

NATIONAL CURRICULUM AND CREDIT FRAMEWORK (NCCF)

Syllabus for

Hindustani Music(Vocal)

(w.e.f. Academic Session 2023-24)



Kazi Nazrul University

Asansol, Paschim Bardhaman

West Bengal 713340

Semester: I

Course Name: Fundamental Knowledge of Hindustani Classical Music

Course Code: BAHMVMJ101

Course Code: BAHMVMN101

Course Type: MAJOR & MINOR	Course Details: MJC-1		L-T-P: 3 - 0 - 4		
	Course Details: MNC-1				
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Ability to sing different alankars in different layas (Thai, Dugun, Chougun etc)
- (2) Ability to sing two swaramalika & lakshan geet from the following Ragas –
Yeaman, Bhairav, Khamaj, Kafi
- (3) Knowledge of 10 Hindustani talas
- (4) Ability to recite the following talas in different layas
Tritaal, Ektaal, Jhap Taal, Dadra & Kaharba

Course Content:

Theoretical

- (1) Knowledge of two major systems of Indian Classical Music Hindustani & Karnataka
- (2) Outline history of Indian Music of Ancient time
- (3) Knowledge of Musical Instruments - Tata, Abanadhya, Sushir & Ghana
- (4) Description & history of Taanpura
- (5) Definition of following Musical terms - Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroho, Aboroho, Jati, Vadi, Samvadi, Anuvadi, Bivadi, Pakad, Taal, Matra, Bibhag, Sam, Tali, Khali & Laya
- (6) Detailed Theoretical Knowledge of following Ragas: Yaman, Bhairav, Khamaj & Kafi
- (7) Detailed Theoretical Knowledge of following Talas : Tritaal, Ek Taal, Jhap Taal, Kaharba & Dadra
- (8) Knowledge of Bhatkhande Notation System.

Semester: I

Course Name: Knowledge of Tanpura and Harmonium

Course Code: BAHMVSE101

Course Type: SEC	Course Details: SEC-1		L-T-P: 0 - 1 - 4		
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

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Course Content:

Practical

- (1) Elementary Knowledge of Tanpura and its various Parts.
- (2) Elementary Knowledge of Harmonium and its various Parts.
- (3) Elementary Knowledge of Suddha and Vikrit Swaras and Octave.
- (4) Elementary Knowledge of handling the Tanpura and Harmonium instruments.
- (5) Elementary Knowledge of finger techniques and sound production of Harmonium.
- (6) Ability to play Paltas in Suddha & Vikrit Swaras.
- (7) Ability to play simple bandishes in Teental and Jhaptala in the following ragas: Yaman, Bhairav, Malkauns, Bhupali and Kafi.

Semester: II

Course Name: Basic Knowledge of Ragas with Introduction to Chota

Kheyal/Drut Kheyal

Course Code: BAHMVMJ201

Course Code: BAHMVMN201

Course Type: MAJOR & MINOR	Course Details: MJC-2 Course Details: MNC-2		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Advanced Exercises / Alankars
- (2) Ability to sing Drut Khayal with Vistaar & taanas in the following Ragas: Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasree
- (3) Identification of the following Ragas: Yaman, Bhairab, Khambaj, Kafi, Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasree
- (4) Basic Knowledge & Ability to recite the following Talas: Rupak, Choutaal, Tibra, Surfaktal & Dhamar

Theoretical

- (1) Outlines of history of Indian Music in Medieval Period
- (2) Definitions of the following Musical Terms: Grama, Murchana, Sthayi, Antara, Alankar, Lakshan Geet, Varna, Gamak, Meed, Kan Swara, Nibaddhyo Sangit, Anibaddhyo Sangit, Gayaki & Nayaki
- (3) Detailed Theoretical Knowledge of following Ragas & comparative Study of similar type of Ragas: Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasree
- (4) Knowledge of the following Talas & ability to write Talalipi of the following : Rupak, Choutaal, Tibra, Surfakta & Dhamar
- (5) Knowledge of Visnudigambar Notation System.
- (6) Ability to write the Notation of the Bandish in Bhatkhande Notation System
- (7) Life History of the following Personalities of Hindustani Music-
Bharat, Ahobal, Saranga Dev, Ameer Khusro, Taansen, Swami Haridas

Semester: II
Performance and Stage Demonstration
Course Code: BAHMVSE201

Course Type: SEC	Course Details: SEC-2			L-T-P: 0 - 1 - 4	
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

Course Content:

Practical

(1) 15 (fifteen) minutes solo performance with tabla sangat with brief alap and tanas in any Raga.

Yaman, Bhairav, Malkauns, Bhupali and Kafi.

(2) Performance of Dhun for at least 05 (five) minutes in any Raga.

(3) Playing Nagma with Tabla in Trital.

(4) Ability to accompany with vocal music rendition.

Semester: III

Course Name: Introduction to Dhrupad and Dhamar

Course Code: BAHMVMJ301

Course Code: BAHMVMN301

Course Type: MAJOR & MINOR	Course Details: MJC-3 Course Details: MNC-3		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

(1) Two Dhrupad and two Dhamar with Alap and advanced Layakari, Bant and Upaj in the under mentioned Ragas:-

Yaman, Bhupali, Kafi, Bhairav.

Course Content:

Theoretical

(1) Outlines of History of Hindustani Music of modern period.

(2) Definition of the following :-

Dhruva Geeti, Suddha, Chhayalag, Sankirna, Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga, Uttaranga, Graha-Swara, Ansha-Swara, Dhatu, Matu, Swara-Prastar.

(3) Time Theory of Raga.

(4) Method of producing 72 Melas of Pandit Vyankatamukhi.

(5) Number of Ragas of nine Jatis from one Thata and method of producing them.

(6) Detailed theoretical knowledge of the following Ragas :

Alhaiya Bilawal, Desh, Brindavani Sarang, Jounpuri, Puriya-Dhaneshree and Todi.

Semester: III

Course Name: Introduction to Vilambit and Drut Kheyal

Course Code: BAHMVMJ302

Course Type: MAJOR	Course Details: MJC-4		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Vilambit Khayal in the under mentioned Ragas : Bihag, Alhaiya Bilawal
- (2) Drut khayal with Vistars and Tanas in all the following Ragas :-
Desh, Brindavani Sarang, Jounpuri, Puriya Dhaneshree and Todi
- (3) Ability to recite the following Talas in Barabar - Laya, Tingun - Laya and Chaugun - Laya
Trital, Jhaptal, Chautal, Dhamar, Rupak, Teevra and Jhumra.
- (4) One Tarana in any Raga from the prescribed syllabus.
- (5) Identification of Ragas.

Course Content:

Theoretical

- (1) Detailed theoretical knowledge of the following Ragas :
Durga, Malkauns, Bahar, Marwa, Bageshree, Kedar, Pilu, Tilang, Bhairavi and Jaunpuri, Puriya, Basant
- (2) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi notation in Ada, Kuada and Viada Laya according to Bhatkhande Notation System and comparative study of similar type of Talas:-
Trital, Tilwara, Ektal, Chautal, Jhaptal, Surfuktal, Teora, Rupak, Dhamar.
- (3) Ability to write Notation of Bandish in Bhatkhande Notation System.
- (4) Musical contributions of the following personalities:-
Shrinivas, Ahobal, Jadu Bhatta, Sourendra Mohan Tagore, Wajir Khan, Abdul Karim Khan, Faiyaj Hussain Khan, Omkar Nath Thakur.
- (5) Essay : (i) Chhando and Tala, (ii) Tala and Pran, (iii) Ratnakar's Dashabidhi.

Semester: III

Course Name: Indian Musical Concepts (Musicology)

Course Code: MDC

Course Type: MD	Course Details: MDC- 3			L-T-P: 2 - 1 - 0	
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
			15		35

Course Content:

Theory

- (1) Outline history of Indian Music.
- (2) Musical sound and Noise.
- (3) Definition of following Musical terms - Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Alap, Ragalap, Rupakalap, Aroho, Aboroho, Jati, Vadi, Samvadi, Anuvadi, Bivadi, Pakad, Taal, Matra, Bibhag, Sam, Tali, Khali, Laya, Grama, Murchana, Sthayi, Antara, Alankar, Lakshan Geet, Varna, Gamak, Meed, Kan Swara, Nibaddhyo Sangit, Anibaddhyo Sangit, Gayaki, Nayaki, Suddha Raga, Chhayalag Raga, Sankirna Raga, Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga, Uttaranga, Graha-Swara, Ansha-Swara,
- (4) Study of different types of style in Indian music.
(Dhrupad, Kheyal, Dhamar, Thumri, Tappa, Dadra, Bhajan, Gazal)
- (5) Knowledge of two major systems of Indian Classical Music Hindustani & Karnataka.
- (6) Knowledge of Musical Instruments - Tata, Abanadhya, Sushir & Ghana
- (7) Knowledge of Notation system.

Semester: IV

Course Name: Improvisational Techniques in Vilambit and Drut Kheyal

Course Code: BAHMVMJ401

Course Code: BAHMVMN401

Course Type: MAJOR & MINOR	Course Details: MJC-5 Course Details: MNC-4			L-T-P: 3 - 0 - 4	
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Two vilambit khayal from the under mentioned ragas : Todi, Multani, Malkauns, Bageshree
- (2) Four Drut khayal with vistar & taans the under mentioned ragas : Bhairavi, Malkauns, Durga, Marwa, Bageshree, Kedar, Ramkeli, Bihag, Patdeep
- (3) One Tarana from the Prescribed syllabus.
- (4) Ability to recite the following talas with different Layakaries. Sultaal, Ada - Chautaal, Deepchandi and Jat

Course Content:

Theoretical

- (1) Outlines of History of Hindustani Classical Music from the 18th to 20th Century.
- (2) Definition of the following :Gandharva, Jati - Gayan, Marga-Sangeet, Deshi-Sangeet, Alap, Ragalap, Rupakalap, Avirbhava, Tirobhava, Alapatawa, Bahutwa, Fikrabandi, Vaggeyakara, Sampurna, Shadava and Oudava.
- (3) Comparative study of Shuddha and Vikrita Swaras of Hindustani and Karnatak Music System.
- (4) Karnataka equivalent of 10 (ten) Hindustani Thatas.
- (5) Merits and Demerits of a Singer.
- (6) Detailed theoretical Knowledge of the following Ragas and Comparative study of similar type of Ragas:-
(Kedar – Kamod – Chayanat – Hambir,) (Todi – Multani,) (Darbari Kanara – Jounpuri,)
(Puriya – Marwa – Sohini)
- (7) Essay:- (i) Gharana. (ii) Raga and Rasa. (iii) Music & Fine Arts.

Semester: IV

Course Name: Thumri, Dadra and Other Compositional Forms of Semi-Classical Music

Course Code: BAHMVMJ402

Course Type: MAJOR	Course Details: MJC-6			L-T-P: 3 - 0 - 4	
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

(1) Any two Thumri

(2) Any two Dadra

(3) Any two Bhajan

(Ragas for Thumri, Dadra and Bhajan : Khambaj, Kafi, Bhairvi)

Course Content:

Theory

(1) Difference between the Suddha Scale of Hindustani Music of Medieval and Modern Period.

(2) Placing of Suddha Swara on Veena. Their Vibrations as explained by Pandit Shrinivas.

(3) Detailed Theoretical knowledge of the following Ragas and comparative study of similar type of Ragas:-

(Bhairav – Kalingra – Ramkeli – Ahir Bhairav) (Gurjori Todi – Miyan ki Todi) (Miyan ki Malhar – Megh)

(4) a. Detailed Theoretical knowledge of the following Talas and ability to write the Talas in Ada, Kuada and Biad Laya

(4) b. Comparative study of similar type of Talas:-

Jhumra, Ada-Chautal, Gaja-Jhampa, Shikar, Matta, Deepchandi and Pancham - Swari.

(5) Ability to write Notation of Bandish in Bhatkhande or Paluskar Notation System.

(6) Musical contributions of the following Personalities:-

Bada Gulam Ali Khan, Tarapada Chakraborty, Radhika Prasad Goswami, Swami Pragyananda, Ustad Faiyaz Khan, Ustad Amir Khan,

Semester: IV

Course Name: Stage Demonstration : Dhrupad and Khayal - I

Course Code: BAHMVSE401

Course Type: SEC	Course Details: SEC-3			L-T-P: 0 - 1 - 4	
Credit: 3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

Course Content:

Practical

Stage performance test about 30 minutes duration for each candidate in any one Raga each from Dhrupad and Khayal mentioned below:

1. Ragas for Dhrupad:

Yaman, Bhairav, Bhupali, Kafi, Durga, Todi, Malkauns & Bageshree

2. Ragas for Khayal:

Yaman, Bhairav, Bhimpalasree, Bihag, Kedar, Alhaiya Bilawal, Bageshree, Malkauns and Todi.

Semester: V

Course Name: Study of Raga and History of Indian Music.

Course Code: BAHMVMJ501

Course Type: MAJOR	Course Details: MJC- 7		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Any two Vilambit Kheyal from the following Ragas:
Marwa, Chhayanaat, Brindavani Sarang.
- (2) Four Drut Kheyal with Vistar and Tanas from the under mentioned Ragas :
Basant, Bahar, Tilakkamod, Sohini.
- (3) One Thumri and One Dadra from the following Ragas:
Khambaj, Kafi, Desh, Bhairavi.

Course Content:

Theory

- (1) Music and Dance in the age of the Indus Valley Civilization.
- (2) Study of musical elements of the Vedic Period.
- (3) Study of musical elements of the epic age.
- (4) Study of the music of Markandeya Purana, Vayu Purana and Brihatdharma Purana.
- (5) Music in Buddhist literature.
- (6) Development of different musical forms during Sultanate period.
- (7) Theoretical study of the following Ragas:
Chhayanaat, Basant, Bahar, Tilakkamod, Sohini, Desh, Marwa, Brindavani Sarang, Kafi.

Semester: V
Course Name: Raga Analysis
Course Code: BAHMVMJ502

Course Type: MAJOR	Course Details: MJC- 8		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

(Any three from the following group)

- (1) KALYAN : Yaman, Kedar, Kamod, Hamir, Chhayanat.
- (2) BHAIKAV : Bhairav, Ramkeli, Ahir-Bhairav, Kalingda.
- (3) KAFI : Kafi, Bagashree, Bhimpalasi, Pilu.
- (4) BILAWAL : Bilawal, Alhiya-Bilawal, Bihag, Durga.

Course Content:

Theory

- (1) Raga-Ragini Classification.
- (2) Detailed theoretical knowledge of Ragas from the prescribed syllabus.
- (3) Comparative study of Raga and Thata.
- (4) Comparative study between Bhatkhande and Vishnudirambar notation system.
- (5) Suddha, Chhayalag and Sankirna Raga classification.
- (6) **ESSAY:**
 - i) The importance of Rhythm in Music.
 - ii) Contribution of Music in human life.

Semester: V

Course Name: Study of Raga and Development of Dhrupad and Kheyal.

Course Code: BAHMVMJ503

Course Type: MAJOR	Course Details: MJC- 9		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

Stage performance test about 30 minute's duration in any one Raga each from Dhrupad and Kheyal, mentioned below.

(1) Ragas for Dhrupad :

Yaman, Bhairav, Bhoopali, Kafi, Malkosh, Todi, Desh.

(2) Ragas for Kheyal :

Yaman, Bhairav, Bhimpalasi, Kedar, Malkosh, Todi.

Course Content:

Theory

(1) The transition and evolution of Dhrupad and Kheyal from Prabandha Gaan.

(2) Study of various Bani and Gharanas of Dhrupad music.

(3) Study of various Kheyal Gharanas.

(4) Detailed theoretical knowledge of the following Ragas:

Desh, Todi, Malkosh, Kafi, Bhoopali, Bhimpalasi, Kedar.

(5) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi

Notation in Dwigun, Tingun and Chougun Laya according to Bhatkhande notation system and comparative study of similar type of Talas.

Choutal, Tilwara, Dhamar, Surfaktal and Teora.

Semester: V

Course Name: Study of Kheyal, Dhrupad, Dhamar, Tarana and General Theory

Course Code: BAHMVMN501

Course Type: MINOR	Course Details: MNC- 5			L-T-P: 3 - 0 - 4	
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Any two Vilambit Kheyal from the following Ragas:
Brindavani Sarang, Miyan-ki-Malhar, Kedar,
- (2) Four Drut Kheyal with Vister and Tanas from the under mentioned Ragas :
Brindavani Sarang, Miyan-ki-Malhar, Kedar, Multani, Lalit
- (3) One Dhrupad and one Dhamar with Alap, advanced Layakari, Bant and Upaj in the under
Mentioned Ragas :
Bageshree, Malkosh, Bhairav, Kafi, Todi,
- (4) One Tarana in any Raga from the prescribed syllabus.

Course Content:

Theory

- (1) Short Notes : Dhamar, Dhrupad, Kheyal, Tappa, Thumri, Dadra, Tarana
- (2) Comparative study of Dhrupad – Kheyal, Dhrupad – Dhamar.
- (3) Detailed Theoretical knowledge of the following Ragas and comparative study of similar
type of Ragas:-
(Bhairav – Kalingra) , (Todi – Multani), (Miyan ki Malhar – Megh)
(Desh – Brindavani Sarang)
- (4) Study of Karnataka Tala system.
- (5) Study of the following texts with reference to musical Aspects :
i) Natyashastra ii) Sangeet Ratnakar

Semester: VI

Course Name: Study of Raga and Theory of Karnataka Music.

Course Code: BAHMVMJ601

Course Type: MAJOR	Course Details: MJC- 10		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Three Vilambit Kheyals from the following Ragas :
Miyani-Malhar, Poorvi, Jaiyanti, Ramkali.
- (2) Drut Kheyal with Vistar and Tanas in all the following Ragas :
Ahi-Bhairav, Sudh-Sarang, Miyani-Malhar, Ramkali, Jaiyanti, Poorvi.
- (3) Identification of all the above mentioned Ragas.

Course Content:

Theory

- (1) Placing of Suddha Swara and Vikrita Swara on Veena and their vibrations as explained by Ahobal.
- (2) Study of Karnataka Tala system.
- (3) Detailed theoretical knowledge of the Ragas included in the prescribed syllabus.
- (4) Knowledge of Gram-Raga and Deshi-Raga.
- (5) Short notes : Varnam, Kriti, Tillana, Jabali, Jati-Swaram, Raganga, Bhasanga, Kriyanga, Upanga.
- (6) Musical contributions of the following personalities:
Vyankatmakhi, Shrinivas, Ahobal, Vidyaranya, Ramamattya.

Semester: VI

Course Name: Study of Raga and Different Texts of Music

Course Code: BAHMVMJ602

Course Type: MAJOR	Course Details: MJC- 11		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Two Vilambit Kheyal from the under mentioned Ragas :
Multani, Jog, Bagashree
- (2) Four Drut Kheyal with Vister and Tanas from the under mentioned Ragas :
Lalit, Multani, Jog, Bageshree.
- (3) Ability to recite the following Talas :
Dhamar, Jhumra, Ada-Choutal, Deepchandi.

Course Content:

Theory

- (1) Detailed theoretical knowledge of the following Ragas :
Multani, Jog, Lalit, Bageshree.
- (2) Detailed theoretical knowledge of the following Talas :
Dhamar, Jhumra, Ada-Choutal, Deepchandi.
- (3) Study of the following texts with reference to musical Aspects :
 - i) Natyashastra
 - ii) Geetgovinda
 - iii) Brihaddeshi
 - iv) Naradiya Siksha
 - v) Sangeet Ratnakar
 - vi) Chaturdandi Prakashika

Semester: VI

Course Name: Musical Forms and Styles

Course Code: BAHMVMJ603

Course Type: MAJOR	Course Details: MJC- 12		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

(1) Two Dhrupad and two Dhamar with Alap, advanced Layakari, Bant and Upaj of the following Ragas :

Bageshree, Yaman, Malkosh, Bhairav, Kafi, Todi, Brindavani Sarang.

(2) Two Tarana in any Raga from the prescribed syllabus.

Course Content:

Theory

(1) Short Notes : Dhrupad, Dhamar, Kheyal, Tappa, Thumri, Dadra, Tarana, Bhajan, Gazal, Kajri, Chaiti, Hori, Sawan.

(2) Comparative Study of similar type of Ragas :

(Rageshree – Bageshree, Ahir-Bhairav – Nat-Bhairav, Todi – Gujar-Todi

Malkosh – Chandrakosh, Suddha-Sarang – Shyam Kalyan)

(3) ESSAY :

i) Realism in Art.

ii) Art and Artist.

iii) Place of music in general education.

Semester: VI

Course Name: Stage Performance and Knowledge of Musical Instruments

Course Code: BAHMVMJ604

Course Type: MAJOR	Course Details: MJC- 13		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) (Stage performance test about 30 minutes duration for each candidate in any one Raga each From Dhrupad, Dhamar and Tarana.)
Prescribed Ragas : Bageshree, Brindavani Sarang, Todi, Malkosh, Bhairav, Yaman, Kafi.
- (2) Ability to recite the following Talas :
Ada Choutal, Jat Tala, Tappa Tala, Addha Tala.

Course Content:

Theory

- (1) Detailed theoretical knowledge of the Ragas included in the prescribed syllabus.
- (2) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi Notation in Barabar, Dwigun, Tingun, Chougun, Ada, Kuada and Biada Laya according to Bhatkhande notation system.
Prescribed Talas : Rupak, Tibra / Teora, Ektaal, Choutal, Jhaptal, Trital, Ada Choutal, Jat Tala, Tappa Tala, Addha Tala.
- (3) History of Tanpura, Harmonium and Tabla and description of their various parts with diagram.
- (4) Method of tuning the Tanpura.
- (5) Different types of Veenas in Ancient period.
- (6) Study of musical instruments of the Vedic period.

Semester: VII

Course Name: Study of Raga (Practical) and Acoustics (Theory) - I

Course Code: BAHMVMJ701

Course Type: MAJOR	Course Details: MJC- 14		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Two Vilambit Kheyal from the under mentioned ragas : Rageshree, Maru Bihag
- (2) Drut Kheyal with Vistaar and Tanas in the following Ragas : Bageshree, Rageshree, Maru .Bihag
- (3) Ability to recite the following Talas : Ada-Choutal, Deepchandi, Jat Tala.

Course Content:

Theory

- (1) Human Vocal Organ.
- (2) Human ear. (Structure and function of the organ of hearing)
- (3) Characteristics of musical sound.
- (4) Simple Harmonic Motion.
- (5) Study of Consonance, Dissonance, Rest, Echo, Reverberation, Microtone and Overtone.

Semester: VII

Course Name: Study of Raga (Practical) and Acoustics (Theory) - II

Course Code: BAHMVMJ702

Course Type: MAJOR	Course Details: MJC- 15		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Stage performance test about 30 minutes duration in any two of the following Ragas.

Ragas for Vilambit and Drut Kheyal :

(Multani, Jog, Bageshree, Miyan-Ki-Malhar)

Course Content:

Theory

- (1) Analysis of Musical Gift by IQ and EQ in Western Music.
- (2) Study of Science of Music.
- (3) Study of Auditory Perception Theories.
- (4) Progressive Harmonic Motion.
- (5) Acoustics of Auditorium.

Semester: VII

Course Name: Study of Raga (Practical) and Aesthetics (Theory) - I

Course Code: BAHMVMJ703

Course Type: MAJOR	Course Details: MJC- 16		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Vilambit Kheyal in the following Ragas :
(Lalit, Bilaskhani Todi)
- (2) Drut Kheyal with Vistaar and Tanas in the following Ragas :
(Lalit, Megh, Bilaskhani Todi)
- (3) Ability to demonstrate Taal on hand with Dugun, Tingun and Chougun Layakari.
Prescribed Talas : Trital, Jhaptal, Ektal, Choutal.

Course Content:

Theory

- (1) Study of Indian Aesthetics (Rasa Theory)
- (2) Study of Aesthetic elements of Art.
- (3) A study of Aesthetic and Rasa Siddhant with special reference to Bharat Muni.
- (4) Study of concepts related to art.
- (5) Theories of creativity.
- (6) Study of Classicism in Art.

Semester: VII

Course Name: Study of Raga (Practical) and Aesthetics (Theory) -II

Course Code: BAHMVMJ704

Course Type: MAJOR	Course Details: MJC- 17		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

(1) Stage performance test about 30 minutes duration in any two of the following Ragas.

Ragas for Vilambit and Drut Kheyal : (Rageshree, Megh, Lalit, Bilaskhani Todi)

Course Content:

Theory

- (1) Study of Imitation theory.
- (2) Study of the characteristics of romanticism in art.
- (3) Aesthetics view of Rabindranath Tagore.
- (4) A study of Aesthetical approach in the musical compositions of Kazi Nazrul Islam.
- (5) ESSAY: A) Art for Art's Sake.
B) Art with a purpose.

Semester: VII

Course Name: Study of Ragas, Talas and Different Texts of Music.

Course Code: BAHMVMN701

Course Type: MINOR	Course Details: MNC- 6			L-T-P: 3 - 0 - 4	
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Any one Vilambit Kheyal from the following Ragas:
(Jog, Multani, Bageshree)
- (2) Drut khayal with Vistars and Tanas in all the following Ragas :-
(Bageshree, Multani, Jog,)
- (3) A Tarana of any Raga.
- (4) Ability to recite the following Talas : Dhamar, Jhumra, Ada-Choutal, Deepchandi.

Course Content:

Theory

- (1) Detailed theoretical knowledge of the Ragas included in the prescribed syllabus.
- (2) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi
Notation in Barabar, Dwigun, Tingun, Chougun, Ada, Kuada and Biada Laya according to
Bhatkhande notation system.
Prescribed Talas : Dhamar, Jhumra, Ada-Choutal, Deepchandi.
- (3) Study of the following texts with reference to musical Aspects :
 - i) Natyashastra
 - ii) Geetgovinda
 - iii) Brihaddeshi
 - iv) Naradiya Siksha
 - v) Sangeet Ratnakar
 - vi) Chaturdandi Prakashika

Semester: VIII

Course Name: Raga Analysis (Practical) and Study of Raga and Tala.

Course Code: BAHMVMJ801

Course Type: MAJOR	Course Details: MJC- 18		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) KALYAN : Yaman, Bhoopali, Shuddh-Kalyan, Syam-Kalyan
- (2) BHAIKAV : Bhairav, Nat Bhairav, Vibhas, Ahir-Bhairav
- (3) KAFI : Bhimpalasree, Brindavani Sarang, Megh, Patdeep
- (4) BILAWAL : Bilawal, Deshkar, Devgiri-Bilawal, Alhiya Bilawal,

Course Content:

Theory

- (1) Detailed theoretical knowledge and comparative study of the Ragas included in the Prescribed syllabus.
- (2) Theoretical knowledge and comparative study of Talas of Previous semesters.
- (3) Ability to write Notation of Bandish in Bhatkhande and Paluskar Notation System.
- (4) ESSAY :
 - i) Influence of Classical Music on Hindi Film Music.
 - ii) Influence of Raga Music on Folk Music.

Semester: VIII

Course Name: Practical and Theoretical Study of Raga and Tala - I

Course Code: BAHMVMJ802

Course Type: MAJOR	Course Details: MJC- 19		L-T-P: 2 - 0 - 4		
Credit: 4	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Two Vilambit Kheyal from the under mentioned ragas : Bhatiyar, Deshi, Suddh-Kalyan.
- (2) Drut Kheyal with Vistaar and Tanas in the following Ragas : Deshkar, Deshi, Bhatiyar, Suddh-Kalyan.
- (3) Ability to recite the following Talas : Posto, Khemta, Fardost,

Course Content:

Theory

- (1) Study of Kheyal, Dhrupad, Dhamar, Dadra, Tappa with their historical background.
- (2) Detailed theoretical knowledge and comparative study of the Ragas included in Prescribed Syllabus.
- (3) Ability to write Notation of Dhrupad with different laykaries in Bhatkhande notation system.
- (4) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi Notation in Barabar, Dwigun, Tingun, Chougun, Laykari according to Bhatkhande notation system.
Prescribed Talas : Posto, Khemta, Fardost,
- (5) Essay : A) Contribution of Doordarshan and Akashvani in promoting Classical music.
B) Contribution of Women in Indian classical music.

Semester: VIII

Course Name: Practical and Theoretical Study of Raga and Tala - II

Course Code: BAHMVMJ803

Course Type: MAJOR	Course Details: MJC- 20		L-T-P: 2 - 0 - 4		
Credit: 4	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Drut Kheyal with Vistaar and Tanas in the following Ragas :
(Yamani-Bilawal, Nayaki-Kanada, Debgiri-Bilawal)
- (2) Ability to recite the following Talas :
(Panjabi, Sikhar and Matta.)

Course Content:

Theory:

- (1) Detailed theoretical knowledge and comparative study of the following Ragas :
Yamani Bilawal – Debgiri Bilawal, Sahana – Nayaki Kanada, Adana – Darwari Kanada.
- (2) Ability to write Notation of Dhamar with different laykaries in Bhatkhande notation system.
- (3) Detailed theoretical knowledge of the following Talas and ability to compose Talalipi
Notation in Barabar, Dwigun, Tingun, Chougun, Laykari according to
Bhatkhande notation system.
Prescribed Talas : Matta, Sikhar and Punjabi.
- (4) Essay : A) Impact of Technology on music.
B) Music and Employment.

Semester: VIII

Course Name: Different Aspects of Indian Classical Music.

Course Code: BAHMVMJ804

Course Type: MAJOR	Course Details: MJC- 21		L-T-P: 2 - 0 - 4		
Credit: 4	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Vilambit Kheyal of any two Ragas from the syllabus of 5th to 8th semester.
- (2) Drut Kheyal of any four Ragas from the syllabus of 4th to 8th semester.
- (3) One Dhrupad, Dhamar and Tarana of any Raga from the previous semester's syllabus.
- (4) Any one of the Bhajans composed by Mirabai, Surdas, Tulsidas and Kabir.

Course Content:

Theory

- (1) Detailed theoretical knowledge and comparative study of the Ragas from the syllabus of 4th to 8th semester.
- (2) Detailed theoretical knowledge and comparative study of the Talas from the syllabus of 4th to 8th semester.
- (3) Study on the uses and benefits of music therapy.
- (4) Study of global influence and fusion of Indian classical music.
- (5) A study on the importance of the Guru-Shishya Parampara in Indian classical music.
- (6) ESSAY: A) Raga music and emotional Balance.
B) Raga music and spirituality.

Semester: VIII

Course Name: Study of Indian Aesthetics.

Course Code: BAHMVMN801

Course Type: MAJOR	Course Details: MJC- 7		L-T-P: 3 - 0 - 4		
Credit: 5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30	15	20	35

Course Content:

Practical

- (1) Vilambit Kheyal of any two Ragas from the syllabus of 6th to 8th semester.
- (2) Drut Kheyal of any four Ragas from the syllabus of 6th to 8th semester.
- (3) One Dhrupad, Dhamar and Tarana of any Raga from the previous semester's syllabus.
- (4) Any one of the Bhajans composed by Mirabai, Surdas, Tulsidas and Kabir.

Course Content:

Theory

- (1) Study of Indian Aesthetics (Rasa Theory)
- (2) Study of Aesthetic elements of Art.
- (3) A study of Aesthetic and Rasa Siddhant with special reference to Bharat Muni.
- (4) Study of concepts related to art.
- (5) Theories of creativity.
- (6) Study of Classicism in Art.

