn essentials of Music. CO2 Students will get to learn the important aspects of stage performance & demonstration of Prescribed Taals. CO3 Students will get to learn composition making.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	<u>Techniques of Voice Production</u> Improving voice Quality, Voice Culture <u>Introduction to Composition Making</u> Poetry Recitation, Chhand, Laya & Layakari, Improvement of Pronunciation	15 direct teaching & practice	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	<u>Solo stage Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus. <u>Demonstration of Taals</u> Tintal, Ektal, Rupak, Chautal, Jhaptaal <u>with Thay & Dugun Laya</u>	15 direct teaching & practice	50	1,2&3	CO2	PSO2			
REFERENCES									
1.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I & II								
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I								
3.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I & II								
4.	Vasant: Sangeet Visharad								
5.	Laxminarayan Garg: Raag Visharad (Vol. 1 & 2)								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Sitar/Violin/Vocal)	Academic Year	2023-24							
CCFW B.P.A.(Vocal & Instrumental Music): Regular Program										
Year	I	IKS: Introduction to History of Music -I	Credits / Hours					02(2th+0pr)/30h		
Semester	I	Year of Introduction: 2023-24	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) CO1 Students learn about basic musical terminology related History of Indian Music. CO2 Students will get to know about Traditional system i.e. Gharanasystem ofHindustani music.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	- Basic understanding of Guru ShishyaParampara. - Basic Understanding of Music traditions (Sampraday, Mat, Banis, Gharana)	15	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	- Life sketches of artist of yester years (At least 5 Artists of various Gharana) - Understanding the musical system of any 4 Gharana	15	50	1,2&3	CO2	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV,SangeetPrakashan, 19/12/2022								
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV,SangeetSadan Prakashan,21/12/2022								
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV,SangeetSadan Prakashan,21/12/2022								
4.	UstadBhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda,2003								
5.	Mishra Lalmani Mishra: BhartiyaSangeetVadhyabharatiyaJnanpithVaniPrakashan, 02/12/2022,ISBN-13 978-9355180797								
6.	Prakash Mahadik : BharatiyasangitkeTantriVadhyas, Prakash Mahadik : BharatiyasangitkeTantriVadhyas ,1994								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Music (Vocal/Sitar/Violin)		Academic Year					2023-24		
CCFW B.P.A.(Vocal & Instrumental Music): Regular Program										
Year	I	Major: Introduction to Theory of Music-II	Credits / Hours					04(4 th +00pr)/60h		
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) CO1 Students will understand about Raagsamaychakra .they will acquire essential knowledge about aesthetical tools of music. Students will learn about 72-Mela system. CO2 Students will learn about Raag-That system.. Students will learn about musical terms related with laya-taal etc. CO3 Students will get comparative knowledge about both teaching methods (Guru shishyaParampara& institutionalized teaching). Students will acquire the detailed comparative knowledge about ragas. CO4 Students will develop skill of making notation of composition on their own.Students will learn the different techniques of Riyaz.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environmentand Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	- Raga Samaya Poorvang, Uttarang, Poorvangvadi,Uttarangvadi, Sandhiprakash Raga, Seasonal Raga.VarnaSthayi, Arohi, Avarohi, Sanchari, Alankars, Paltas, Kana Swara, SparshSwara,Meend,Vilom, Avilom, Ghaseet, Soot, Khatka, Murki, Krintan, Zamzama, Andolan, Gamak. - 72 Melakartas (Thata) of Pt. Vyankatmakhi.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
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2	- 32 Thatas of Hindustani Music. Corresponding names of the 12 notes & 10 Thatas in Hindustani and Caranatic systems. - Tala, Matra, Khand, Sama, Khali, Bhari, Bol, Theka. Laya, Vilambit, Madhya, Drut, Thaya, Dugun, Chaugun.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	- Writing notation of Cheezas (Gat for inst. Music) and Talas as Prescribed. - Detailed theoretical study of the Ragas prescribed for the practical. - Introduction of Guru shishya Parampara teaching method. - Introduction of modern style of teaching method. - Comparative study of both teaching method	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
4	- Swaravistar, Alap, Tana and its different varieties, in the Ragas of the practical study - Notation of alap, Bolalap & Composition. - Introduction of Raga with reference to Alap. - Detail study of "Riyaz": Technical terms of Riyaz. Ancient method of riyaz system. Modern riyaz system with electronic equipment. Principles of Riyaz.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhyas Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797

6.	Prakash Mahadik : BharatiasangitkeTantriVadhya, Prakash Mahadik : BharatiasangitkeTantriVadhya ,1994
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	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2023-24					
B.P.A. Music-Vocal: Regular Program										
Year	I	MAJOR Practical Paper (Techniques of Vocal Music) – II	Credits / Hours per week				04(00Th+04pr)/120h			
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade				100/O			
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO) CO1 Students will get to learn basics of Vocal-Music. CO2 Students will get to learn Prescribed Raga. CO3 Students will get to learn Prescribed Raga. CO4 Students will learn different compositions of Light Music										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	Fundamentals of Vocal Music Saptak Alankar Basic Techniques of Riyaz Basic details of Tintal, Ektal, Rupak, Chautal, Jhaptaal Introduction to Raag Kafi Alankar, Swar Vistar, Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Introduction to Raag Khamaj Alankar, Swar Vistar, Sargamgeet, Lakshan geet/Chhota khayal Introduction to Light Music Compositions of Different Musical forms	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to electronic Tanpura & Tabla (different Mobile applications) Technicalities Handaling & operating Musical apps. Tuning Playing Introduction to Raag Bhairavi Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO3	PSO2			
4.	Introduction to Raag Bhupali Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal Introduction to Light Music Compositions of Different Musical forms	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES

1.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I & II
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I & II
4.	Vasant: Sangeet Visharad
5.	Laxminarayan Garg: Raag Visharad (Vol. 1 & 2)

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year	2023-24
B.P.A. Music-Vocal: Regular Program				
Year	I	MINOR Appreciation of Vocal Music - II	Credits / Hours per week	04 (3Th + 1Pr)/75h
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade	100
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		
Course Outcome (CO) CO1 Students will get the basic knowledge about different patterns of sargam & Taal. CO2 Students will get to learn different compositions of Light Music. CO3 Students will get to learn Theory of the term Naad. CO4 Students will get to learn About legendary Musicians.				

	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Fundamentals of Vocal Music Saptak Alankar Basic Techniques of Riyaz Basic details of Tintal, Ektal, Rupak, Chautal, Jhaptaal	15 direct teaching	25	1,2	CO1	PSO1,2	SD	L,R,N	PE
2	Introduction to Light Music Compositions of Different Musical forms	15 direct teaching	25	1,2	CO2	PSO1,2			

3	Defination of Naad and Its forms Aahat-Anahat Sound & Noice Pitch, timber, Intensity	15 direct teaching	25	1,2,3	CO3	PSO 6,9			
4	Life sketches: Tansen, Pt. V N Bhatkhande, Pt. V D Paluskar	15 direct teaching	25	1,2	CO4	PSO 4,			
REFERENCES									
1.	Pt.Girishchandra Shrivastav Taal Parichay								
2.	Pt. V. N.Bhatkhande- Hindustani sangeet Paddhati Part I & II								
3.	Vasant . Sangeet Visharad								
4.	Harishchandra Srivastav-Hamare Priya Sangeetagya								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year					2023-24		
B.P.A. Music-Vocal: Regular Program										
Year	I	SEC Stage Performance (Vocal Music)-II	Credits / Hours per week					02(0 th+2pr)/60h		
Semester	II	Year of Introduction: 2023-24	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures and Tutorials	Total Hrs.					45		
Course Outcome (CO) CO1 Students will get to learn essentials of Vocal Music. CO2 Students will get to learn the important aspects of stage performance & demonstration of Prescribed Taals. CO3 Students will get to learn composition making.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	<u>Techniques of Voice Production</u> Improving voice Quality, Voice Culture <u>Introduction to Composition Making</u> Poetry Recitation, Chhand, Laya & Layakari, Improvement of Pronunciation	15 direct teaching & practice	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
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2	Solo stage Performance: a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus. Demonstration of Taals Tintal, Ektal, Rupak, Chautal, Jhaptaal <u>with Thay & Dugun Laya</u>	15 direct teaching & practice	50	1,2&3	CO2	PSO2			
REFERENCES									
1.	Pt. V. N. Bhatkhande: Kramik Pustak Malika Part I & II								
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I								
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I & II								
4.	Vasant: Sangeet Visharad								
5.	Laxminarayan Garg: Raag Visharad (Vol. 1 & 2)								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts DEPARTMENT OF INDIAN CLASSICAL MUSIC-VOCAL	Academic Year					2023-24		
B.P.A.: Regular Programme									
Year	I	Value Added Course (VAC) Event management in Performing Arts	Credits / Hours					02 (Th2+Pr0) /30h	
Semester	II		Maximum Marks / Grade					100/O	
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) CO1 Conceptual understanding and learning about Music education and society. CO2 Understanding and learning idea of Music Education in Traditions & Iamp; in Institutions CO3 Understanding and learning idea of Art of Music and event management.									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ ment and Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	Music education for culture and society a) Role of Music Education in society b) Cultural aim of Music Education c) Professional aim of Music Education	10	25	1,2,3,4	CO 3	PSO1 PSO10	ENT, SD	L,R,N,G	PE
2	Music Education in Traditions & Institutions; in Institutions a) Significance of Music Education in School (upto Higher secondary level) b) Music Education in University c) Significance of GurushishyaParampara in Music Education	10	25	2,3,4,5	CO1	PSO4 PSO8 PSO10 PSO13			
3	Art of Music and event management. a) Conceiving an event b) On & off Stage set up, sound, publicity etc. c) Theme and content: Presentation and performance d) Dealing with artistes and organizers	10	25	2,3,4,5	CO1	PSO4 PSO8 PSO10 PSO13			
REFERENCES									
1.	Dr. MadhubalaSaxena : BhartiyaSangeetShikshanPranaliAurUskaVartmanStr								
2.	. Ramakant Dwidevi : Uttar-Bhartiya Shastriya Gayan Ka Dhawanyantrik Adhyayan								
3.	Radhika Sharma :BhartiyaSangeet Mein Media Evam Sansthano Ka Yogdaan. Sanjay Prakashan, 01/01/2007, ISBN-10 8174532544								
4.	Sushil Kumar Chaubey : Santhagat Sangeet Sikshan Pranali.Uttarpradesh Hindi Sansthan.								
5.	Dr. Ashok Da. Ranade: Perspectives on Music: Ideas and Theories, Bibliophile South Asia,1/12/2008 , ISBN-13 978-8185002743								
6.	Deepak Raja: Hindustani Music, D.K. Printworld (P) Ltd.,1/01/2012 ,								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25							
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	II	Major: Introduction to Theory of Music-III	Credits / Hours						04/60h	
Semester	III	Year of Introduction: 2024-25	Maximum Marks / Grade						100/O	
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO)										
CO1 Students get knowledge about basic technical terminology of physics concerned with Sound. Students get knowledge about pitch & frequency, velocity of sound.										
CO 2 Students will study various time theories of raagas. Students will study various theories of classification of raagas.										
CO 3 Students will learn &understand basic knowledge of Raga &its structure. Students will understand about Sam Prakrutik raga& Sam Akrutik raga.										
CO4Students understands techniqueto apply alankar as per the raga of their course. Students will be able to do notation of Composition & will be able to demonstratetaals prescribed.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	<u>- Production and propagation of sound.</u> Stationary Waves, Nodes and Antinodes. Transverse vibrations in string, combination of tones, Phenomenon of beats, Vibrations of air. Columns. Mechanism of transmission-Wave motion. Longitudinal and transverse wave motion. Musical sound and noise. Pitch intensity and timbre.- <u>The determination of the velocity of sound</u> Speed of transmission of sound, Elementary distinction between pitch and frequency of sound. Source and its relations with the velocity of sound.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	<u>- Detailed study of the time theory of Ragas</u> Its principles and relation to aesthetics, Raga-SamaySiddhant, Classification of Ragas according to the GayanSamya, ArdhwadarshakSwara, Raga-Samaya Chakra. Classification of Ragas: a) Raga-Ragini b) Mela-Raga c) Ragang-Raga d) Shuddha-Chhayalage-Sankirna.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	<u>Study of the Ragas</u> Detailed theoretical study of the Ragas prescribed for the practical study. <u>Comparative study of the Ragas</u> Characteristics of Sam-Akrutic Ragas. Characteristics of Sam-Prakrutic Ragas.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
4	<u>Alap</u> Swaravistar, Alap, Tana and its different varieties, in the Ragas of the practical study. <u>Writing notation</u> Writing notation of Cheezas (Gats for instrumental Music) , Writing notation of Primary Talas – Teen taal, Kaharava, Roopak,	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
REFERENCES									

1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV,Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan,21/12/2022
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV, Sangeet Sadan Prakashan,21/12/2022
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda,2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya ,1994

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2024-25					
B.P.A. (Music-Vocal): Regular Program										
Year	II	MAJOR Intensive Practical Study of Ragas (Vocal Music)-III	Credits / Hours per week			04 (00 Th.+04 Pr.)/120				
Semester	III	Year of Introduction: 2024-25	Maximum Marks / Grade			100/O				
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO)										
CO1 Students will get to learn basics of Vocal-Music.										
CO2 Students will get to learn Prescribed Raga.										
CO3 Students will get to learn Prescribed Raga.										
CO4 Students will learn Light Music Compositions.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentandS ustainabil ity (ES), Human Values (HV)and Profession al Ethics (PE)

1	Fundamentals of Vocal Music Alankar in Raag Purvi Techniques of Riyaz Intensive study of Tintal, Ektal, Dadra, Kaherava, Jhaptaal, Chautal Intensive study of Raag Yaman Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Intensive study of Raag Bhairav Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Tanpura Technicalities of Tanpura Structure Handaling Tuning Playing Introduction to Raag Vibhas Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			
4.	Introduction to Dhrupad in Raag Kafi Alankar, Swar Vistar Dhrupad with Thay, Dugun, Tigun, Chaugun More compositions (Bandishes) of above prescribed Ragas.	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES	
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part II, III & IV
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I to III
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I, II&III
4.	Vasant: Sangeet Visharad
5.	LaxminarayanGarg: Raag Visharad (Vol. 1, 2& 3)

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25						
B.P.A. (Music-Vocal): Regular Program									
Year	II	MAJOR Intensive Practical Study of Compositions (Vocal Music)-IV	Credits / Hours per week 04 (00 Th.+04 Pr.)/120						
Semester	III	Year of Introduction: 2024-25	Maximum Marks / Grade 100/O						
Mode of Transaction		Lectures and Tutorials							
Course Outcome (CO) CO1 Students will get to learn basics of Vocal-Music. CO2 Students will get to learn Prescribed Raga. CO3 Students will get to learn Prescribed Raga. CO4 Students will learn Light Music Compositions.									
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentandS ustainabil ity (ES), Human Values (HV)and Profession al Ethics (PE)

1	Fundamentals of Vocal Music Alankar Techniques of Riyaz Intensive study of Tintal, Ektal, Dadra, Kaherava, Jhaptaal, Chautal, Dhamar Intensive study of Raag Bhupali Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Intensive study of Raag Malkauns Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Tanpura Technicalities of Tanpura Structure Handaling Tuning Playing Introduction to Raag Marwa Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			
4.	Introduction to Dhrupad in Raag Vrindavani Sarang Alankar, Swar Vistar Dhrupad with Thay, Dugun, Tigun, Chaugun More compositions (Bandishes) of above prescribed Ragas.	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES	
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part II, III & IV
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I to III
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I, II & III
4.	Vasant: Sangeet Visharad
5.	LaxminarayanGarg: Raag Visharad (Vol. 1, 2& 3)

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2024-25					
B.P.A. (Music-Vocal): Regular Program										
Year	II	SEC Stage Performance (Vocal Music)-III	Credits / Hours per week				02(0th + 2pr)/60h			
Semester	III	Year of Introduction: 2024-25	Maximum Marks / Grade				50/O			
Mode of Transaction		Lectures and Tutorials	Total Hrs.				45			
Course Outcome (CO) CO1 Students will get to learn essentials of Music. CO2 Students will get to learn the important aspects of stage performance & demonstration of Prescribed Taals. CO3 Students will get to learn composition making.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	<u>Techniques of Voice Production</u> Improving voice Quality, Voice Culture <u>Composition Making</u> Poetry Recitation, Chhand, Laya & Layakari, Improvement of Pronunciation	15 direct teaching & practice	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	<u>Solo stage Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus. <u>Demonstration of Taals</u> Tintal, Ektal, Rupak, Chautal, Jhaptal, Dhamar, Jhumrawith Thay & Dugun Laya	15 direct teaching & practice	50	1,2&3	CO2	PSO2			
REFERENCES									
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I & II								
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I								
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I& II								
4.	Vasant: Sangeet Visharad								
5.	LaxminarayanGarg: Raag Visharad (Vol. 1 & 2)								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25							
CCFW B.P.A. (Music -Vocal): Regular Program										
Year	II	IKS : Introduction to History of Music-II	Credits / Hours					02(2th+0Pr)/30h		
Semester	III	Year of Introduction: 2024-25	Maximum Marks / Grade					50/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) CO1 Students learn about basic musical terminology related History of Indian Music. CO2 Students will get to know about Traditional system i.e. Gharana system of Hindustani music.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	- <u>Study of NatyaShastra</u> Pt. Bharata's Natyashastra' with reference to the following. - 'ChatushtaSarana' 'Pramanshruti', Grama, Murchhana, Jatigana, Prabandha. - <u>Vagyeyakar</u> Merits & Demerits of Vagyeykar. Gamakas - Good points (Guna-Dosha) of a vocalist and instrumentalist.	15	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	- <u>Study of the Granthakaras</u> Medival period- Pt. Lochana, Pt. Ahobal, with reference - to their Shruti-Swara arrangement. Length of Swaras on an open string. - Mela-Ragas arrangement.	15	50	1,2&3	CO2	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022								
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022								
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV, Sangeet Sadan Prakashan, 21/12/2022								
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda, 2003								
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797								
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya ,1994								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25							
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	II	Major: Introduction to Theory of Music-IV	Credits / Hours					04 /60h		
Semester	IV	Year of Introduction: 2024-25	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO)										
CO1 Students get knowledge about basic technical terminology of physics concerned with Sound. Students get knowledge about pitch & frequency, velocity of sound.										
CO 2 Students will study various time theories of raagas. Students will study various theories of classification of raagas.										
CO 3 Students will learn & understand basic knowledge of Raga & its structure. Students will understand about Sam Prakrutik raga& Sam Akrutik raga.										
CO4 Students understands techniqueto apply alankar as per the raga of their course. Students will be able to do notation of Composition & will be able to demonstratetaals prescribed.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

Part –I 1	- <u>Harmony and Discord</u> Musical interval. Different Musical interval Sharp and flat notes. Temperament in music. Equally tempered scales. Physical significance of Structure of human throat and ear. General principles of acoustics of buildings. - <u>Elementary ideas-resonance and resonators.</u> Organ pipes. Reed, Stationary Waves, Nodes and Antinodes. Transverse vibrations in string, Membranes. Arithmetic relations of Sruties. Fundamental and overtones.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	- <u>Principles of Raga according to the old treatises of Hindustani Music</u> Graha, Ansha, Nyas, ApanyasaMandra, Tara, Alpatwa, Bahutwa, Shadavatwa, Audavatwa. Its relation with the modern system. - <u>PrachinAlapgana</u> Ragalap, Roopakalap, Alapti, Akshiptika, Nibaddha, AnibaddhaGana, Avirbhava, Tirobhava.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
Part-II 3	- Detailed theoretical study of the Ragas prescribed for the practical. - <u>Comparative study of teaching method (Guru shishya parampara and modern method):</u> - Introduction of Guru shishya Parampara teaching method. - Introduction of modern style of teaching method. - Comparative study of both teaching method. - Comparative study of the Rags, Sam-Akrutic and Sam-Prakrutic Ragas studied. - Comparison of Technical aspects of instruments. - Comparative study of Compositions of instruments/Vocal	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE

4	- Swaravistar, Alap, Tana and its different varieties, in the Ragas of the practical study - <u>Notation of alap and Bolalap Composition:</u> - Introduction of Raga with reference to Alap. - <u>Writing notation</u> - Writing notation of Cheezas (Gats for inst. Music) and Talas as prescribed	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV,Sangeet Prakashan, 19/12/2022								
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan,21/12/2022								
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV, Sangeet Sadan Prakashan,21/12/2022								
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda,2003								
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797								
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya ,1994								

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year				2024-25				
B.P.A. (Music-Vocal): Regular Program											
Year	II	MAJOR Intensive Practical Study of Ragas (Vocal Music)-V		Credits / Hours per week				04 (00 Th.+04 Pr.)/120			
Semester	IV	Year of Introduction: 2024-25		Maximum Marks / Grade				100/O			
Mode of Transaction		Lectures and Tutorials									
Course Outcome (CO) CO1 Students will get to learn basics of Vocal-Music. CO2 Students will get to learn Prescribed Raga. CO3 Students will get to learn Prescribed Raga. CO4 Students will learn Light Music Compositions.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics

1	Fundamentals of Vocal Music Alankar Techniques of Riyaz Intensive study of Tintal, Ektal, Dadra, Kaheerava, Jhaptaal, Chautal, Jhumra Intensive study of Raag Bhimpalasi Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Intensive study of Raag Bihag Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Todi Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal Introduction to Raag Desh Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			
4.	Introduction to Dhrupad /Dhamaar from the above prescribed Ragas (any one). Alankar, Swar Vistar Dhrupad with Thay, Dugun, Tigun, Chaugun More compositions (Bandishes) of above prescribed Ragas.	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES	
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part II, III & IV
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I to III
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I, II & III
4.	Vasant: Sangeet Visharad
5.	LaxminarayanGarg: Raag Visharad (Vol. 1, 2& 3)

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2024-25					
B.P.A. (Music-Vocal): Regular Program										
Year	II	MAJOR Intensive Practical Study of Compositions (Vocal Music)-VI	Credits / Hours per week		04 (00 Th.+04 Pr.)/120					
Semester	IV	Year of Introduction: 2024-25	Maximum Marks / Grade		100/O					
Mode of Transaction		Lectures and Tutorials								
Course Outcome (CO)										
CO1 Students will get to learn basics of Vocal-Music.										
CO2 Students will get to learn Prescribed Raga.										
CO3 Students will get to learn Prescribed Raga.										
CO4 Students will learn Light Music Compositions.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics

1	Fundamentals of Vocal Music Alankar Techniques of Riyaz Intensive study of Tintal, Ektal, Dadra, Kaherava, Jhaptaal, Chautal, Dhamar Intensive study of Raag Bageshri Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Intensive study of Raag Ramkali Alankar, Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Raag Purvi Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal Introduction to Raag Jaunpuri Alankar, Swar Vistar Sargamgeet, Lakshan geet/Chhota khayal	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			
4.	Introduction to Dhrupad /Dhamaar from the above prescribed Ragas (any one). Alankar, Swar Vistar Dhrupad with Thay, Dugun, Tigun, Chaugun More compositions (Bandishes) of above prescribed Ragas.	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES	
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part II, III & IV
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I to III
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I, II & III
4.	Vasant: Sangeet Visharad
5.	LaxminarayanGarg: Raag Visharad (Vol. 1, 2& 3)

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25	
B.P.A. (Music-Vocal): Regular Program				
Year	II	MINOR Appreciation of Vocal Music - III	Credits / Hours per week	04 (3Th + 1Pr)/75h
Semester	IV	Year of Introduction: 2024-25	Maximum Marks / Grade	100/O
Mode of Transaction		Lecture and Tutorial, Audio-Video based studies.		
Course Outcome (CO) CO1 Students will get the basic knowledge about different patterns of sargam&Taal. CO2 Students will get to learn different compositions of Light Music. CO3 Students will get to learn Theory of the term Naad. CO4 Students will get to learn About legendary Musicians.				

	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/ Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)
1	Fundamentals of Vocal Music Saptak Alankar Basic Techniques of Riyaz Basic details of Tintal, Ektal, Rupak, Chautal, Jhaptaal, Tivra, Dhamar	15direct teaching	25	1,2	CO1	PSO1,2	SD	L,R,N	PE

2	Introduction to Light Music Compositions of Different Musical forms (Prayer, Patriotic song, Ghazal etc.)	15 direct teaching	25	1,2	CO2	PSO1,2			
3	Origin of Music Scientific opinions Mythological opinions (Indian & Western) Natural Opinions	15 direct teaching	25	1,2,3	CO3	PSO 6,9			
4	Life sketches: Swami Haridas, Amir Khusro, Ut. Faiyaz Khan	15 direct teaching	25	1,2	CO4	PSO 4,			
REFERENCES									
1.	Pt.GirishchandraShrivastav Taal Parichay								
2.	Pt. V. N.Bhatkhande- Hindustani sangeet Paddhati Part I & II								
3.	Vasant . Sangeet Visharad								
4.	Harishchandra Srivastav-Hamare Priya Sangeetagya								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25							
B.P.A. (Music-Vocal): Regular Program										
Year	II	SEC Stage Performance (Vocal Music)-IV	Credits / Hours per week					02(0th+2pr)/60h		
Semester	IV	Year of Introduction: 2024-25	Maximum Marks / Grade					50/O		
Mode of Transaction		Lectures and Tutorials	Total Hrs.					45		
Course Outcome (CO) CO1 Students will get to learn essentials of Vocal Music. CO2 Students will get to learn the important aspects of stage performance & demonstration of Prescribed Taals. CO3 Students will get to learn composition making.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	<u>Techniques of Voice Production</u> Improving voice Quality, Voice Culture <u>Introduction to Composition Making</u> Poetry Recitation, Chhand, Laya & Layakari, Improvement of Pronunciation (According to Practical Syllabus)	15 direct teaching & practice	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	<u>Solo stage Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus. <u>Demonstration of Taals</u> Tintal, Ektal, Rupak, Chautal, Jhaptaal <u>with Thay & Dugun Laya</u>	15 direct teaching & practice	50	1,2&3	CO2	PSO2			
REFERENCES									
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I & II								
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I								
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I& II								
4.	Vasant: Sangeet Visharad								
5.	LaxminarayanGarg: Raag Visharad (Vol. 1 & 2)								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2024-25							
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	II	VAC : Performing Arts & Environment	Credits / Hours					02/(30)h		
Semester	IV	Year of Introduction: 2024-25	Maximum Marks / Grade					50/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) - CO1 Students learn about Indian Climatic Conditions ,environment and Global Warming And Human Efforts - CO2 Students will get to know about Descriptions of Climate & Environment in Practice of Indian Performing Arts and Design of Indian Musical Instruments and environmental Perspectives.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	- Introduction to Indian Climatic Conditions & environment - Introductions to Global Warming And Human Efforts	15	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	- Descriptions of Climate & Environment in Practice of Indian Performing Arts.(Descriptions of Raga, Compositions, in Pad, Kavitt, Taal, Paran, & in Prachin Natya) - Design of Indian Musical Instruments and environmental Perspectives.	15	50	1,2&3	CO2	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	India: Physical Environment NCERT								
2.	Erach Bharucha :Text book for Environmental Studies , for UG , UGC								
3.	Unit- II Suggested text Books for Performing Arts								
4.	Mishra Lal mani : Bharatiya Sangit Vadhya								
5.	S Krishnaswami : Musical Instruments of India, Publication Division , Ministry of I & B								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal			Academic Year				2025-26			
CCFW B.P.A.(Music-Vocal): Regular Program											
Year	III	Major: Applied Theory of Music - I			Credits / Hours				04/60 hrs.		
Semester	V	Year of Introduction: 2025-26			Maximum Marks / Grade				100/O		
Mode of Transaction		Lectures									
Course Outcome (CO) CO1 Students get knowledge about Detailed study of Shruti in Indian Music CO 2 Indian Music scales & concept of Moorchhana System: CO 3 Students will learn &understand Study of Western Music scales:. CO 4 Students understands Staff Notation system: ..											
UnitNo	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employabili ty (Emp)/ Entrepreneurship (Ent)/ Skill Develop ment (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustainabili ty (ES), Human Values (HV)and Professional Ethics (PE)

1	<u>-Concept of Shruti:</u> Detailed study of Shruti in Indian Music - definition of Shruti and Swar, Shruti-Swar Vibhajan, opinion of ancient, medieval and modern scholars.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	<u>-Ancient Indian Music scales:</u> Detailed study of scales in ancient Indian music - Gram and Moorchhana.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	<u>-Modern Indian Music scales:</u> Study of mathematical formation of 72 Mela of the south and 32 Thaats of north. Popular 19 Mela of south and 10 Thaats of north.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
4	<u>- Notation systems in North Indian Music:</u> Detailed study of Pt. Bhatkhande and Pt. Paluskar notation system. Merit and Demerits of Notation system.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: Bhatkhande Sangit Shashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Paranjape Sharatchandra, Sangeet Bodh, Madhyapradesh Granth Niraman Board.
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, 1994
7.	Vasant: Sangeet Visharad, Sangeet Karyalay, Hathras.
8.	Paranjape, Sharadchandra: Sangeet Bodh, Madhya Pradesh Hindi Granth Akademi
9.	Paranjape, Sharadchandra: Bharatiya Sangeet Ka Itihas, Choukhamba, Varanasi

1	- Detailed study of the Ragas prescribed for the practical study. - Comparative study of the Ragas studied up till now.					15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal				Academic Year					2025-26		
CCFW B.P.A.(Music-Vocal): Regular Program													
Year	III	Major : Theory of Ragas, Talas and Traditions - I				Credits / Hours					04/60 hrs.		
Semester	V	Year of Introduction: 2025-26				Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures											
Course Outcome (CO) CO1 Students get knowledge about Detailed study of Ragas CO 2 Students will study Notation writing. CO 3 Students will learn & understand the history of the form & Gharanas. CO 4 Students understands Introduction to Form & verities of compositions.													
UnitNo	Topic/Unit				Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employabili ty (Emp)/ Entrepreneurship (Ent)/ Skill Develop ment (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustainabili ty (ES), Human Values (HV)and Professional Ethics (PE)	

2	- Swara vistar, Alap, Tanas with different varieties in the Ragas learnt up till now. - The main corresponding scales of Hindustani and Carnatic music. Introduction to Carnatic Music with reference to Taal: The Tala system in Carnatic.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	- <u>Detailed study of the forms of Musical compositions and history of the principle Gharanas in Hindustani Music:</u> - Dhrupad Dhamar:-Characteristics of the form. Four Banis. The main exponents of Dhrupad. - Khyal : Rising of the Khyal. Reason of its Popularity. Main Characteristics of Khyal. History of the main Gharanas of Khyal with special Characteristics of the respective Gharanas. Main Contemporary exponents of Khyal. . (Delhi, Agra, Gwalior, Kirana and Jaipur Gharanas).	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
4	- Study of the following Talas with Dugun, Tigun and Chaugun – Trital, Ektal, Jhaptal, Chautal, Dhamar - Notation writing of Bandish/Cheezes (Gat-Compositions for Inst. Music)	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE

REFERENCES

1.	Pt. Harishchandra Shrivastav: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Paranjape Sharatchandra, Sageet Bodh , Madhyapradesh Granth Niraman Board.
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya ,1994
7.	Vasant: Sangeet Visharad, Sangeet Karyalay, Hathras.
8.	Paranjape, Sharadchandra: Sangeet Bodh, Madhya Pradesh Hindi Granth Akadami
9.	Paranjape, Sharadchandra: Bharatiya Sangeet Ka Itihas, Choukhamba, Varanasi

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal			Academic Year			2025-26				
CCFW B.P.A.(Music-Vocal): Regular Program											
Year	III	Major: Intensive Practical Study of Ragas (Vocal Music)-VII			Credits / Hours per week			04 (00 Th.+04 Pr.)/120 hrs.			
Semester	V	Year of Introduction: 2025-26			Maximum Marks / Grade			100/O			
Mode of Transaction		Lectures and Demonstration									
Course Outcome (CO) CO1 Students will get to learn basics of Vocal-Music. CO2 Students will get to learn Prescribed Raga. CO3 Students will get to learn Prescribed Raga. CO4 Students will learn Light Music Compositions.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), EnvironmentandSustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	Fundamentals of Vocal Music Application of Alankar Ragas. Techniques of Riyaz Intensive study of various Taals studied till now. Intensive study of Raag Kedar and Miya Malhar Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Intensive study of Raag Hansdhwani, Bahar, Gaud Sarang and Tilang Alankar, Swar Vistar, Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Raag Jaunpuri and Todi Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			
4.	Dhrupad/Dhamar/Semi Classical Composition in above prescribed Ragas. Alankar, Swar Vistar Dhrupad/Dhamar with Thay, Dugun, Tigun, Chaugun	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES

1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part II, III & IV
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I to III
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I, II&III
4.	Vasant: Sangeet Visharad
5.	LaxminarayanGarg: Raag Visharad (Vol. 1, 2& 3)

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2025-26					
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	III	Minor: Performance Studies in Vocal - I	Credits / Hours		4(3+1)Cr/75hr					
Semester	V	Year of Introduction: 2025-26	Maximum Marks / Grade		100/O					
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) - CO1 Students learn various terms of Indian Music and Introduction to various forms of Music. - CO2 Students will learn application of different Taals. - CO3 Student will learn Practical Aspects of Vocal Music. - CO4 Student will learn about great musicians.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/Entrepreneurs hip (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	Theoretical Aspects - Techniques of Riyaz (Mechanism of Voice production) - Writing Alankars-Sargam patterns in Raga Yaman - Knowledge of notes of Thath Kalyan, Bilawal, Khamaj, Bhairav, Poorvi - Knowledge and application of Teentaal, Ektaal, Jhaptaal, Dadra with different type of Layakari like <i>thaay & dugun</i>. Introduction to various forms of Classical Music - Khayal (Bada Khayal and Chhota Khayal) - Sargam Geet, Laxan Geet	30	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Life sketches - Ustad Abdul Karim Khan - Pandit Bhaskarbuwa Bakhle - Ustad Alladiya Khan	30	25	1,2&3	Co2	PSO2	SD	LNR	PE
3	Musical Terms: Shuddha Swar, Vikrut Swar, Achal Swar, Saptak, Varna and its variants, Alankar, Aalap, Taan, Aaroha, Avaroha, Pakad Thaath and Raga -Formation of Thath and understanding Janak Raga in Uttar Hindustani Music by Pandit V.N. Bhatkhande. Study of Hindustani and carnatic Music – Corresponding names of	30	25	1,2&3	Co2	PSO2	SD	LNR	PE

	Thaat/Melas and their Swaras.								
4.	Practical Aspects Basics of Vocal Music: Breathing techniques, Introduction voice culture - Singing 7 Swar-s, differentiating Shuddh and 5 Vikrut Swar-s - 20 fundamental Alankar-s - Paltas in Raga Yaman Introduction to Raga and compositions Learning and performing 1 Sargam Geet / Lakshan Geet in Raga Yaman	60	25	1,2&3	CO3	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV, Sangeet Karyalaya, Hathras								
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Karyalay, Hathras								
3.	Vasant: Sangeet Visharad, Sangeet Karyalaya publisher, Jan. 2019								
4.	Dr. B.R.Deodhar: Pillars of Indian Music								
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan								
6.	Pandit Vinayakrao Patwardhan: Raag Vigyan Part I, II								
7.	Harishchandra Srivastava: Hamare Priya Sangeetagya								
8.	NAD - Understanding Raga Music Book" by Sandeep Bagchee								
9.	Indian music-Swami Rama, Himalayan Institute Press								
10.	Sangeet Visharad, Vasant, Sangeet Karyalay, Hathras								

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year					2025-26		
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	III	Minor: Performance Studies in Vocal – II	Credits / Hours					(3+1)Cr/75hr		
Semester	V	Year of Introduction: 2025-26	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) - CO1 Students learn various terms of Indian Music and Introduction to various forms of Music. - CO2 Students will learn application of different Taals. - CO3 Student will learn Practical Aspects of Vocal Music. - CO4 Student will learn about great musicians.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/Entrepreneurship (Ent)/Skill Development (SD)	Relevance to Local (L)/National (N)/Regional (R)/Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)

1	Theoretical Aspects - Techniques of Riyaz (introduction to diet and physical exercises for good vocal health) - Writing Alankars-Sargam patterns in Raga Bhairav - Knowledge of notes of Thath Marwa, Kafi, Asavari, Bhairavi, Todi - Knowledge and application of Chautaal, Dhamaar, Ada Chautaal with different type of Layakari like <i>thaay & dugun Chaugun</i>. Introduction to various forms of Classical Music - Dhrupad, Dhamaar, - Thumri, Tarana, Chaturang, Tappa	30	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Life sketches - Baiju Bawra - Sadarang-Adarang - Tansen	30	25	1,2&3	Co2	PSO2	SD	LNR	PE
3	Musical Terms: Sthayi Antara, Sanchari, Aabhog, Bandish, Jati, Varjit Swar, Vadi, Samvadi, Anuvadi & Vivadi Swar Thaat and Raga -Brief details about Raga and its formation Study of Hindustani and Carnatic Music Ragas and their notes with comparative studies	30	25	1,2&3	Co2	PSO2	SD	LNR	PE

4.	Practical Aspects Basics of Vocal Music - Paltas in Raga Bhairav - Breathing techniques, Asanas and Yoga for vocal health - Various Alankars patterns set to basic Talas - Tuning Tanpura and understanding Sur of various instruments used during performance Introduction to Raga and compositions Learning and performing 1 Sargam Geet / Lakshan Geet in Raga Bhairav	60	25	1,2&3	CO3	PSO2	SD	L,N,R,	PE
REFERENCES									
1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV, Sangeet Karyalaya, Hathras								
2.	Pt. V. N. Bhatkhande: Bhatkhande SangitShashtra Part I to IV, Sangeet Karyalay, Hathras								
3.	Vasant: Sangeet Visharad, Sangeet Karyalaya publisher, Jan. 2019								
4.	Dr. B.R.Deodhar: Pillars of Indian Music								
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan								
6.	Pandit Vinayakrao Patwardhan: Raag Vigyan Part I, II								
7.	Harishchandra Srivastava: Hamare Priya Sangeetagya								
8.	NAD - Understanding Raga Music Book" by Sandeep Bagchee								
9.	Indian music-Swami Rama, Himalayan Institute Press								
10.	Sangeet Visharad, Vasant, Sangeet Karyalay, Hathras								

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal			Academic Year			2025-26			
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	III	SEC: Stage Performance (Vocal Music)-V	Credits / Hours per week				02(0th + 2pr)/60 hrs.			
Semester	V	Year of Introduction: 2025-26	Maximum Marks / Grade				50/O			
Mode of Transaction		Lectures and Demonstration	Total Hrs.				45			
Course Outcome (CO) CO1 Students will get to learn essentials of Music. CO2 Students will get to learn the important aspects of stage performance & demonstration of Prescribed Taals. CO3 Students will get to learn composition making. CO4 Students will get to learn more Compositions of prescribed Ragas in Practical Paper.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	<u>Techniques of Voice Production</u> Improving voice Quality, Voice Culture <u>Composition Making</u> Poetry Recitation, Chhand, Laya & Layakari, Improvement of Pronunciation More compositions (Bandishes) of above prescribed Ragas in Practical Paper.	15 direct teaching & practice	50	1,2&3	CO1	PSO2	SD	L,N,R,	PE
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2	<u>Solo stage Performance:</u> a) Candidate choice of any one Raga from syllabus. b) Examiners choice of any one Raga from syllabus. <u>Demonstration of Taals</u> Dadra, Tevra, Sultal, Deepchandi, Tintal, Ektal, Rupak, Chautal, Jhaptaal, Dhamar, Jhumra with Thay & Dugun Laya	15 direct teaching & practice	50	1,2&3	CO2	PSO2			
REFERENCES									
1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I & II								
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I								
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I& II								
4.	Vasant: Sangeet Visharad								
5.	LaxminarayanGarg: Raag Visharad (Vol. 1 & 2)								

		The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal			Academic Year			2025-26			
CCFW B.P.A.(Music-Vocal): Regular Program											
Year	III	Major: Applied Theory of Music – II			Credits / Hours			04 /60h			
Semester	VI	Year of Introduction: 2025-26			Maximum Marks / Grade			100/O			
Mode of Transaction		Lectures									
Course Outcome (CO) CO1 Students get knowledge about Detailed study of Shruti in Indian Music CO 2 Students will study two main notation systems in North Indian Music. CO 3 Students will learn &understand Understanding Melkarts & Ragas of Carnatic Music. CO 4 Students understands Derivation of total Ragas.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV)and Professional Ethics (PE)

1	- <u>Musical Intervals:</u> Introduction of different types of intervals in western music.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	- <u>Western Music scales:</u> Detailed study of different scales in western music	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	- <u>Harmony and Melody:</u> Difference between harmony and melody, introduction to various chords.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
4	- <u>Staff Notation system:</u> - Introduction of staff notation. - Writing 10 Thaats of North Indian Music in staff notation. - Writing of Swaramalika in staff notation.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE

REFERENCES

1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV,Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan,21/12/2022
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV, Sangeet Sadan Prakashan,21/12/2022
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda,2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022 , ISBN-13 978-9355180797
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya ,1994
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8.	Paranjape, Sharadchandra: Sangeet Bodh, Madhya Pradesh Hindi Granth Akadami
9.	Paranjape, Sharadchandra: Bharatiya Sangeet Ka Itihas, Choukhamba, Varanasi

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal		Academic Year		2025-26					
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	III	Major: Theory of Ragas, Talas and Traditions -II	Credits / Hours		04 /60h					
Semester	VI	Year of Introduction: 2025-26	Maximum Marks / Grade		100/O					
Mode of Transaction		Lectures								
Course Outcome (CO) CO1 Students get knowledge about Detailed study of Ragas CO 2 Students will study Notation writing. CO 3 Students will learn & understand The history of the form. CO 4 Students understands Introduction to Lighter verities of compositions.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relation to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	- Detailed study of Ragas prescribed for practical. - Comparative study of the Ragas studied up till now. - Swaravistar, Alap, Tanas with different varieties in the Ragas learnt up till now.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	- Notation writing of Bandish/Cheezes (Gats for Inst. Music) and Talas studied under practical course. - Study of the following Talas – Jhoomara, Adachoutal, Gajajampa, Matta, Shikhar.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE
3	- Thumri & Dadra :-The history of the form. The main characteristics of thumri. Main styles of signing Thumri - History and the characteristics of Tarana, Trivat, Tappa, Chaturang, Gazal, Maseetkhani Gat and Razakhani Gat.	15	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
4	- Introduction to Lighter varieties of compositions: Characteristics of folk songs in general with particular reference to Gujarati Folk songs. Regional varieties of folk songs i.e. Kajri, Chaiti, Zula, Lawani, Bhatiyali, Sadra and their characteristics.	15	25	1,2&3	CO2	PSO2	SD	L,N,R,	PE

REFERENCES

1.	Pt. Harishchandra Shrivastava: Raga Parichaya Part I to IV, Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
3.	Pt. V. N. Bhatkhande: KramikPustakMalika Part I to IV, Sangeet Sadan Prakashan, 21/12/2022
4.	Ustad Bhikhan Khan : Sitar Darpan, University Press, the M.S. University of Baroda, 2003
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan, 02/12/2022, ISBN-13 978-9355180797
6.	Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya, Prakash Mahadik : Bharatiyasangit ke Tantri Vadhya , 1994
7.	Vasant: Sangeet Visharad, Sangeet Karyalay, Hathras.
8.	Paranjape, Sharadchandra: Sangeet Bodh, Madhya Pradesh Hindi Granth Akadami
9.	Paranjape, Sharadchandra: Bharatiya Sangeet Ka Itihas, Choukhamba, Varanasi

 सत्यं शिवं सुन्दरम्	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal			Academic Year				2025-26			
B.P.A. (Music-Vocal): Regular Program											
Year	III	Major : Intensive Practical Study of Ragas (Vocal Music) - VIII			Credits / Hours per week				04 (00 Th.+04 Pr.)/120		
Semester	VI	Year of Introduction: 2025-26			Maximum Marks / Grade				100/O		
Mode of Transaction		Lectures and Demonstration									
Course Outcome (CO) CO1 Students will get to learn basics of Vocal-Music. CO2 Students will get to learn Prescribed Raga. CO3 Students will get to learn Prescribed Raga. CO4 Students will learn Light Music Compositions.											
Unit No.	Topic/Unit			Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/ Entrepreneurship (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) development needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics

1	Fundamentals of Vocal Music Application of Alankar Ragas. Techniques of Riyaz Intensive study of various Taals studied till now. Intensive study of Raag Alhaiya Bilawal and Rageshri Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs.	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Intensive study of Raag Kamod, Chandrakauns, Basant and Shankara Alankar, Swar Vistar, Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 5 hrs	25	1,2&3	CO2	PSO2			
3	Introduction to Raag Puriya and Madhuvanti Swar Vistar, Vilambit Khyal & Chhota khayal with aalap, Bol aalap Taan, Bol Taan etc.	15 direct teaching + verbal teaching 10 hrs	25	1,2&3	CO3	PSO2			
4.	Dhrupad/Dhamar/Semi Classical Composition in above prescribed Ragas. Alankar, Swar Vistar Dhrupad/Dhamar with Thay, Dugun, Tigun, Chaugun More compositions (Bandishes) of above prescribed Ragas.	15 direct teaching + verbal teaching 5 hrs	25						

REFERENCES

1.	Pt. V. N. Bhatkhande: KramikPustakMalika Part II, III & IV
2.	Pt. V. N. Bhatkhande: Hindustani Sangeet Paddhati Part I to III
3.	Pt. HarishchandraShrivastav: Raga Parichaya Part I, II & III
4.	Vasant: Sangeet Visharad
5.	LaxminarayanGarg: Raag Visharad (Vol. 1, 2& 3)

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal	Academic Year	2025-26							
CCFW B.P.A.(Music-Vocal): Regular Program										
Year	III	Minor: Performance Studies in Vocal – III	Credits / Hours					4(3+1)Cr/75hr		
Semester	VI	Year of Introduction: 2025-26	Maximum Marks / Grade					100/O		
Mode of Transaction		Lectures, demonstrations and Tutorials								
Course Outcome (CO) - CO1 Students learn various terms of Indian Music and Introduction to various forms of Music. - CO2 Students will learn application of different Taals and Layakari. - CO3 Student will learn Practical Aspects of Vocal Music. - CO4 Student will learn about great musicians.										
Unit No.	Topic/Unit	Contact Hours	Weightage (%)	BT Level	CO	PSO	Elements of Employability (Emp)/Entrepreneurs hip (Ent)/ Skill Development (SD)	Relevance to Local (L)/ National (N)/ Regional (R)/Global (G) developmental needs	Relation to Gender (G), Environment and Sustainability (ES), Human Values (HV) and Professional Ethics (PE)	

1	Theoretical Aspects - Techniques of Riyaz - Writing Alankars-Sargam patterns - Knowledge and application of Teentaal, Ektaal, Jhaptaal, Jhumra, Tevra, Deepchandi, Dadra, Tilwada with different type of Layakari like <i>thaay & dugun, tigun, chaugun</i>. Introduction to various forms of Classical Music - Sargamgeet - Lakshangeet - Tarana - Chaturang - Ghazal	30	25	1,2&3	CO1	PSO2	SD	L,N,R,	PE
2	Life sketches - Pandit Omkarnath Thakur - <u>Ustad Bade Ghulam Ali Khan</u> - Pandit Bhimsen Joshi	30	25	1,2&3	Co2	PSO2	SD	LNR	PE
3	Classification of Instruments: Tat, Ghan, Avanaddha, Sushir Formation of Thath in Carnatic Music by Pandit Vyankattmakhi. Classification of Ragas: Shuddha Raag, Chhayalag Raag and Sankirna Raag	30	25	1,2&3	Co2	PSO2	SD	LNR	PE

4.	Practical Aspects Basics of Vocal Music - Singing 7 Swar-s, differentiating Shuddh and Vikrut Swar-s - Practice of fundamental Alankar-s in different speed and Talas. Introduction to Raga and compositions Learning and performing 1 Sargam Geet / Lakshan Geet / Chhota Khayal in Different Taals in Raga Yaman/Bhairav/Bhoopali	60	25	1,2&3	CO3	PSO2	SD	L,N,R,	PE
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REFERENCES

1.	Pt. HarishchandraShrivastav: Raga Parichaya Part I to IV,Sangeet Prakashan, 19/12/2022
2.	Pt. V. N. Bhatkhande: BhatkhandeSangitShashtra Part I to IV, Sangeet Sadan Prakashan,21/12/2022
3.	Vasant: Sangeet Visharad, Sangeet Karyalaya publisher, Jan. 2019
4.	Dr. B.R.Deodhar: Pillars of Indian Music
5.	Mishra Lalmani Mishra: Bhartiya Sangeet Vadhya Bharatiya Jnanpith Vani Prakashan
6.	Pandit Vinayakrao Patwardhan: Raag Vigyan Part I, II
7.	Harishchandra Srivastava: Hamare Priya Sangeetagya

	The Maharaja Sayajirao University of Baroda Faculty of Performing Arts Department of Indian Classical Music-Vocal			Academic Year			2025-26			
CCFW B.P.A.: Regular Program (Skill Enhancement Course)										
Year	III	SEC: Internship - Vocal	Credits / Hours				04/60			
Semester	VI	Year of Introduction: 2025-26	Maximum Marks / Grade				100/O			
Mode of Transaction		Field work, Reports								
Course Outcome (CO): To Develop the vocational ability in students through Internship Programme.										
Unit No.	Topic/Unit		Contact Hours	Weightage (%)	BT Level	CO	PSO	Element s of Employa bility (Emp)/ Entrepre neurship (Ent)/ Skill Develop ment (SD)	Relevan ce to Local (L)/ National (N)/ Regional (R)/Glob al (G) develop mental needs	Relatio n to Gender (G), Environ mentand Sustaina bility (ES), Human Values (HV)and Professio nal Ethics (PE)

1	- Internship at School, Gov. Recognized Institutes. NGO, In House Programmes .(Diploma Classes). - Students have to associate themselves with direct field work in form of (i) Teaching /Accompaniment Music. (ii) Presentations of Indian Classical Vocal Music at different potential places. (iii) Making Vocal group singing/Choir Music of at least 15 Min and perform for community. (Student have to opt any one activity out of Three) - Students have to prepare and submit Internship report to allotted Mentor of the Department.	60 hrs	100	1,2&3	CO1	PSO2	EMP,ENT, SD	L,N,R,	EN,PE
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