

Bachelor of Performing Arts – (Music)
3Years Regular/ 4Years (Honours/ Honours with Research)

Faculty of Performing Arts

Parul University

Teaching and Examination Scheme for Batch 2026-27

(NOTE: A credit is a unit by which the coursework is measure. It determines the number of hours of instruction required per week over the duration of a semester (Minimum 15 weeks/90days)

1. 1 Theory Credit = 15 hours of academic activity engagement in a semester
2. 1 Credit of (Practical/Internship/workshop-based activity/ Self-Learning-Online/Offline) = 30 Hours of engagement in a semester
3. 1 Credit of Experiential learning (Field Visit/ Industry Visit)/ Assignments = 40-45 hours of engagement in a semester.
4. Research Project/Dissertation: Entire Seventh & Eighth Semesters (12 Credits)

T = Theory, P = Practical, CE = Continuous Evaluation

Bachelor of Performing Arts in Music with Minor in

1. Guitar, 2. Tabla, 3. Light Music

25010201DS01 - Introduction to Performing Arts

Course	Bachelor of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Understand the basic principles of Performing Arts on a whole Indian context.	
Rationale	The course on Introduction to Performing Arts has been designed with an aim to familiarize the student with the aesthetic principles and philosophy training to performing arts in the Indian social-cultural perspective.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Definition of Performing Arts: Dance, drama and music, Types of Performing Arts and Elements of Performance, Historical Context, Cultural Significance		
2	Unit 2 Analyzing Performances and Cultural Significance, Collaboration in Performing Arts, Current Trends and Modern Influence, Educational and Career Opportunities.		

Reference Books	
1.	An Introduction to Indian Performing Arts - by Shovana Narayan
2.	"Natya Shastra" by Bharata Muni – (Translated and Edited)- by Manomohan Ghosh)
3.	Performing Arts of India: Traditional and Modern Theatre, Dance, and Music- by Vidya Dehejia

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to:
1. Understanding of Core Concepts
2. Historical and Cultural Awareness
3. Knowledge of Indian Performing Arts
4. Critical Thinking and Analysis, Collaboration and Teamwork
5. Performance Skills Development, Understanding of Stagecraft and Production
6. Creative Expression and Innovation, Ethical and Professional Conduct

25010201DS02 - Concepts of Hindustani Music - 1

Course	Bachelor of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Basic interest in Indian music and a general awareness of musical sounds and rhythm is desirable. No prior formal training is required, making it suitable for beginners entering the field of performing arts.	
Rationale	This subject introduces students to the foundational concepts of Hindustani classical music, enabling them to understand core elements such as swara, raga, and tala. It builds a theoretical base essential for both practical performance and advanced musical studies.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage		
Sr.	Topics	T	W	
1	Unit 01 Study of the following Terms of Music – Swar, Saptak, Sthana (Mandra, Madhya, Tar) or Shuddhaswar and VikrutSwar. Saptak, Vadi, Samvadi, Anuvaadi, Vivadi ,Jaati.Raag, Aroha, Avaroha, Pakad.			
2	Unit 02 Jaati, Study of Naad (Ahat-Anahat) and difference between Dhvani, Naad and Swar.			
3	Unit 03 Short life sketch and contribution of the following musicians and musicologists- Pulashkarji, Pt. V. N. Bhatkhande			

Reference Books	
1.	Paranjape,S.S. (1964), Bharatiya Sangeet Ka Itihas, Varanasi, Uttar Pradesh , Chaukhamba Surbharti Prakashan.
2.	Prajananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, West Bengal, Swami Adyananda Ram Krishna Math.
3.	Shastri, B. (1984), Hindi Natya Shastra, Varanasi, Uttar Pradesh, Chaukhamba Sanskrit Sansthan.
4.	Vatsyayan, K. (1989), Indian Classical Dance Forms, New Delhi, Delhi, Publications Division, Ministry of Information and Broadcasting, Government of India.

List of Practical:

- | | |
|-----|---|
| 1. | Practice of Shuddha Swar (Sa Re Ga Ma Pa Dha Ni Sa) in Madhya Saptak |
| 2. | Singing Swar in Mandra, Madhya, and Tar Saptak |
| 3. | Identification and practice of Vikrut Swar (Komal & Tivra) |
| 4. | Alankar practice using Shuddha and Vikrut Swaras |
| 5. | Voice training exercises for Swar Sthana accuracy |
| 6. | Demonstration of Aroh and Avroh of simple ragas |
| 7. | Practice of identifying Vadi, Samvadi Swar in basic ragas |
| 8. | Singing and identifying Pakad of selected ragas |
| 9. | Listening and identification of different Jaati (Audav, Shadav, Sampurna) |
| 10. | Differentiation exercise between Dhvani, Naad, and Swar through examples |
| 11. | Listening session of compositions by Vishnu Digambar Paluskar |
| 12. | Discussion-based activity on Anahat Naad (conceptual understanding) |

Course Outcome
After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Identify and recall the fundamental concepts of Hindustani classical music, such as swaras, alankars, and basic ragas. (Knowledge/Remembering)
2. Demonstrate vocal exercises and perform selected ragas with correct intonation, rhythm, and expression. (Application)
3. Analyze the structure of ragas and differentiate between similar ragas based on their swarop and chalan. (Analysis)
4. Develop basic compositions (Bandish) and interpret traditional forms like Alap, Taan, and Tihai in a creative manner.



Course	Bachelor of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Ensure that you're ready for more focused instruction on basic techniques like strumming, fingerpicking, chord transitions, and simple scale work. They provide a solid foundation for progressing to intermediate techniques like barre chords, bending, and basic soloing.	
Rationale	The Basic Guitar Techniques subject is foundational because it provides the essential skills required to start playing the guitar with competence and confidence. It sets the groundwork for more complex musical exploration, helps avoid bad habits, and fosters a deep connection with the instrument.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Basic Fingerstyle Patterns/ Finger Independence Exercises Introduction to simple patterns like Travis picking (alternating bass), arpeggios, and basic fingerstyle melodies, Exercises to develop independence and control over each finger (thumb, index, middle, ring).		
2	Basic Strumming Patterns Learning foundational patterns such as downstrokes, upstrokes, and combinations (e.g., down-up-down-up)		
3	Strumming Dynamics Techniques for varying dynamics (volume and intensity) through strumming		
4	Hand Synchronization/ String Skipping Exercises Exercises to synchronize picking hand and fretting hand movements, Techniques to improve accuracy when skipping strings while picking or fingerpicking.		

Reference Books	
1.	Music Theory for Guitarists W/Cd, Tom Kolb, By Hal Leonard
2.	The Complete Guitar Course, Tom Fleming, Readers Digest (Publisher)
3.	72 Music Scales: For Composers & Improvising Musicians, Francis Manakkil, Partridge India; Illustrated edition

List of Practical:

- | | |
|----|-------------------------------|
| 1. | Finger Independence Exercises |
| 2. | Basic Fingerstyle Patterns |
| 3. | Basic Strumming Patterns |
| 4. | Strumming Dynamics |

Course Outcome:

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Demonstrate proper finger positioning and technique for playing basic chords and scales.
2. Apply strumming patterns and picking techniques (e.g., alternate picking, fingerstyle) to play simple songs.
3. Analyze a song's chord progression and identify the scales or modes that can be used for soloing.
4. Evaluate the effectiveness of different rhythmic patterns in achieving specific musical styles.
5. Assess one's own guitar playing technique and identify areas for improvement.

25010201SE01 - Foundations of Audio Science and Technology

Course	Bachelor of Performing Arts (Music)	Semester - 1
Type of Course	-	
Prerequisite	Ensure that you're ready for foundational understanding of sound, basic audio systems, and introductory exposure to music or sound-related practices. This will help in progressing towards recording, mixing, and sound design concepts.	
Rationale	The Foundations of Audio Science and Technology subject is essential as it introduces the fundamental principles of sound, audio signals, and recording systems. It builds the base required for understanding modern audio production, enhances listening skills, and prepares learners for advanced studies in sound engineering and music technology.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	4	2					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Fundamentals of Sound Understanding sound as a physical phenomenon, including frequency, amplitude, waveform, pitch, and loudness.		
2	Audio Signals & Systems Introduction to analog and digital signals, signal flow, and basic audio system components		
3	Microphones Basic understanding of microphone polar patterns and recording techniques		
4	Audio Equipment Understanding the audio equipment and maintain the equipment		

Reference Books	
1.	Modern Recording Techniques – David Miles Huber
2.	Sound Reinforcement Handbook – Yamaha
3.	Master Handbook of Acoustics – F. Alton Everest

List of Practical:

1.	Frequency and listening exercises
2.	Microphone handling and placement
3.	Signal flow setup (Mic to speaker)
4.	Basic recording using DAW

Course Outcome:

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Demonstrate understanding of fundamental properties of sound and audio concepts.
2. Apply basic knowledge of audio signals and system flow in practical scenarios.
3. Identify and use microphones and basic audio equipment effectively.
4. Analyze sound quality and acoustic environments using critical listening skills.
5. Assess basic recording setups and improve audio output quality.

25010202DS03 - Basic Music Theory

Course	Bachelor of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Fundamental concepts of Indian music, including swara, saptak, shruti, laya, tala, and basic notation systems. It builds a strong theoretical foundation that supports practical performance, listening ability, and understanding of Hindustani classical music traditions.	
Rationale	Sense of rhythm, and regular listening to classical or semi-classical music will help students understand the subject effectively.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Musical compositions: Study of the following Terms of Music – Swar, Saptak, Sthana (Mandra, Madhya, Tar) or Shuddhaswar and VikrutSwar. Saptak, Vadi, Samvadi, Anuvaadi, Vivadi, Jaati, Raag, Aroha, Avaroha, Pakad. Sargamgeet, Laxangeet, Cheeza, Khyal (Bada Khyal, Chhotakkhyal), Gat (Massetkhani, Razakhani, Sthayi, Antara, Sanchari, Abhog. Tala, Matra, Khand, Sama, Khali, Bhari, Bol, Theka Raga Samaya, Poorvang, Uttarang, Poorvangvadi, Uttarangvadi, Sandhiprakash Raga, Seasonal Raga.		
2	Unit 2 Introduction to Notation System: Bhatkhande and Paluskar Lipi		

Reference Books	
1.	Bhathkande, V.N (1975), Bhathkande Sangeet Shastra, Part 1, Hathras, Uttar Pradesh, Sangeet Karyalaya
2.	Bhathkande, V.N (1969), Hindustani Sangeet Paddhati – Kramik Pustak Malika, Part 1, Hathras, Uttar Pradesh, Sangeet Karyalaya
3.	Bhathkande, V.N (1969), Hindustani Sangeet Paddhati – Kramik Pustak Malika, Part 2, Hathras, Uttar Pradesh, Sangeet Karyalaya
4.	Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, Maharashtra, Dr. Madhusudhan Patwardhan
5.	Patwardhan, V.R., (2001), Raag Vigyan, Part-II, Pune, Maharashtra, Dr. Madhusudhan Patwardhan



Course Outcome:

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Apply scales and modes to create melodic phrases and patterns in improvisation
2. Utilize scale patterns across the guitar fretboard to navigate chord changes during improvisation.
3. Compare and contrast the use of different scales and modes in improvisation
4. Justify the selection of scales and modes based on musical context, genre, and improvisational goals.

25010202DS05 - Concepts of Hindustani Music - 2

Course	Bachelor of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	The subject Concepts of Hindustani Music – 2 develops a deeper understanding of the theoretical and practical aspects of Hindustani classical music, including raga structure, tala system, musical forms, and stylistic elements. It enhances students' analytical, listening, and performance-oriented skills required for advanced musical studies.	
Rationale	Knowledge of Hindustani music concepts such as swara, saptak, laya, tala, and elementary music notation. Prior study of introductory music theory or <i>Concepts of Hindustani Music – 1</i> will be beneficial.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 01 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.		
2	Unit 02 Shruti & Swar: 22 Srutis, The present Sruti-Swara arrangement, 12 notes in a Saptak, Thata, Mela, 10 Thatas of Pt. Bhatkhande system, Ashraya Raag.		
3	Unit 03 Short life sketch of the following Musicologists of modern age: Pt. V. D. Paluskar, Sadarang- Adarang.		

Reference Books	
1.	Paranjape, S.S. (1964), Bharatiya Sangeet Ka Itihas, Varanasi, Uttar Pradesh, Chaukhamba Surbharti Prakashan
2.	Prajnananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, West Bengal, Swami Adyananda Ram Krishna Math
3.	Vatsyayan, K. (1989), Indian Classical Dance Forms, New Delhi, Delhi, Publications Division, Ministry of Information and Broadcasting, Government of India.
4.	Coomaraswamy, A. (2013), The Dance of Shiva, New Delhi, Delhi, Rupa Publications
5.	Ghosh, M.M. (2016), A Treatise on Ancient Indian Dramaturgy and Histrionics: Natyasastram Ascribed to Bharata Muni – Volume 1, Varanasi, Uttar Pradesh, Chaukhamba Publishers.

Course Outcome:**After Learning the Course, the students shall be able to:**

After Learning the Course, the students shall be able to:

1. Explain the concepts of Raga Samaya, Poorvang–Uttarang, Sandhiprakash and Seasonal Ragas along with various musical ornamentations used in Hindustani music. Utilize scale patterns across the guitar fretboard to navigate chord changes during improvisation.
2. Describe the structure and classification of Shruti, Swar, Saptak, Thata, Mela, and the 10 Thata system of Pt. Vishnu Narayan Bhattachande.
3. Apply the knowledge of alankars, paltas, and ornamentation techniques such as meend, gamak, murki, and khatka in practical and theoretical musical contexts.
4. Analyze the contribution of modern musicologists like Vishnu Digambar Paluskar and Sadarang–Adarang in the development of Hindustani classical music.

25010202GU03 - Scales and Improvisation in Guitar

Course	Bachelor of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Foundational knowledge of music theory, proficiency in guitar playing techniques, development of aural skills, openness to musical diversity, and a commitment to continuous improvement through practice.	
Rationale	Expanding technical proficiency, and deepening musical understanding. It provides guitarists with the tools and knowledge needed to explore new musical territories, develop their unique voice, and connect with audiences on a profound emotional level.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Basic scale and modes Construction Understanding the intervals and construction of the major scale, Introducing the intervals and construction of the natural minor scale, Exploring the modes derived from the major scale (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) and their unique characteristics.		
2	Fretboard Visualization Learning common scale patterns and positions on the guitar fretboard, Techniques for smoothly transitioning between different positions of the same scale across the fretboard		
3	Application to Improvisation Techniques for starting and ending phrases, creating melodic lines, and using dynamics, identifying scales and modes that fit well with different chord types (e.g., major, minor)		
4	Integration with Music Theory The harmonic context of scales and modes within chord progressions, exploring how scales and modes can be used in modulation and key changes during improvisation.		

Reference Books	
1.	Music Theory for Guitarists W/Cd, Tom Kolb, By Hal Leonard
2.	The Complete Guitar Course, Tom Fleming, Readers Digest (Publisher)
3.	72 Music Scales: For Composers & Improvising Musicians, Francis Manakkil, Partridge India; Illustrated edition

List of Practical:

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|----|---------------------|
| 1. | Major Scale |
| 2. | Natural Minor Scale |
| 3. | Pentatonic Scales |
| 4. | Musical modes |
| 5. | Ear Training |

Course Outcome:**After Learning the Course, the students shall be able to:**

After Learning the Course, the students shall be able to:

1. Apply scales and modes to create melodic phrases and patterns in improvisation
2. Utilize scale patterns across the guitar fretboard to navigate chord changes during improvisation.
3. Compare and contrast the use of different scales and modes in improvisation
4. Justify the selection of scales and modes based on musical context, genre, and improvisational goals.

25010202SE01 - Principles of Recording and Sonic Fundamentals

Course	Bachelor of Performing Arts (Music)	Semester - 2
Type of Course	-	
Prerequisite	Basic understanding of sound, music performance, and elementary knowledge of audio equipment.	
Rationale	This course introduces students to the foundational principles of sound recording, audio signal flow, and sonic characteristics. It develops essential technical knowledge required for recording, analyzing, and understanding sound in studio and live environments	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	4	2					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Sound and Recording Understanding the nature and properties of sound including waveform, frequency, wavelength, amplitude, pitch, phase, and decibel measurement. Introduction to analog and digital audio concepts, sound propagation, and fundamentals of audio recording. Study of recording environments, studio basics, and essential terminology used in sound engineering.		
2	Unit 2: Audio Signal Flow and Recording Equipment Detailed study of audio signal flow including signal path, gain structure, input-output systems, and studio routing techniques. Understanding the working principles of mixers, preamps, audio interfaces, patch bays, and monitoring systems. Introduction to microphones, microphone types, polar patterns, cables, connectors, and recording accessories used in studio and live sound applications.		
3	Unit 3: Fundamentals of Sonic Perception and Listening Analysis Study of human hearing, psychoacoustics, frequency perception, localization of sound, and stereo imaging. Understanding acoustic perception and critical listening techniques for identifying tonal balance, dynamics, and spatial characteristics in audio recordings. Introduction to room acoustics, monitoring environments, and basic listening analysis for music and sound production.		



Reference Books	
1.	“Modern Recording Techniques” – David Miles Huber
2.	“Sound and Recording” – Francis Rumsey & Tim McCormick
3.	“Master Handbook of Acoustics” – F. Alton Everest

List of Practical:	
1.	Identification of recording equipment
2.	Basic microphone handling and placement exercises
3.	Audio signal flow demonstration
4.	Simple recording and playback exercises

Course Outcome	
After Learning the Course, the students shall be able to:	
1.	Define the fundamental principles of sound, recording, and sonic perception.
2.	Explain the concepts of audio signal flow and basic studio routing systems.
3.	Identify various recording equipment including microphones, cables, audio interfaces, and monitoring systems.
4.	Demonstrate basic recording techniques and proper microphone placement in studio environments.
5.	Analyze sonic characteristics such as frequency balance, stereo imaging, and acoustic perception through critical listening.
6.	Apply foundational recording and listening skills in simple audio recording and playback projects.

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Course	Bachelor of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Basic knowledge of fundamental concepts of Hindustani music, including swara, raga, and tala, is required. Prior exposure to introductory-level music theory or equivalent practical experience is recommended.	
Rationale	This subject develops a deeper understanding of Hindustani music theory by building upon fundamental concepts such as raga structure, tala system, and notation. It enhances analytical and interpretative skills necessary for advanced performance and musicological study.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Music in the Vedic period and post Vedic period – Evolution of Vedic Swara-s and scales.		
2	Unit 2 Major concepts of music of the Vedic and post-Vedic Period – Graam, Jaati, Moorchhana, Gamak, etc.		
3	Unit 3 Music in Epic Period – Ramayan and Mahabharat.		
4	Unit 4 Music in Jain and Buddha Eras		
5	Unit 5 Some important treatises of the post-Vedic Era (Natyashashtra, Dattilam, Brihaddeshi, and Sangeet Makarand)		

Reference Books	
1.	Paranjape, S.S. (1964), Bharatiya Sangeet Ka Itihas, Varanasi, Uttar Pradesh, Chaukhamba Surbharti Prakashan
2.	Paranjape, S.S (1972), Sangeet Bodh, Bhopal, Madhya Pradesh, Madhya Pradesh Hindi Granth Academy
3.	Prajananda, Swami, (1963), History of Indian Music, vol. 1, Kolkata, West Bengal, Swami Adyananda Ram Krishna Math
4.	Prajananda, Swami, (1981), Historical Study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Pub.Pvt.Ltd

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Recall the names of Vedic Swara-s and scales
2. Interpret the major concepts of music of the Vedic and post-Vedic Period – Graam, Jaati, Moorchhana, Gamak, etc.
3. Use the major concepts of music of the Vedic and post-Vedic Period to compose music.
4. Analyze the role of music in Epic Periods and Jain & Buddha Era-s.
5. Evaluate the effectiveness of different treatises of the post-Vedic Era – Natyashashtra, Dattilam, Brihaddeshi, and Sangeet Makarand in preserving and promoting Indian music.

Course	Bachelor of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Students should have basic knowledge of raga structure, swara, and tala, along with elementary performance skills. Prior training in introductory Hindustani music or equivalent practical experience is recommended.	
Rationale	This subject focuses on the practical and creative application of raga in performance, enabling students to understand improvisation, expression, and stylistic nuances. It bridges theoretical knowledge with performance skills essential for developing musical individuality.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Introduction and detailed study of Raga-s Malkauns and Yaman and familiarization with Raga Bhairavi. Understanding the Bhatkhande and Paluskar Lipi-s of notation.		
2	Unit 2 Introduction and detailed study of Taal-s Dadra, Teentaal, Ektaal, and Chautaal.		

Reference Books	
1.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, Uttar Pradesh, Sangeet Karyalaya.
2.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, Uttar Pradesh, Sangeet Karyalaya.
3.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-III, Hathras, Uttar Pradesh, Sangeet Karyalaya.

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to:
1. Recall the characteristics of the concerned Raga-s and Taal-s for the semester.
2. Use the structure and elements of concerned Raga-s and Taal-s to compose and perform music.
3. Write down the notation of the compositions and rhythm-cycles covered during the semester.
4. Evaluate the significance of the concerned Raga-s and Taal-s in Indian classical music.
5. Create and compose independently using the Raga-s and Taal-s studied for the semester.

25010203DS03 - Elements of Taals

Course	Bachelor of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Understanding of basic taals such as Teentaal, Dadra, and Keharwa along with fundamental rhythmic concepts.	
Rationale	This course deepens the understanding of rhythmic frameworks in Indian music, focusing on advanced taal structures, variations, and their application in performance and composition.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Advanced Concepts of Taal In-depth understanding of taal structure including lay, layakari, and tempo variations.		
2	Detailed Study of Taals Analytical study of taals such as Jhaptal, Rupak, Ektaal, and Deepchandi.		
3	Layakari and Variations Exploration of dugun, tigon, chaugun, and other rhythmic variations in taals		
4	Theka Development and Improvisation Understanding variations of theka and its improvisational approaches in performance		

Reference Books	
1.	"Tabla Shastra" – Pt. Suresh Talwalkar
2.	"The Art of Tabla Rhythm" – Sudhir Mainka
3.	"Hindustani Sangeet Paddhati" – Vishnu Narayan Bhattachande



List of Practical:

1.	Finger Independence Exercises
2.	Padhant practice (dugun, tigun, chaugun)
3.	Theka variations and improvisation exercises
4.	practice with vocal/instrumental music

Course Outcome:

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Advanced understanding of taal structures and variations
2. Ability to perform and analyze complex taals
3. Application of layakari in musical performance
4. Development of improvisational skills in rhythm
5. Enhanced coordination in solo and accompaniment settings

25010203SE01 - Applied Sound Design and Digital Processing

Course	Bachelor of Performing Arts (Music)	Semester - 3
Type of Course	-	
Prerequisite	Basic understanding of sound recording, audio editing, and fundamental digital audio concepts.	
Rationale	This course introduces students to the principles of sound design and digital audio processing. It focuses on creative and technical approaches to manipulating sound using digital tools, effects, and processing techniques for music, film, and multimedia applications.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	4	2					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Sound Design Understanding the concepts, applications, and aesthetics of sound design in music, film, gaming, and multimedia.		
2	Digital Audio Processing Fundamentals Study of sampling, bit depth, signal processing, and digital audio workflows.		
3	Audio Effects and Processing Techniques Practical understanding of EQ, compression, reverb, delay, modulation, and dynamic processing.		
4	Creative Sound Manipulation Exploration of layering, synthesis, editing, and transformation of sounds using DAWs and plugins.		

Reference Books	
1.	"Modern Recording Techniques" – David Miles Huber
2.	"The Sound Effects Bible" – Ric Viers
3.	"Designing Sound" – Andy Farnell



List of Practical:	
1.	Basic sound editing and processing exercises
2.	Equalization and compression practice
3.	Creation of ambient and effect-based sounds
4.	Sound layering and digital manipulation projects

Course Outcome
After Learning the Course, the students shall be able to: 1. Define the principles and applications of sound design and digital audio processing. 2. Explain the fundamentals of digital audio including sampling, bit depth, and signal processing. 3. Identify various audio effects and processing tools used in professional sound production. 4. Demonstrate the use of digital audio workstations and plugins for sound manipulation. 5. Analyze sonic characteristics and processing techniques in music and multimedia productions. 6. Create basic sound design compositions using digital processing techniques and creative audio editing.

BPA/ BPA Hons. Sem 4

[illegible]



Course	Bachelor of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Students should possess basic knowledge of Hindustani classical music concepts including swara, tala, laya, and raga structure. Prior exposure to introductory music theory and listening to classical and semi-classical performances will be beneficial.	
Rationale	The subject Hindustani Musical Forms introduces students to the various vocal and instrumental forms of Hindustani classical music such as Dhrupad, Khayal, Tarana, Thumri, Bhajan, and Ghazal. It helps learners understand the historical development, structural features, aesthetic elements, and performance practices of different musical forms.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Dhrupad, Dhamar and Khayal Origin, historical development, and evolution of Dhrupad as the oldest form of Hindustani classical music. Study of Dhamar, its characteristics, style of presentation, and relation with Dhrupad. Detailed understanding of Khayal, its origin, development during the medieval period, structural elements, types of Khayal (Bada and Chhota Khayal), and major stylistic features.		
2	Unit 2: Thumri, Dadra and Tappa Introduction to semi-classical musical forms with special reference to Thumri and its varieties such as Poorab Ang and Punjab Ang. Study of Dadra, its lyrical beauty, emotional expression, and rhythmic characteristics. Historical background, musical structure, singing style, and aesthetic importance of Tappa in Hindustani music.		
3	Unit 3: Tarana and Contemporary Relevance of Hindustani Musical Forms Origin, development, and structural aspects of Tarana along with its different varieties and stylistic features. Comparative study of major Hindustani musical forms including Dhrupad, Khayal, Thumri, Dadra, Tappa, and Tarana based on presentation style, rhythm, improvisation, and emotional expression. Role and relevance of these musical forms in modern performance practices and contemporary music education.		



Reference Books	
1.	Paranjape,S.S. (1964), Bharatiya Sangeet Ka Itihas, Varanasi, Uttar Pradesh , Chaukhamba Surbharti Prakashan
2.	Paranjape,S.S (1972), Sangeet Bodh, Bhopal, Madhya Pradesh, Madhya Pradesh Hindi Granth Academy
3.	Bhathkande, V.N (1975), Bhathkande Sangeet Shastra, Part 1,2,3,4, Hathras, Uttar Pradesh, Sangeet Karyalaya
4.	Prajnananda, Swami, (1981), Historical Study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Pub.Pvt.Ltd

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Recall the historical background and evolution of the various forms covered during the semester 2. Explain the distinctive characteristics and elements of the various forms. 3. Analyze the structure and improvisational aspects of the various forms 4. Elaborate up to the lyrical and rhythmic aspects of the forms covered during the semester.

Course	Bachelor of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Students should have basic knowledge of Hindustani classical music concepts such as swara, raga, tala, and laya along with elementary training in vocal music. Prior exposure to basic music theory and listening to Khayal performances will be beneficial.	
Rationale	The subject Elements of Kheyal introduces students to the fundamental components of Khayal gayaki, including raga presentation, alap, bol-alap, taan, layakari, and improvisational techniques. It helps learners understand the aesthetic, structural, and expressive aspects of Khayal singing, which is one of the most prominent forms of Hindustani classical music.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Study of Ragas – Bihag, Bhimpalasi and Alhaiya Bilawal Detailed theoretical and practical study of Raga Bihag and Raga Bhimpalasi including their aroha–avaroha, vadi–samvadi, pakad, chalan, time theory, important phrases, and aesthetic characteristics. Development of raga presentation through alap, bol-alap, taan, and bandish. Comparative understanding of the emotional and stylistic features of both ragas. Introduction and familiarization with Raga Alhaiya Bilawal including its basic structure, characteristic phrases, and listening analysis.		
2	Unit 2: Study of Taals – Sooltaal, Ada Chautaal and Jhoomra Introduction to the structure and application of advanced Hindustani taals with detailed study of Sooltaal, Ada Chautaal, and Jhoomra. Understanding of matra, vibhag, tali–khali, theka, layakari, and practical recitation (bol padhant). Application of these taals in Khayal and other classical forms along with comparative analysis of their rhythmic frameworks and performance usage.		
3	Unit 3: Introduction to Tarana and its Musical Elements Historical background, origin, and development of Tarana in Hindustani classical music. Study of the structural framework and stylistic characteristics of Tarana including the use of mnemonic syllables such as “tanana,” “yalali,” and “dar-dar.” Understanding of tempo, rhythmic patterns, improvisation techniques, and presentation style. Listening and analytical study of notable Tarana performances to identify its aesthetic and performance-oriented features.		

Reference Books	
1.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-1,2,3,4, Hathras, Uttar Pradesh, Sangeet Karyalaya.
2.	Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, Maharashtra, Dr. Madhusudhan Patwardhan
3.	Patwardhan, V.R., (2001), Raag Vigyan, Part-II, Pune, Maharashtra, Dr. Madhusudhan Patwardhan

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Recall the characteristics of the concerned Raga-s and Taal-s for the semester.
2. Use the structure and elements of concerned Raga-s and Taal-s to compose and perform music.
3. Write down the notation of the compositions and rhythm-cycles covered during the semester.
4. Evaluate the significance of the concerned Raga-s and Taal-s in Indian classical music.
5. Create and compose independently using the Raga-s and Taal-s studied for the semester.

Course	Bachelor of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Students should possess basic knowledge of tala, laya, matra, and simple rhythmic recitation in Hindustani music. Prior exposure to elementary practical training in tabla or rhythmic exercises will be beneficial.	
Rationale	The subject Fundamentals of Taal and Layakari develops students' understanding of rhythmic structures and improvisational techniques in Hindustani classical music. It strengthens the practical and analytical aspects of tala performance, enabling learners to apply rhythmic concepts creatively in solo and accompaniment settings.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Taal and Layakari Introduction to the concept and importance of taal in Hindustani classical music. Study of structural elements such as matra, vibhag, sam, tali, and khali. Understanding of basic layakari concepts including Dugun, Tigun, and Chaugun through practical recitation and rhythmic exercises. Development of rhythmic accuracy, tempo control, and coordination in various taals.		
2	Unit 2: Improvisational Techniques in Taals Detailed study of improvisational components including Mukhda, Tihai, Chakradhar, Farmaishi Chakradhar, and simple Kayda bols. Understanding of their structure, execution, and application in rhythmic performance. Practice of composing and presenting simple rhythmic patterns with proper timing, clarity, and creativity.		
3	Unit 3: Practical Application and Creative Practice Practical application of rhythmic concepts in Teentaal, Jhaptaal, and Rupak taal through solo and accompaniment approaches. Development of improvisational skills using layakari, tihai, and simple compositions in performance contexts. Exposure to stage presentation, coordination with vocal and instrumental music, and creative rhythmic interpretation		

Reference Books	
1.	"Taal Prasoon" by Pt. Sudhir Mainkar
2.	"Taal-Vadya Shastra" by Dr. Lalmani Misra
3.	"Rhythm in the Raga" by Ramesh Gangolli

List of Practical:

1.	Recitation and performance of Teentaal with proper clapping (tali) and waving (khali) patterns in single and double speed.
2.	Practice of Dugun, Tigun, and Chaugun layakari in Teentaal and Jhaptaal.
3.	Demonstration of basic rhythmic structures including matra, vibhag, sam, and khali through practical exercises.
4.	Performance and recitation of simple Mukhda and Tihai compositions in Teentaal.
5.	Practice of simple Kayda bols with basic variations and palta development.
6.	Demonstration of Chakradhar and Farmaishi Chakradhar with proper rhythmic calculation.
7.	Practical accompaniment exercises in Rupak, Jhaptaal, and Teentaal with vocal or instrumental performances.
8.	Creative improvisation practice using layakari and tihai in solo presentation.

Course Outcome:
After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Identify and recall the structure and components of different Taals.
2. Explain concepts of Layakari, Theka variations, and Tihai.
3. Demonstrate improvisational elements like Tihai, Mukhda, and Chakradhar in Teentaal and other Taals.
4. Analyze rhythmic patterns and compositions to identify improvisation techniques.
5. Create and perform original improvisational phrases within given Taals.
6. Evaluate live or recorded performances based on improvisational creativity and accuracy.

25010204GU01 - Chord progression and Harmony

Course	Bachelor of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Ensure that student can not only play and understand basic chord progressions, but also begin to explore how harmony works within different styles of music, leading to a deeper understanding of composition, improvisation, and song arrangement	
Rationale	It unlocks a deeper understanding of how music is structured, how to write and play more compelling music, and how to improvise within a harmonic context. Mastering these concepts provides the foundation for creativity, musicianship, and versatility. Whether you're composing, performing, or analyzing music, a strong grasp of chord progressions and harmony is essential for becoming a more well-rounded and expressive guitarist.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Chords and Harmony Major, minor, diminished, and augmented chords, understanding intervals and how they form chords, how to build chords from scales (C major scale, A minor scale), Understanding root, third, and fifth of chords, The concept of harmony and its role in music, how chords create harmonic tension and resolution.		
2	Basic Major and Minor Chords Learn the fundamental major and minor chords (C, G, D, A, E, Am, Em, Dm, etc.), Practice basic finger positions for clean chord transitions, Understand and practice power chords (root + 5th).		
3	Basic Strumming and Rhythm for Chord Progressions Practice basic strumming patterns (downstrokes, upstrokes, and combinations like down-down-up-up-down), Focus on keeping time and changing chords in sync with your strumming patterns, Practice using a metronome to keep a steady rhythm while playing chord progressions.		
4	Basic Techniques for Soloing Over Chord Progressions Learn how to play simple arpeggios based on the chords of a progression, Understand how to emphasize chord tones (root, third, fifth) while soloing, Learn how to use the pentatonic scale for soloing over basic chord progressions.		



List of Practical:	
1.	Basic Chord Progressions
2.	Open Chord Shapes and Smooth Transitions
3.	Strumming and Timing
4.	Strumming patterns
5.	Ear Training
6.	Basic Chord Progression Composition
7.	Playing with Backing Tracks
8.	Basic Chord Progressions

Reference Books	
1.	Music Theory for Guitarists W/Cd, Tom Kolb, By Hal Leonard
2.	The Complete Guitar Course, Tom Fleming, Readers Digest (Publisher)
3.	72 Music Scales: For Composers & Improvising Musicians, Francis Manakkil, Partridge India; Illustrated edition

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Analyze the harmonic structure of popular songs, identifying common chord progressions and understanding their functional role in the piece. 2. Recognize and categorize different types of chords (major, minor, diminished, augmented, seventh) in a given progression. 3. Identify modal chord progressions and explain their differences from traditional major/minor progressions. 4. Evaluate the harmonic choices in a piece of music and suggest alternative chord progressions or substitutions for creative improvement. 5. Play and transpose chord progressions, use seventh chords, and apply inversions.

25010204SE02 - Music Composition and Media Production

Course	Bachelor of Performing Arts (Music)	Semester - 4
Type of Course	-	
Prerequisite	Basic understanding of music theory, rhythm, melody, and introductory knowledge of digital audio workstations and recording techniques.	
Rationale	This course introduces students to the fundamentals of music composition and media production. It focuses on creative composition techniques, arrangement, audio production workflows, and the integration of music in various media platforms such as film, television, digital content, and multimedia productions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	4	2					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Fundamentals of Music Composition Understanding melody, harmony, rhythm, song structure, and compositional approaches for different musical styles.		
2	Arrangement and Orchestration Basics Introduction to arranging musical elements, instrumentation, layering, and ensemble writing techniques.		
3	Digital Media Production Techniques Study of DAWs, MIDI programming, sequencing, recording workflows, and basic audio editing for media production.		
4	Music for Visual and Digital Media Application of music composition in film, television, advertisements, gaming, podcasts, and multimedia projects.		



Reference Books	
1.	The Complete Composer” – Richard Johnstone
2.	“Modern Recording Techniques” – David Miles Huber
3.	“Music Composition for Film and Television” – Lalo Schifrin

List of Practical:	
1.	Melody and rhythm composition exercises
2.	MIDI sequencing and arrangement practice
3.	Basic media scoring and synchronization exercises
4.	Creation of short original music production projects

Course Outcome
After Learning the Course, the students shall be able to: 1. Define the fundamental concepts of music composition and media production. 2. Explain the principles of melody, harmony, rhythm, and arrangement in compositional practice. 3. Identify digital tools, software, and production workflows used in media music production. 4. Demonstrate basic composition, sequencing, and audio production techniques using digital platforms. 5. Analyze the role of music in film, television, gaming, and multimedia contexts. 6. Create original music compositions and media production projects for various audio-visual applications.

BPA/ BPA Hons. Sem 5

[illegible]

25010205DS01 - Music Notations

Course	Bachelor of Performing Arts (Music)	Semester - 5
Type of Course	-	
Prerequisite	Students should have basic knowledge of swara, raga, and tala along with familiarity with elementary Hindustani music concepts. Prior exposure to introductory music theory will be beneficial.	
Rationale	This subject aims to develop the ability to read, write, and interpret Hindustani music through established notation systems. It strengthens theoretical understanding and supports accurate preservation, analysis, and transmission of musical compositions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Music Notation Meaning and importance of notation in music Historical development of notation in Indian music Overview of notation systems in Hindustani music		
2	Unit 2: Bhatkhande Notation System Structure and symbols used in the Bhatkhande system Writing swaras, alankars, and simple compositions Use of matra, vibhag, and tala marking		
3	Unit 3: Paluskar Notation System Structure and symbols of the Paluskar system Differences between Bhatkhande and Paluskar systems Writing basic compositions in Paluskar notation		
4	Unit 4: Application of Notation Notation writing of simple bandish (Vilambit and Drut) Writing of alankars and sargam geet Transcription from listening (basic level)		
5	Unit 5: Analytical and Practical Aspects Comparative study of notation systems Advantages and limitations of notation in Hindustani music Practice of reading and performing from notation		

Reference Books	
1.	Hindustani Sangeet Paddhati
2.	Sangeet Bal Prakash
3.	Kramik Pustak Malika
4.	An Introduction to Indian Music

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain the basic concepts and symbols of Hindustani music notation systems. 2. Write simple compositions, alankars, and ragas using Bhatkhande and Paluskar notation systems. 3. Differentiate between various notation systems and interpret their structural components. 4. Critically assess and transcribe musical pieces into notation with accuracy.

Course	Bachelor of Performing Arts (Music)	Semester - 5
Type of Course	-	
Prerequisite	Students should have prior training in basic raga presentation, Swara knowledge, and tala system along with elementary Khayal singing. Familiarity with introductory Hindustani vocal techniques is recommended.	
Rationale	This subject focuses on the in-depth study and exploration of Khayal gayaki, emphasizing improvisation, raga development, and stylistic nuances. It enhances creative expression and performance skills essential for advanced Hindustani classical music training.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1 Introduction and detailed study of Raga-s Bageshree, Jaunpuri and Kedar, and familiarization with Raga-s Kamod, Khamaj, and Desh.		
2	Unit 2 Introduction and detailed study of Taal-s Deepchandi, Matt Taal, Teevra, and Pashto.		
3	Unit 3 Familiarization with the 'Thumri' form and its key characteristic elements.		

Reference Books	
1.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-I, Hathras, Uttar Pradesh, Sangeet Karyalaya.
2.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-II, Hathras, Uttar Pradesh, Sangeet Karyalaya.
3.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-III, Hathras, Uttar Pradesh, Sangeet Karyalaya.
4.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-IV, Hathras, Uttar Pradesh, Sangeet Karyalaya.

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to:
- The student shall get accustomed to a few basic Raga-s and Taal-s, and study them extensively through various parameters. - The student can expect to become better accustomed with the process of tuning the Tanpura, and the upkeep and maintenance of the instrument - The student shall also start developing an aptitude for stage performances.



Course	Bachelor of Performing Arts (Music)	Semester - 5
Type of Course	-	
Prerequisite	Strong understanding of audio fundamentals, microphones, signal flow, and basic DAW operations.	
Rationale	This course focuses on the creative and technical aspects of sound design and audio engineering, enabling the development of professional skills required for studio production, live sound, and multimedia applications.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Fundamentals of Sound Design Understanding the principles and aesthetics of sound design in music, film, and media.		
2	Digital Audio Workstations (DAWs) Advanced operation of DAWs including editing, arrangement, and session management.		
3	Audio Processing Techniques Application of EQ, compression, reverb, delay, and other effects in sound shaping		
4	Recording and Mixing Techniques Designing sound for films, games, and live performances with practical implementation		

Reference Books	
1.	Modern Recording Techniques – David Miles Huber
2.	“The Mixing Engineer’s Handbook” – Bobby Owsinski
3.	“Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema” – David Sonnenschein



List of Practical:

- | | |
|----|---|
| 1. | DAW-based project creation and editing |
| 2. | EQ and compression exercises |
| 3. | Multi-track recording session |
| 4. | Sound design project for short video/film |

Course Outcome:

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Understanding of advanced sound design principles
2. Ability to operate DAWs for professional audio production
3. Application of audio effects and processing techniques
4. Skills in recording, mixing, and basic mastering
5. Ability to design sound for various media platforms

25010205GU04 - Guitar: Origin and Development of Guitar

Course	Bachelor of Performing Arts (Music)	Semester - 5
Type of Course	-	
Prerequisite	Have a solid foundation upon which more advanced theory, and performance skills can be built.	
Rationale	Studying the guitar's roots and transformation, students gain an appreciation for the profound impact this instrument has had on musical traditions, performance practices, and popular culture. This subject fosters a deeper connection to the guitar as both an artistic instrument and a symbol of technological and cultural evolution, enriching the educational journey for any aspiring guitarist, music historian.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Origins of Stringed Instruments & Anatomy of the guitar Early Stringed Instruments, The Vihuela and Its Role in the Development of the Guitar, The Lute, The Transition from the Lute to the Guitar Overview of the different types of guitars (acoustic, electric, classical, etc.)		
2	The Birth of the Modern Guitar (16th–17th Century) The Early Guitars, Guitar Design Evolution, Guitar Makers of the 16th and 17th Centuries, Baroque Guitarists and Composers		
3	The Electric Guitar and the Birth of Modern Popular Music (20th Century) The Invention of the Electric Guitar, Rock and Roll and the Guitar, Blues Guitar, Jazz Guitar		

Reference Books	
1.	Music Theory for Guitarists W/Cd, Tom Kolb, By Hal Leonard
2.	The Complete Guitar Course, Tom Fleming, Readers Digest (Publisher)
3.	72 Music Scales: For Composers & Improvising Musicians, Francis Manakkil, Partridge India; Illustrated edition

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Apply historical knowledge to identify the evolution of playing techniques from early classical guitar to modern electric guitar styles.
2. Apply knowledge of historical guitar design to assess the construction differences between vintage and modern guitars.
3. Analyze the historical progression of guitar design, identifying key innovations (e.g., the introduction of nylon strings, the creation of the solid body electric guitar).
4. Evaluate the influence of key figures in guitar history, determining how they shaped musical genres, culture, and the evolution of the guitar.

25010205GU05 - Guitar: Advanced Applications of Guitar

Course	Bachelor of Performing Arts (Music)	Semester - 5
Type of Course	-	
Prerequisite	Students should have a basic understanding of guitar techniques, including simple picking, strumming, and fingerstyle playing. They should be familiar with major and minor scales, basic chords, and simple chord progressions.	
Rationale	Elevate students from intermediate performers to advanced musicians by integrating technical mastery with creative expression. It focuses on complex musical structures, stylistic versatility, advanced improvisation, and professional performance practices.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Improving Guitar Skills Better picking techniques Basic tapping Fingerstyle practice Harmonics (simple use) Clean sound and tone control		
2	Unit 2: Scales and Solo Playing Revision of major & minor scales Introduction to modes Playing simple solos Improvisation with backing tracks		
3	Unit 3: Chords and Harmony 7th and extended chords Easy chord changes Simple chord substitutions Playing melody with chords		
4	Unit 4: Playing Different Styles Basics of jazz guitar Blues solo playing Rock guitar techniques Introduction to fusion style		

Reference Books	
1.	Mick Goodrick – The Advancing Guitarist
2.	Ted Greene – Chord Chemistry
3.	Jody Fisher – Complete Jazz Guitar Method

List of Practical:	
1.	Modal improvisation over backing tracks
2.	Chord melody arrangement of a standard tune
3.	Tapping exercises (one-hand/two-hand)
4.	Fingerstyle pattern practice
6	Practice modes (any 2–3 modes)
7	Create a short guitar solo
8	Practice 7th chords (major, minor)
9	Play chord + melody together
10	Play a simple blues progression

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Demonstrate proper finger positioning and technique for playing basic chords and scales. 2. Apply strumming patterns and picking techniques (e.g., alternate picking, fingerstyle) to play simple songs. 3. Analyze a song's chord progression and identify the scales or modes that can be used for soloing. 4. Evaluate the effectiveness of different rhythmic patterns in achieving specific musical styles. 5. Assess one's own guitar playing technique and identify areas for improvement.

25010205SE01 - Film Scoring and Audio Synchronization

Course	Bachelor of Performing Arts (Music)	Semester - 5
Type of Course	-	
Prerequisite	Basic understanding of music composition, rhythm, digital audio workstations, and introductory audio production techniques.	
Rationale	This course introduces students to the art and technique of film scoring and audio synchronization for visual media. It focuses on composing music for film, understanding emotional storytelling through sound, synchronization techniques, and integration of audio with moving visuals in cinematic and multimedia environments.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	4	2					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Fundamentals of Film Scoring Understanding the role of music in cinematic storytelling and emotional expression. Study of themes, motifs, mood creation, and dramatic pacing in film music composition. Introduction to background scoring techniques for different genres of visual media. Analysis of film score structures and musical interpretation of visual narratives.		
2	Audio Synchronization Techniques Understanding synchronization of music, dialogue, and sound effects with moving visuals. Study of timing, cue placement, hit points, and tempo mapping techniques. Practical application of synchronization using digital audio workstations and video timelines. Development of precision and coordination between audio and visual elements in production workflows.		
3	Sound Design and Post-Production for Media Introduction to sound design concepts for film, television, advertisements, and digital media. Study of Foley, ambience creation, dialogue editing, and sound layering techniques. Understanding post-production workflows including editing, mixing, and audio enhancement.		
4	Scoring Projects and Media Applications Creation of original scores for short film scenes, trailers, and multimedia projects. Practice of composing music according to narrative, emotional, and visual requirements. Collaborative workflow development for directors, editors, and media production teams. Presentation and evaluation of synchronized audio-visual scoring projects.		



Reference Books	
1.	"On the Track: A Guide to Contemporary Film Scoring" – Fred Karlin & Rayburn Wright
2.	"Film Scoring Techniques" – Neill D. Hicks
3.	"The Reel World: Scoring for Pictures" – Jeff Rona

List of Practical:	
1.	Cue-based scoring exercises for film scenes
2.	Audio synchronization practice using DAWs (Digital Audio Workstation)
3.	Foley and sound design creation exercises
4.	Short film scoring and post-production projects

Course Outcome
After Learning the Course, the students shall be able to:
1. Define the principles and functions of film scoring and audio synchronization in visual media. 2. Explain the relationship between music, emotion, and storytelling in cinematic productions. 3. Identify synchronization techniques, cue structures, and post-production workflows used in media scoring. 4. Demonstrate the use of digital tools and DAWs (Digital Audio Workstation) for synchronized audio-visual production. 5. Analyze film scenes and apply appropriate musical and sonic elements to enhance narrative impact. 6. Create original film scores and synchronized audio projects for multimedia applications.

25010206DS01 - Music Aesthetics

Course	Bachelor of Performing Arts (Music)	Semester - 6
Type of Course	-	
Prerequisite	Students should possess basic knowledge of music theory and performance practices in Hindustani classical music. Familiarity with musical forms, emotional expression, and listening analysis will be beneficial for understanding aesthetic concepts.	
Rationale	The subject Aesthetics in Music introduces students to the philosophical and artistic principles of beauty, emotion, and expression in music. It helps learners understand Indian and Western aesthetic theories and their application in musical performance, appreciation, and criticism, thereby developing artistic sensitivity and critical thinking.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Aesthetics Meaning, definition, nature, and scope of aesthetics in relation to art, beauty, and artistic experience. Study of the relationship between aesthetics and music with reference to philosophical perspectives. Introduction to major Indian and Western views on aesthetics and their influence on artistic understanding and appreciation.		
2	Unit 2: Indian Aesthetic Concepts Detailed study of Indian aesthetic theories including Rasa, Bhava, Dhvani, and their significance in music and performance arts. Understanding the concept of Shruti and the role of emotional and spiritual expression in Hindustani classical music. Exploration of "Sangeet mein Saundarya" (beauty in music) through melody, rhythm, improvisation, and presentation.		
3	Unit 3: Application of Aesthetic Theories in Music Application of aesthetic principles in musical performance, appreciation, and criticism. Comparative study of Indian and Western aesthetic approaches in music. Understanding emotional communication, stage presentation, and artistic interpretation in vocal and instrumental music. Introduction to music criticism, analytical listening, and evaluation of performances based on aesthetic parameters.		

Reference Books	
1.	"Sangeet Mein Saundarya Bodh" by Dr. Premalata Sharma
2.	"Aesthetics of Indian Music" by Swami Prajnanananda
3.	"Indian Music in the Light of Aesthetics" by Dr. S.K. Saxena
4.	"The Rasa Theory" by Ananda Coomaraswamy

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Define core concepts and terminologies related to aesthetics in music.
2. Interpret various Indian and Western aesthetic theories.
3. Apply aesthetic principles to analyze musical compositions.
4. Compare and contrast Indian and Western perspectives on music aesthetics.
5. Critically evaluate musical performances based on aesthetic criteria.
6. Formulate personal reflections on the role of aesthetics in music practice.



Course	Bachelor of Performing Arts (Music)	Semester - 6
Type of Course	-	
Prerequisite	Students should possess prior knowledge of basic and intermediate raga structures, tala systems, and Khayal presentation. Familiarity with alap, taan, layakari, and practical training in Hindustani vocal or instrumental music will be beneficial.	
Rationale	The subject develops advanced understanding of Hindustani classical music through the detailed study of complex ragas, rare taals, and semi-classical forms such as Tappa. It enhances students' analytical listening, improvisational ability, rhythmic understanding, and performance-oriented skills required for higher-level musical training.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Study of Ragas – Miyan ki Todi, Marwa, Poorvi, Hindol, Kafi and Patdeep Detailed theoretical and practical study of Raga Miyan ki Todi, Marwa, and Poorvi including aroha–avaroha, vadi–samvadi, pakad, chalan, time theory, important phrases, and emotional characteristics. Comparative understanding of their tonal structure, mood, and stylistic presentation. Development of raga exposition through alap, bol-alap, taan, and bandish analysis. Familiarization with Ragas Hindol, Kafi, and Patdeep through listening, notation study, and identification of characteristic melodic movements.		
2	Unit 2: Study of Advanced Taals – Rudra Taal, Brahma Taal, Pancham Sawari and Shikhar Taal Introduction to uncommon and complex tala systems used in Hindustani classical music. Detailed study of Rudra Taal, Brahma Taal, Pancham Sawari, and Shikhar Taal including matra distribution, vibhag structure, tali–khali arrangement, theka, and layakari applications. Practical recitation (bol padhant) and analytical understanding of rhythmic complexity, improvisation, and usage in advanced musical performance.		
3	Unit 3: Introduction to Tappa and its Musical Characteristics Historical background, origin, and development of Tappa in Hindustani music with special reference to Punjab style traditions. Study of the structural and stylistic elements of Tappa including rapid taans, rhythmic agility, ornamentation, and expressive presentation. Understanding the lyrical nature, melodic movement, and performance techniques associated with the form through listening analysis and practical exposure.		

Reference Books	
1.	Bhatkhande, V.N., (2000), Kramik Pustak Malika, Part-1,2,3,4, Hathras, Uttar Pradesh, Sangeet Karyalaya.
2.	Patwardhan, V.R., (2001), Raag Vigyan, Part-I, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.
3.	Patwardhan, V.R., (2001), Raag Vigyan, Part-II, Pune, Maharashtra, Dr. Madhusudhan Patwardhan.



Course Outcome

After Learning the Course, the students shall be able to:
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After Learning the Course, the students shall be able to:

1. Explain the theoretical structure and musical characteristics of Ragas Miyan ki Todi, Marwa, Poorvi, Hindol, Kafi, and Patdeep.
2. Demonstrate knowledge of advanced tala systems such as Rudra Taal, Brahma Taal, Pancham Sawari, and Shikhar Taal through rhythmic analysis and recitation.
3. Analyze the melodic, rhythmic, and stylistic features of the Tappa form in Hindustani classical music.
4. Apply raga and tala concepts creatively in performance-oriented practices including alap, taan, layakari, and improvisation.
5. Evaluate the aesthetic and technical differences among advanced ragas and tala structures used in Hindustani classical music.

25010206DS03 - Advanced Post-Production and Immersive Audio

Course	Bachelor of Performing Arts (Music)	Semester - 6
Type of Course	-	
Prerequisite	Students should possess foundational knowledge of audio recording, digital audio workstations (DAWs), signal flow, and basic mixing techniques. Prior exposure to sound engineering, music production, or studio recording practices will be beneficial.	
Rationale	The subject Advanced Post-Production and Immersive Audio provide students with advanced knowledge of audio editing, mixing, mastering, sound design, and immersive audio technologies used in modern media production. It develops technical, analytical, and creative skills required for professional work in music production, film audio, gaming, broadcasting, and spatial sound environments.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Audio Editing and Post-Production Techniques Detailed study of advanced editing workflows including comping, noise reduction, pitch correction, time alignment, audio restoration, and dialogue editing. Understanding professional mixing techniques such as equalization, compression, automation, dynamic processing, effects routing, and mastering fundamentals. Study of post-production workflows for music, film, podcasts, and multimedia applications.		
2	Unit 2: Sound Design and Immersive Audio Technologies Introduction to sound design principles and creative audio processing techniques. Study of surround sound, binaural audio, Dolby Atmos, Ambisonics, and spatial audio systems used in immersive media production. Understanding speaker configurations, 3D audio environments, spatial positioning, and interactive sound technologies for gaming, VR, and cinematic experiences.		
3	Unit 3: Practical Production and Creative Audio Applications Practical application of post-production and immersive audio techniques through studio-based projects. Development of multichannel mixes, immersive soundscapes, and synchronized audio for visual media. Introduction to collaborative workflows, audio delivery standards, loudness normalization, and professional production practices used in contemporary audio industries.		

Reference Books	
1.	Modern Recording Techniques – David Miles Huber
2.	Mixing Secrets for the Small Studio – Mike Senior
3.	The Audio Expert – Ethan Winer
4.	Sound for Film and Television – Tomlinson Holman



List of Practical:	
1.	Advanced audio editing practice including comping, noise reduction, pitch correction, and time alignment using DAWs.
2.	Mixing and mastering of multitrack audio sessions using EQ, compression, automation, reverb, and stereo enhancement techniques.
3.	Creation of sound design elements and ambient soundscapes for film, gaming, or multimedia projects.
4.	Practical demonstration of surround sound and immersive audio mixing using binaural, 5.1, or Dolby Atmos workflows.

Course Outcome
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain advanced concepts of audio post-production, sound design, and immersive audio systems. 2. Apply advanced editing, mixing, mastering, and restoration techniques in professional audio workflows. 3. Analyze immersive audio formats and spatial sound technologies used in contemporary media production. 4. Develop multichannel and immersive audio projects using professional production tools and techniques. 5. Evaluate audio productions based on technical quality, spatial imaging, creative sound design, and industry standards.



Course	Bachelor of Performing Arts (Music)	Semester - 6
Type of Course	-	
Prerequisite	As improvisation relies heavily on both technique and musical knowledge, students are encouraged to practice regularly, explore various styles, and develop their ear for music, all of which are essential to becoming fluent in the art of spontaneous guitar performance.	
Rationale	It fosters creativity, sharpens technical ability, deepens theoretical understanding, and enhances confidence in performance. Through improvisation, students learn to communicate musically, think on their feet, and express themselves in new, exciting ways. As improvisation is at the heart of many musical traditions and genres, its study prepares students not only for technical excellence but also for a fulfilling and flexible musical career across diverse musical contexts.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Introduction to Improvisation What is Improvisation, The Mindset of an Improviser, Basic Improvisational Tools, Simple Exercises, playing basic riffs or melodies over a drone note or chord progression, Simple, melodic improvisation using the pentatonic scale.		
2	Mastering Scales for Improvisation Scale construction (whole and half-step patterns), Improvising using the major scale in different keys, Natural, harmonic, and melodic minor scales, The pentatonic scale and its significance in improvisation, Major and minor pentatonic scales.		
3	Chords and Harmony in Improvisation Triads, seventh chords, and extended chords (9ths, 11ths, 13ths), Playing arpeggios		
4	Advanced Improvisation Techniques Bending, sliding, and vibrato to add emotional depth to solos, Legato playing (hammer-ons, pull-offs), tapping, and picking techniques (alternate picking, sweep picking), How to use chromatic notes (notes outside of the key or scale) for more tension and release in solos.		

Reference Books	
1.	Music Theory for Guitarists W/Cd, Tom Kolb, By Hal Leonard
2.	The Complete Guitar Course, Tom Fleming, Readers Digest (Publisher)
3.	72 Music Scales: For Composers & Improvising Musicians, Francis Manakkil, Partridge India; Illustrated edition



List of Practical:	
1.	Pentatonic Scale
2.	Arpeggio-based Soloing
3.	Legato and Hammer-Ons /Pull-offs
4.	Ear Training
5.	Improvising with Backing Tracks
6.	Jam Session Techniques
7.	Playing with Other Instruments
8.	Experimenting with Musical Ideas
9.	Rhythmic Exercises in Improvisation

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Apply scales, techniques, and rhythms in improvisation over various chord progressions. 2. Analyze chord tones, scales, and techniques in solos and improvisational pieces. 3. Evaluate and critique personal and peer improvisations based on musical coherence and expression. 4. Create original, expressive improvisational solos that demonstrate a personal musical voice.



Course	Bachelor of Performing Arts (Music)	Semester - 7
Type of Course	-	
Prerequisite	Students should possess basic knowledge of music theory, musical forms, and analytical listening. Familiarity with academic writing, documentation practices, and fundamental concepts of Hindustani music will be beneficial for understanding research processes in music.	
Rationale	The subject Research Methods in Music introduces students to the principles, techniques, and methodologies used in academic and artistic research related to music. It develops analytical thinking, documentation skills, critical inquiry, and research ethics necessary for higher studies, musicology, performance analysis, and interdisciplinary musical research.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Research in Music Meaning, objectives, scope, and significance of research in music. Types of research: historical, analytical, comparative, experimental, qualitative, and quantitative research. Research process including selection of topic, formulation of research problems, hypothesis, objectives, and research design. Introduction to research ethics and plagiarism in academic writing.		
2	Unit 2: Research Methodology and Data Collection Methods and tools of data collection in music research including interviews, questionnaires, surveys, observation, fieldwork, archival study, recordings, and library sources. Study of primary and secondary sources in musicology. Techniques of note-taking, referencing, citation styles, bibliography preparation, and documentation methods used in music research.		
3	Unit 3: Analysis, Report Writing and Presentation Methods of musical analysis related to raga, tala, performance styles, gharanas, and compositions. Interpretation and organization of collected data. Structure and formatting of research reports, dissertations, seminar papers, and project writing. Techniques of academic presentation, seminar participation, and use of technology in music research and documentation.		

Reference Books	
1.	Research Methodology – C. R. Kothari
2.	Research Methods in Education – John W. Best
3.	Sangeet Visharad – Vishnu Narayan Bhatkhande

Course Outcome**After Learning the Course, the students shall be able to:**

After Learning the Course, the students shall be able to:

1. Explain the meaning, scope, and importance of research methodologies in music studies.
2. Apply appropriate research methods and data collection techniques in music-related investigations.
3. Analyze musical data, performances, compositions, and scholarly sources using research-based approaches.
4. Develop structured academic writing including reports, seminar papers, and research documentation in music.
5. Evaluate research findings and present scholarly arguments using ethical and systematic research practices.



Course	Bachelor of Performing Arts (Music)	Semester - 7
Type of Course	-	
Prerequisite	Students should possess basic knowledge of melody, rhythm, notation, scales, and musical structure. Familiarity with listening analysis, elementary music theory, and practical performance skills will be beneficial for understanding composition and arrangement techniques.	
Rationale	The subject Composition and Arrangements – 1 introduces students to the fundamentals of musical composition and arrangement techniques in Indian and contemporary music contexts. It develops creativity, melodic understanding, rhythmic organization, and basic arranging skills required for vocal, instrumental, and studio-based musical productions.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Musical Composition Introduction to the concept, purpose, and elements of musical composition. Study of melody, rhythm, phrase construction, motif development, and musical form. Understanding compositional techniques in Indian and contemporary music traditions. Basic exercises in creating melodic patterns and rhythmic structures.		
2	Unit 2: Principles of Music Arrangement Introduction to music arrangement and orchestration techniques. Study of texture, harmony, layering, tempo, dynamics, and instrumentation in arranging music. Understanding vocal and instrumental arrangement methods for solo and ensemble performances. Basics of arranging compositions for live and studio settings.		
3	Unit 3: Creative Composition and Practical Application Practical application of composition and arrangement techniques through short musical projects. Development of original melodies, rhythmic patterns, and simple arrangements using acoustic or digital tools. Introduction to notation writing, sequencing, and collaborative creative practices. Listening analysis of notable compositions and arrangements from Indian and global music traditions.		

Reference Books	
1.	The Study of Orchestration – Samuel Adler
2.	Harmony and Voice Leading
3.	Fundamentals of Musical Composition – Arnold Schoenberg
4.	Sangeet Visharad – Vishnu Narayan Bhatkhande

Course Outcome

After Learning the Course, the students shall be able to:
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After Learning the Course, the students shall be able to:

- | |
|---|
| <ol style="list-style-type: none">1. Explain the fundamental principles of musical composition and arrangement.2. Apply melodic, rhythmic, and structural concepts in creating simple musical compositions.3. Analyze different arrangement techniques used in vocal, instrumental, and studio-based music.4. Develop original musical pieces using basic composition and arrangement methods.5. Evaluate musical compositions and arrangements based on creativity, structure, and aesthetic presentation. |
|---|



Course	Semester - 7
Type of Course	-
Prerequisite	Basic understanding of audio production, recording techniques, digital audio workstations, and introductory knowledge of music and media industries.
Rationale	This course introduces students to professional practices in the audio industry along with entrepreneurial skills required for independent careers in music, sound production, and media industries. It focuses on studio workflow, project management, branding, freelancing, business ethics, and development of sustainable professional audio practices.
Effective From A.Y.	-

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Professional Audio Industry Practices Understanding professional studio workflow, recording etiquette, and production standards in the audio industry. Study of roles and responsibilities within music, film, broadcasting, and media production environments. Introduction to project planning, client communication, and collaborative production processes. Development of professional ethics, discipline, and quality control in audio production practices.		
2	Audio Production Management and Workflow Study of session management, file organization, backup systems, and production scheduling techniques. Understanding budgeting, resource allocation, and equipment management for studio and live production settings. Practical approaches to handling recording sessions, editing workflows, and delivery formats. Application of efficient production workflows for music, podcasts, film audio, and digital media projects.		
3	Entrepreneurship and Freelancing in Audio Industries Introduction to entrepreneurship concepts related to music production, sound design, and independent audio services. Understanding branding, portfolio development, networking, and self-promotion strategies for creative professionals. Study of freelancing platforms, contracts, copyright basics, and client relationship management. Exploration of business opportunities in recording, mixing, mastering, live sound, and multimedia production sectors.		
4	Career Development and Industry Applications Preparation of professional portfolios, resumes, and demo reels for audio-related careers. Development of communication, presentation, and collaborative skills for industry environments. Study of emerging technologies, trends, and innovations in professional audio industries. Planning and execution of independent audio projects with entrepreneurial and professional approaches.		



Reference Books	
1.	“The Music Business Handbook and Career Guide” – David Baskerville
2.	“Audio Production Worktext” – Stanley R. Alten
3.	“Sound and Recording” – Francis Rumsey & Tim McCormick

List of Practical:	
1.	Basic bols and hand coordination exercises
2.	Practice of Teentaal, Dadra, and Keharwa thekas
3.	Clapping and counting exercises in different taals
4.	Simple accompaniment practice with music recordings

Course Outcome
After Learning the Course, the students shall be able to:
1. Define fundamental concepts of rhythm and taal in Indian music. 2. Explain the structure of basic taals and their components. 3. Demonstrate basic tabla strokes and playing techniques. 4. Analyze rhythmic cycles and timing patterns in performance. 5. Evaluate accuracy and consistency in basic rhythm practice. 6. Perform simple thekas and accompaniment patterns confidently.

25010207GU07 - Art of Accompaniment in Guitar

Course	Bachelor of Performing Arts (Music)	Semester - 7
Type of Course	-	
Prerequisite	Students should possess basic guitar playing skills, knowledge of chords, rhythm patterns, scales, and elementary music theory. Familiarity with basic accompaniment styles and performance practices will be beneficial.	
Rationale	The subject Art of Accompaniment in Guitar develops students understanding of accompaniment techniques in vocal, instrumental, and ensemble performances. It enhances rhythmic sense, chordal understanding, listening skills, and performance coordination required for supporting various musical forms in Indian and contemporary music settings.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Guitar Accompaniment Introduction to the concept and role of accompaniment in music performance. Study of rhythm patterns, chord structures, strumming techniques, fingerstyle accompaniment, and tempo control. Understanding the importance of listening, synchronization, and tonal balance while accompanying vocal and instrumental music.		
2	Unit 2: Accompaniment Techniques in Various Musical Forms Study of accompaniment styles used in Hindustani, semi-classical, devotional, folk, and contemporary music. Application of chords, rhythmic grooves, arpeggios, and melodic fills in different musical settings. Techniques for accompanying solo singers, instrumentalists, and group performances with proper dynamics and expression.		
3	Unit 3: Creative Performance and Ensemble Practice Practical application of accompaniment skills through solo and ensemble performances. Development of improvisational approaches, stage coordination, and adaptive playing techniques. Introduction to studio accompaniment practices, backing arrangements, and collaborative music-making using acoustic and electric guitar.		

Reference Books	
1.	The Guitar Handbook – Ralph Denyer
2.	Modern Method for Guitar – William Leavitt
3.	Chord Chemistry – Ted Greene
4.	A Modern Approach to Classical Guitar – Charles Duncan



List of Practical:	
1.	Practice of basic strumming patterns and chord progressions in different tempos and rhythmic cycles.
2.	Accompaniment of simple vocal compositions using major, minor, and seventh chord structures.
3.	Performance of fingerstyle and arpeggio-based accompaniment techniques for melodic songs.
4.	Ensemble accompaniment practice with vocal or instrumental performers demonstrating synchronization and dynamic control.
5.	Creative accompaniment presentation using chord variations, rhythmic improvisation, and melodic fills in live performance settings.

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain the principles and role of guitar accompaniment in various musical performances. 2. Apply chord progressions, rhythm patterns, and accompaniment techniques in vocal and instrumental settings. 3. Analyze accompaniment styles used in classical, semi-classical, folk, and contemporary music forms. 4. Develop creative accompaniment arrangements for solo and ensemble performances. 5. Evaluate accompaniment performances based on coordination, musicality, rhythm, and expression.

[illegible]



Course	Bachelor of Performing Arts (Music)	Semester - 8
Type of Course	-	
Prerequisite	Students should possess basic knowledge of music theory, musical forms, and listening analysis. Familiarity with Indian music traditions, folk music, and cultural studies will be beneficial for understanding ethnomusicological concepts and approaches.	
Rationale	The subject Ethnomusicology introduces students to the study of music in its cultural, social, historical, and anthropological contexts. It develops an understanding of diverse musical traditions, folk practices, community-based music-making, and the relationship between music and society, thereby encouraging interdisciplinary and research-oriented perspectives in music studies.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
4	-	-	4					

SEE - Semester End Examination, CIA - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Introduction to Ethnomusicology Meaning, nature, scope, and objectives of ethnomusicology. Historical development of the discipline and major approaches to the study of music in cultural contexts. Relationship between music, society, tradition, ritual, and identity. Introduction to fieldwork methods and interdisciplinary perspectives in ethnomusicological studies.		
2	Unit 2: Folk, Tribal and Traditional Music Cultures Study of folk, tribal, devotional, and regional music traditions of India and the world. Understanding the social and cultural significance of music in festivals, rituals, ceremonies, and community life. Exploration of oral traditions, transmission processes, indigenous instruments, and performance practices across different musical cultures.		
3	Unit 3: Research, Documentation and Contemporary Perspectives Methods of documentation, archival practices, transcription, recording, and analysis in ethnomusicology. Study of globalization, media, migration, and technology and their impact on traditional music cultures. Contemporary issues related to preservation, cultural identity, fusion music, and ethnographic research in music studies.		

Reference Books	
1.	The Anthropology of Music – Alan P. Merriam
2.	Ethnomusicology: A Very Short Introduction – Timothy Rice
3.	Folk Music of India – Komal Kothari
4.	Theory and Method in Ethnomusicology – Bruno Nettl



Course Outcome

After Learning the Course, the students shall be able to:
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After Learning the Course, the students shall be able to:

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| <ol style="list-style-type: none">1. Explain the meaning, scope, and interdisciplinary nature of ethnomusicology.2. Identify and describe various folk, tribal, and traditional music cultures and their social significance.3. Analyze the relationship between music, culture, identity, and society through ethnomusicological approaches.4. Apply fieldwork, documentation, and research methods in the study of musical traditions.5. Evaluate contemporary challenges related to preservation, globalization, and transformation of traditional music cultures. |
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25010208DS02 - Composition and Arrangements - 2

Course	Bachelor of Performing Arts (Music)	Semester - 8
Type of Course	-	
Prerequisite	Students should possess foundational knowledge of melody, rhythm, notation, harmony, and basic arrangement techniques. Prior study of Composition and Arrangements – 1 or equivalent practical experience in music composition will be beneficial.	
Rationale	The subject Composition and Arrangements – 2 develops advanced creative and technical skills in musical composition, orchestration, and arrangement practices. It enables students to explore diverse compositional styles, harmonic structures, instrumentation techniques, and studio-based arrangement methods used in Indian and contemporary music production.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Advanced Composition Techniques Study of advanced melodic development, thematic variation, modulation, counter melodies, and compositional structures. Understanding the use of rhythm, harmony, dynamics, texture, and form in creating original musical works. Exploration of compositional approaches in classical, semi-classical, folk, film, and contemporary music traditions.		
2	Unit 2: Orchestration and Arrangement Practices Detailed study of orchestration principles, instrumentation, ensemble writing, and layered arrangements. Techniques for arranging music for vocal ensembles, bands, acoustic groups, and digital production environments. Application of harmony, voicing, transitions, rhythmic textures, and background scoring in arrangement practices.		
3	Unit 3: Digital Composition and Creative Production Practical application of composition and arrangement techniques using music production software and digital audio workstations (DAWs). Development of original compositions, sequencing, MIDI programming, audio editing, and collaborative creative projects. Introduction to scoring for visual media, live performance arrangements, and contemporary studio production workflows.		

Reference Books	
1.	Harmony and Theory
2.	Arranging for Large Jazz Ensemble
3.	Music Composition for Film and Television – Lalo Schifrin
4.	Kramik Pustak Malika – Vishnu Narayan Bhatkhande

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Explain advanced concepts of musical composition, orchestration, and arrangement.
2. Apply compositional and arrangement techniques in creating structured musical works.
3. Analyze different orchestration and arrangement styles used in Indian and contemporary music productions.
4. Develop original compositions and digital arrangements using creative and technical approaches.
5. Evaluate musical arrangements and compositions based on structure, harmony, creativity, and production quality.

25010208DS03 - Capstone Research Project

Course	Bachelor of Performing Arts (Music)	Semester - 8
Type of Course	-	
Prerequisite	Students should possess foundational knowledge of music theory, performance practices, research methodology, and academic writing. Prior exposure to analytical studies, documentation methods, and discipline-specific coursework will be beneficial for conducting independent research.	
Rationale	The Capstone Research Project provides students with an opportunity to undertake independent and in-depth research in a specialized area of music studies. It integrates theoretical knowledge, practical understanding, analytical thinking, and research methodology to develop scholarly, creative, and professional competencies required for higher academic and artistic pursuits.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Research Planning and Proposal Development Identification and selection of research topics related to music performance, musicology, composition, aesthetics, ethnomusicology, audio production, or interdisciplinary music studies. Formulation of research objectives, hypothesis, research questions, and methodology. Preparation of literature review, research proposal, and ethical considerations in academic research.		
2	Unit 2: Data Collection, Analysis and Practical Investigation Application of qualitative and quantitative research methods including interviews, surveys, observation, fieldwork, archival studies, listening analysis, and performance-based research. Collection, classification, and interpretation of data related to musical practices, compositions, performances, or cultural studies. Analytical study using appropriate research tools and documentation techniques.		
3	Unit 3: Dissertation Writing, Presentation and Viva Voce Organization and presentation of research findings in the form of a dissertation, project report, or creative documentation. Preparation of chapters, bibliography, references, appendices, and visual/audio documentation where applicable. Seminar presentation, viva voce examination, and evaluation of research outcomes based on originality, methodology, analytical depth, and academic contribution.		

Reference Books	
1.	Research Methodology – C. R. Kothari
2.	The Craft of Research – Wayne C. Booth
3.	Research Methods in Education – John W. Best
4.	Theory and Method in Ethnomusicology – Bruno Nettl

Course Outcome

After Learning the Course, the students shall be able to:

After Learning the Course, the students shall be able to:

1. Explain research principles, methodologies, and ethical practices related to music studies.
2. Apply appropriate research methods and analytical tools in conducting independent music research.
3. Analyze musical, cultural, historical, or performance-based data using systematic research approaches.
4. Develop a structured dissertation or creative research project demonstrating academic and professional competence.
5. Evaluate research findings critically and present scholarly arguments through written and oral presentations.

25010208GU07 - Guitar track Production

Course	Bachelor of Performing Arts (Music)	Semester - 8
Type of Course	-	
Prerequisite	Students should possess basic guitar playing skills, knowledge of rhythm and scales, and familiarity with elementary audio recording concepts. Prior exposure to digital audio workstations (DAWs), music technology, and basic music production techniques will be beneficial.	
Rationale	The subject Guitar Track Production introduces students to the creative and technical processes involved in recording, editing, arranging, and producing professional guitar tracks. It develops practical skills in studio performance, sound design, digital recording, mixing techniques, and music production workflows used in contemporary music industries.	
Effective From A.Y.	-	

Teaching Scheme (Contact Hours)				Examination Scheme				
Lecture	Tutorial	Lab	Credit	Theory Marks		Practical Marks		Total Marks
				T	T	P	P	
-	-	8	4					

SEE - Semester End Examination, **CIA** - Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content		T - Teaching Hours W - Weightage	
Sr.	Topics	T	W
1	Unit 1: Fundamentals of Guitar Recording and Sound Design Introduction to guitar track production and studio workflow. Study of acoustic and electric guitar tones, amplifiers, effects processors, signal chains, microphones, and recording techniques. Understanding the basics of digital audio recording, session setup, track layering, and sound shaping for different musical styles.		
2	Unit 2: Editing, Arrangement and Production Techniques Techniques of guitar track editing including timing correction, comping, equalization, dynamics processing, and effects application. Study of rhythm guitar, lead guitar, harmony layering, riff creation, and arrangement approaches in solo and ensemble productions. Understanding the role of guitar in film, fusion, rock, pop, and contemporary music production.		
3	Unit 3: Mixing, Creative Production and Final Output Practical application of mixing and production techniques for guitar-based compositions and recordings. Use of panning, reverb, delay, modulation, automation, and mastering basics in final production. Development of original guitar track projects using DAWs and collaborative production methods for professional studio output.		



Reference Books	
1.	Modern Recording Techniques – David Miles Huber
2.	The Guitar Handbook – Ralph Denyer
3.	Mixing Secrets for the Small Studio – Mike Senior
4.	The Recording Engineer's Handbook – Bobby Owsinski

List of Practical:	
1.	Recording of clean and processed acoustic/electric guitar tracks using microphones, audio interfaces, and DAWs.
2.	Practice of multi-track guitar layering including rhythm guitar, lead guitar, and harmony parts.
3.	Editing and processing of recorded guitar tracks using EQ, compression, reverb, delay, and modulation effects.
4.	Creation of a short guitar-based composition or backing track with arrangement and mixing techniques.
5.	Final production and presentation of a mixed guitar track demonstrating recording, editing, arrangement, and mastering basics.

Course Outcome:
After Learning the Course, the students shall be able to:
After Learning the Course, the students shall be able to: 1. Explain the fundamentals of guitar recording, signal flow, and studio production techniques. 2. Apply recording, editing, and arrangement methods in producing guitar-based audio tracks. 3. Analyze guitar tones, production styles, and mixing approaches used in contemporary music recordings. 4. Develop original guitar track productions using digital audio workstations and studio tools. 5. Evaluate the quality of recorded and mixed guitar tracks based on tonal balance, creativity, and production standards.