

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

SYLLABUS

HINDUSTANI CLASSICAL MUSIC (VOCAL)

ACADEMIC SESSION: w.e.f. 2023-2027



For

All constituent /Affiliated Colleges Under

Binod Bihari Mahto Koyalanchal University, Dhanbad

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-I

MDC

(Theory)

Credit: 03

Full Marks:75

Time: 03 Hrs.

Unit-1:

Definition of the following basic musical terms:-

Nada, Sangit, Dhvani and its quality, Shruti, Swara, Vadi, Samvadi, Anuvadi, Vvadi, Verna, Alankaar, Saptak, Gamak, Meed, Murki, Basic knowledge of Tanpura and Tabla and its parts. Ten Thaats, Purvang ewm Uttarang.

Unit-2:

Prescribed Raga: Bhupali, Yaman, Bhairav, Bhairavi.

Prescribed Raga: Dadra, Kaharwa, Jhaptaal, Teentaal.

Writing notation of the prescribed ragas.

Writing taal as in different layakaries like Digun, Tigun, Chaugun.

Unit-3:

Brief Introduction of Western Music.

Scale, Notes and Note values, Grand staff, Bass clef, Treble clef, Time signature.

Unit-4:

Life History and Contribution of the following music scholars- Tansen, V.D.Paluskar, V.N.Bhatkhande, Ustaad Bade Ghulam Ali Khan.

Unit-5:

Brief History of Indian Music- Ancient, Medieval, Modern Period.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-I

PAPER: MJ-1(THEORY)

THEORY OF INDIAN MUSIC-1

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Definition of the following terms:-

Nada, Swar, Sangeet, Saptak, Laya, Raga, Varna, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swara, Jati, Name of ten thaats and their notes, Taal, Laya, Vibhag, Avartan, Matra, Sam, Khali, Aalap, Taan, Sthayee, Antara.

Unit-2:

- a) Detailed study of the Prescribed Ragas-
- b) Notation of the composition (Vilambit khyal/Chhota Khyal) of the Prescribed Ragas: Alhaiya Bilawal, Yaman, Bhupali
- c) Notation of the composition (chhota khyal)- Des, Khamaj, Vrindavani Sarang.

Unit-3: Ability to write the notation of the following talas in dugun, tigun and chaugun & comparative study of the talas with each other.- Dadra, Kaharwa, Teental, Vilambit Ektaal

Unit-4: Study of the Biographies and the contribution of the Legendary Musicians: Tansen, Swami Haridas, Amir Khusro, V.D.Paluskar.

Unit-5: Physical Description of Tanpura & Tabla.

Writing alankar of Raga Bilawal and Kalyan Thaat.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-II

PAPER: MJ-2(THEORY)

THEORY OF INDIAN MUSIC-2

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Definition of the following terms:-

Shruti, Gram, Murchhna, Aashray Raga, Parmel Praweshak Raga, Sandhiprakash Raga, Gamak, Murki, Khatka, Meed, Kan Swar, Graha-Ansh-Nyash Swar.

Unit-2:

- a) Detailed study of the Prescribed Ragas-
- b) Notation of the composition (Vilambit khyal/Chhota Khyal) of the Prescribed Ragas: Bihag, Bhairav, Bhimpalasi.
- c) Notation of the composition (chhota khyal)- Durga, Kafi, Kamod.

Unit-3: Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.- Jhaptaal, Ektaal, Choutaal, Detailed knowledge of Vilambit Ektal.

Unit-4: Time-Theory of Ragas.

Writing of alankar in Raga Bhairav and Kafi Thaata.

Unit-5: Biography and Contribution of the following music scholars:-

Ustad Amir Khan, Ustad Bade Ghufran Ali Khan, Pt. Ravi Shankar, Pt. Bhimsen Joshi.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-II

PAPER: MJ-3 (PRACTICAL)

STUDY OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

Time: 3 Hrs.

- ❖ Vilambit and Drut khyal in any two ragas with simple vistaar, alap, and taan from the prescribed ragas.
- ❖ One Chhota khyal with vistaar, taan and boltaan from the prescribed ragas.
- ❖ Dhrupad & Dhamar in any of the prescribed ragas with alap & layakari of sthayi.
- ❖ Bhajan and Patriotic Song.
- ❖ Five to Six alankaars in Ashavari and Bhairavi Thaats.
- ❖ Ability to recite the prescribed Tala with Taali and Khali along with digun, tigun and chougun layakari.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-III

PAPER: MJ-4 (THEORY)

THEORY OF INDIAN MUSIC

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Detailed study of the following musical terms:-

Prabandha, Alpatwa, Bahutwa, Suddha-Chhayalag-Sankrin Raga, Gayak, Nayak, Varjita Swara, Jati, Margi-Deshi-Sangit.

Unit-2:

- Detailed and comparative study of the Prescribed Raga.
- Notation of the composition (Vilambit khayal/Chhota khayal) of the Prescribed Ragas : Malkoush, Bageshree, Aashawari.
- Notation of the composition (Chhota khayal): Deshkaar, Bhairavi, Patdeep.

Unit-3: Detailed study of the following periods of Indian Music:-

- ❖ Vedic Period
- ❖ Ramayan Period
- ❖ Mahabharat Period
- ❖ Medievel Period
- ❖ Modern Period

Unit-4:

- ❖ Classification of Indian Musical Instruments.
- ❖ Detailed study of Shruti: Ancient & Modern Shruti Positions.
- ❖ Knowledge of writing alankaar in Aasawari and Bhairavi Thaata.

Unit-5: Write the following talas in Thay, Digun, Tigun and Chaugun & comparative study of the talas with each other: Deepchandi, Ada Choutaal, Dhamar.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-III

PAPER: MJ-5 (PRACTICAL)

STUDY OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

Time: 3 Hrs.

- ❖ Vilambit and Drut khyal in any two ragas with simple vistaar, alap, and taan from the prescribed ragas.
- ❖ One Chhota khyal with vistaar, taan and boltaan from the prescribed ragas.
- ❖ Dhrupad/Dhamar composition in any of the prescribed Ragas with alap & layakari of sthayi.
- ❖ Tarana from the prescribed ragas.
- ❖ Presentation of one Semi-Classical/Bhajan (Non-Filmi).
- ❖ Ability to recite the prescribed Taal with Taali and Khali along with digun, tigun, and Aad layakari.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-6 (THEORY)

NOTATION, SCALES AND TIME SIGNATURE

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

- a) Detailed and comparative study of the Prescribed Raga.
- b) Notation of the composition (Vilambit khayal/Chhota khayal) of the Prescribed Ragas :
Puriya Dhanashri, Kamod, Miya ki Todi, Hansdhwani.
- c) Notation of the composition (Chhota khayal): Puriya, Shankara, Purvi, Multani

Unit-2: Detailed study of developing 72 Thaats from one Saptak and 484 ragas from one Thaats in Hindustani Music.

Unit-3:

- ❖ Detailed and comparative study of notation system of Pt. V.D.Paluskar and Pt.V.N.Bhatkhande.
- ❖ Time value, Staff Note, Time signature, Treble clef, Bass clef.
- ❖ Natural scale, Diatonic scale, Tempered scale, Chromatic scale.

Unit-4:

- ❖ Detailed study of Raga-Ragani Classification.
- ❖ Detailed study of Thaats-Raga Classification.

Unit-5:

- ❖ Ability to write Pancham savari, Sooltaal & Jhoomra taal in Digun, Tigun and Aad layakari.
- ❖ Comparative study of the talas with each other.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-7 (THEORY)

THEORY OF INDIAN MUSIC

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Definition of the following terms:-

Nada, Swar, Sangeet, Saptak, Laya, Raga, Varna, Aroha, Avaroha, Vadi, Samvadi, Anuvadi, Vivadi, Varjit Swar,, Jati, Thaata, Vibhag, Avartan, Matra, Sam, Tali, Khali, Aalap, Taan, Sthayee, Antara.

Unit-2:

- a) Detailed and comparative study of the Prescribed Raga.
- b) Notation of the composition (Vilambit khayal/Chhota khayal) of the Prescribed Ragas :
Alhaiya Bilawal, Yaman, Bhupali.

Unit-3: Ability to write the following talas in digun, tigon and chaugun & comparative study of the talas with each other. Dadra, Kahrwa, Teental.

Unit-4: Study of the Biographies and the contribution of the legendary Musicians:

- a) Tansen
- b) Swami Haridas
- c) Amir Khusro

Unit-5:

- ❖ Physical Description of Tabla & Tanpura.
- ❖ Writing alankar in Bilawal and Kalyan Thaata.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-8 (PRACTICAL)

STUDIES OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

Time: 3 Hrs.

- ❖ Vilambit and Drut khyal in any two ragas with vistaar, alap, and taan from the prescribed ragas.
- ❖ Two chhota khayal with vistar, taan and boltaan from the prescribed ragas.
- ❖ One tarana from the prescribed ragas.
- ❖ Dhrupad/Dhamar in any of the prescribed Raga with dwigun layakari of sthayi.
- ❖ Ability to sing and show the critical difference between similar ragas.
- ❖ Critical analysis and comparative study of prescribed ragas including previous year's ragas.
- ❖ Presentation of one semi-classical / Devotional / Sugam Sangeet.
- ❖ Ability to recite the prescribed taal with dwigun, tigung and chaugun layakaries.
- ❖ Basic knowledge of tuning of Tanpura.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

MINOR

1A

Semester-I

Credit-03

Full Marks -75

Theory

1. A Detailed study of the following terms:

Naad, Shruti, Swara, Raag, Vadi, Samvadi, Anuvadi, Vivadi.

2. Writing Notation:

Bilawal, Yaman, Bhairav, Bhairavi, Ramkali.

3. Writing Tala:

Dadra, Kaharwa, Jatt, Jhumra, Jhaptaal, Rupak.

4. Contribution of the Music Scholars:

(i) Wajid Ali Shah

(ii) Kumar Ganderva

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

MINOR

1A

Semester-I

Credit-03

Full Marks -25

Practical

1. One chota khayal in any prescribed raga with vistaar and taan.
2. Ability to sing five alankars using Harmonium.
3. Ability to recite the prescribed taal with tali and khali in digun layakaries.
4. Ability to sing light-song (non-filmi) – Geet, Ghazal or Bhajan.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

MINOR

1B

Semester-III

Credit-03

Full Marks -75

Theory

1. Detailed study of the following terms: Gram, Murchna, Alpatva & Bahutwa, Meed, Aalap, Graha, Ansha, Nayash, Apnyash.
2. Notation of the ragas prescribed in the syllabus.
3. Knowledge of Writing The Talas:
Rupak, Adha, Dhamaar, Jhaptaal, Surphaktaal.
4. Life History of: Baiju Bawra, Taansen, Adarang.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

MINOR

1B

Semester-III

Credit-03

Full Marks -25

Practical

1. One Swarmalika & One Lakshangeet from the prescribed Ragas.
2. National Anthem.
3. Alankars in Bilawal and Kalyan thaat.
4. Knowledge of Writing the prescribed talas in Digun Layakaries.

Recommended Books

1. Sangit Visharad – Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Sridhar Paranjapaye
3. Natyashastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdev
5. Sangeet Bodh - Sarat Chandra Sridhar Paranjapaye
6. Bhartiya Sangeet Ka Itihaas – Thakur Jaidev Singh
7. Kramik Pustak Malika (Vol- I, II, III) – Pt. V.N.Bhatkhande
8. Raag Vigyan – Vinayak Rao Patwardhan
9. Raagvibodha Mishrabani (Vol.-I & II) - Ragini Trivedi
10. Hamare Sangeet Ratna Prabhulaal Garg

BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY
B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER - V
PAPER: MJ (PRACTICAL)
STUDY OF RAGAS AND TALAS

Full Marks 100

- Vilambit and Drut khayal in any two ragas with vistar, alap and taan from the prescribed ragas.
- Two Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
- One tarana from the the prescribed ragas in.
- Dhrupad and Dhamar in any of the Prescribed Ragas with dwigun ki laykari of Sthai.
- Ability to sing and show the critical difference between similar ragas
- Critical analysis and comparative study of prescribed ragas including previous year's ragas.
- Presentation of one semi-classical/ Devotional /Sugam Sangeet.
- Ability to recite the prescribed Taal with dwigun, digun, and in Aad layakari.
- Basic knowledge of tuning of Tanpura.

[Signature]
26.10.22

Rashmi Punyar
26.10.22

[Signature]
26.10.2022

Jyeshtha
26/10/22

Tapati Chakravarty
26.10.2022

BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY
B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -V

PAPER: MJ-1 (THEORY)

STUDY OF GHARANA, CARNATIC MUSIC AND FOLK MUSIC

Internal Assessment: 25

Marks: 75

UNIT-1

- a. Detailed and Comparative study of the Prescribed Ragas-
- b. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in
 - Bihag
 - Ramkali
 - Shuddha Sarang
- c. Notation of the composition (Chhota khayal)
 - Rageshree
 - Todi
 - Bibhas

UNIT-2

- Definition and Importance of Gharana in Indian Classical Music.
- Detailed Study of the following Gharanas:-
 - Gwalior
 - Agra
 - Jaipur
 - Kirana
 - Patiala

UNIT-3

- Brief Study of Carnatic Music and difference between Hindustani and Carnatic Swar and Taals.
- Definition of Padam, Kirtanam, Verna.
- Definition of Pallavi, Jatiswaram, Tillana.

UNIT-4

- Folk culture and literature
- Music and society
- Importance and Utility of Folk music in society.

[Signature] 26.10.22 Rastimi Purayal *[Signature]* 26.10.2022
[Signature] 26/10/22 Tapati Chakraborty 26.10.2022

BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY
B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -V

PAPER: MJ- THEORY

STUDY OF WESTERN MUSIC AND INDIAN MUSIC

Internal Assessment: 25

1 Marks: 75

UNIT-1

- a. Detailed and Comparative study of the Prescribed Ragas
- b. Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in
 - Miyan Malhar
 - Darbari kanhada
 - Lalit
 - Sudhha kalyan
- c. Notation of the composition (Chhota khayal)
 - Adana
 - Goud sarang
 - Chhayana
 - Goud malhar

UNIT-2

Detailed study of Western Music-

- Tone, Major Tone, Minor Tone & Semi tone
- Intervals, Melody & Harmony.

UNIT-3

- Knowledge of writing simple Staff Notation in Music Manuscript Book

UNIT-4

Brief Study of Different forms of Hindustani music:-

Dhrupad, Dhamar, Khayal, Sadra, Tarana, Chaturang, Trivat, Tappa, Thumri, Dadra, Chaiti, kajri.

UNIT-5

Detailed study of the following Granthas in Indian Music:-

- Natyashashtra
- Sangeet ratnakar
- Sangit parijat
- Bihaddeshi

Prashant
26/10/22

Tapati Chakravarty
26.10.2022

Rashmi Punaya
26.10.22

Meeta
26.10.22

26.10.2022

BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY
B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -V

PAPER: MN THEORY
HISTORY OF INDIAN CLASSICAL MUSIC

Internal Assessment: 25
Marks: 75

UNIT - 1

Definition of the following terms:-

Shruti, Grama, Murchana, Ashray Raga, Parmel Prabeshak raga, Sandhiprakash raga, Ardhwadashak raga, Gatak, Murki, Khatka, Meend, Kan Swar, Grah, Ansh, Nyas swar.

UNIT - 2

- 1) Detailed study of the Prescribed Ragas
- 2) Notation of the composition (Chhota khayal) of the Prescribed Ragas
 - Bhairav
 - Bairavi
 - Kafi

UNIT - 3

Detailed study of the following periods of Indian Music -

- Vedic Period
- Medieval Period
- Modern period

UNIT - 4

- Classification of Indian Musical Instruments.
- Knowledge of writing alankar in Raga Bhairav and Kafi Thaata.

UNIT - 5

Write the following talas in they, digun, tigan and chaugun & Comparative study of the talas with each other.

- Rupak
- Jhaptaal
- Ektal

Arundhati
26.10.22

Rashmi Penayal
26.10.22

Arundhati
26.10.2022

Jishna
26/10/22

Tapati Chakraborty
26.10.2022

Syllabus For Bachelor's Degree Programme

SEMESTER VI

Major Theory Paper XII

Music

MJ - 12 T

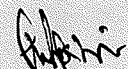
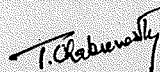
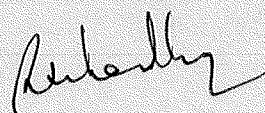
Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

- Unit - I : Notation of the Following Ragas
(i) Jayjaianti (ii) Ahir Bhairav (iii) Purvi
- Unit - II : Chief Characteristics of the following Ragas
(i) Kamod (ii) Shankara (iii) Bhimpalasi
- Unit - III : Critical And Comparative Study of Ragas Prescribed
- Unit - IV : Ability to Write all the Taals from your Syllabus with Layakari.
- Unit - V : Comparative Study of Talas
i) Choutal & Ektal
ii) Tibra & Rupak



Syllabus For Bachelor's Degree Programme

SEMESTER VI

Major Theory Paper XIII

Music

MJ - 13 (T)

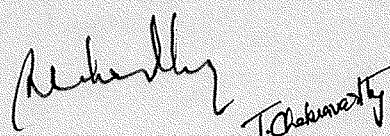
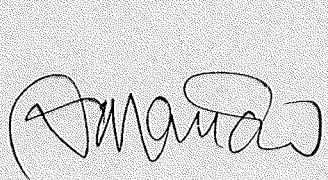
Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

- Unit-I : Characteristics of the following Rages -
(i) Sudh Sarang (ii) Mia-Malhar (iii) Bahar
- Unit-II : Write Notation of the Following Rages :-
(i) Desi (ii) Khambaj (iii) Aharana
- Unit-III : Critical Comparative Study of the above Ragas
- Unit-IV : Ability to write all the Talas From Your Syllabus in Various Layakaries.
- Unit-V : Comparative Study of Talas



Syllabus For Bachelor's Degree Programme

SEMESTER VI

Major Theory Paper XIV

Music

MJ - 14 (T)

Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25

Pass Marks : 40

Unit-I : Detailed Study of The Following Musical Terms :-

- | | | |
|---------------|---------------|--------------------|
| (i) Prabandha | (ii) Alpatwa | (iii) Bahutwa |
| (iv) Suddha | (v) Chhayalag | (vi) Sankirna Raga |
| (vii) Gayaak | (viii) Nayak | (ix) Jati |
| (x) Margi | (xi) Desi | |

Unit II : Detailed and Comparative Study of the Prescribed Ragas :-

- | | | |
|--------------|---------------|---------------|
| (i) Malkouns | (ii) Bhairavi | (iii) Asavari |
|--------------|---------------|---------------|

Unit-III : Brief Study of Western Music

- Tone, Major Tone, Minor Tone & Semi Tone
- Intervals, Melody & Harmony.

Unit-IV : Brief Study of Different Forms of Hindustani Music -

- | | | |
|-------------|---------------|----------------|
| (i) Dhrupad | (ii) Dhamar | (i ii) Khayal |
| (iv) Tarana | (v) Chaturang | (vi) Trivat |
| (vii) Tappa | (viii) Thumri | (ix) Dadra |

UNIT- V : Ability to write the notation of the following talas in digun, trigun and Chougun & Comparative study of the tales with each other

- Deep Chandi
- Dhamar
- Ada Choutal

Syllabus For Bachelor's Degree Programme

SEMESTER VI

Major Theory Paper XV

Music

MJ - 15 (P)

Credit - 04

Full Marks : 100

Pass Marks : 40

Unit-I : Vilambit and Drut Khayal in any Ragas with Simple Vistar, Alap And Taan From The Prescribed Ragas.

Unit - II : Dhrupad & Dhamar in any of the Prescribed Ragas with Alap & Layakari of Sthayi.

Unit-III : Bhajan And Patriotic Song.

Unit-IV : 5 to 6 Alankaras in Asavari And Bhairavi Thaats.

Unit-V : Ability to Recite the Prescribed Taal with Tali and Khali along with Digun, Tigun and Chougun Layakari.

T. Chakravarty

Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VII Major Theory Paper XVI

MJ 16 T

Credit : 04 (60 Lectures)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

UNIT - I : A BRIEF HISTORY OF THUMRI AND DADRA.

UNIT - II : NOTATION AND DETAILED KNOWLEDGE OF THE FOLLOWING
RAGAS: (i) DESH, (ii) KHAMAJ, (ii) PAHADI

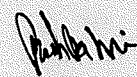
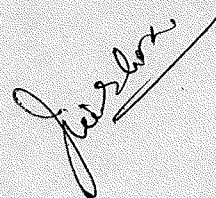
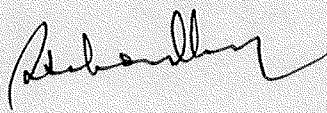
UNIT-III : DETAILED STUDY OF DIFFERENT STYLE OF THUMRI AND
ITS CHARACTERISTICS.

UNIT IV : BIOGRAPHY OF THE FOLLOWING SINGERS:

- (i) GIRIJA DEVI
- (ii) BEGHAM AKHTAR
- (iii) USTAD BADE GULAM ALI KHAN
- (iv) USTAD NAZAKAT SALAMAT ALI KHAN

UNIT- V : DETAILED STUDY OF FOLLOWING TALAS WITH -
DIGUN, TRIGUN AND CHAUGUN LAYAKARI -

- (i) DEEPCHANDI
- (ii) KAHARWA
- (iii) ADDHA



Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VII Major Theory Paper XVII Music

MJ - 17 T

Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

UNIT - I : • BRIEF HISTORY OF GHAZAL
• BRIEF HISTORY OF SARANGI
• BRIEF HISTORY OF TABLA

UNIT - II : Notation and Detailed Knowledge of the following Ragas :-
(i) Yaman
(ii) Pilu
(iii) Bhairavi

UNIT -III : Study the Biography of the following authors.
(i) Jayshankar Prasad
(ii) Gopal Das 'Niraj'
(iii) Surdas
(iv) Kabir

UNIT-IV : Detailed Study of the following tales with various layabaries -
(i) Rupak (ii) Kaharwa
(iii) Dadra (iv) Jat

UNIT- V : Biography of the following Singers:
(i) Beghem Aktar (ii) Mehdi Hasan
(iii) Jagjit Singh (iv) Gulam Ali
(v) Anup Jalota

Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VII

Major Theory Paper XVIII

Music

MJ 18 (T)

Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

UNIT-I : RASA SIDDHANT

UNIT-II : DWANI SIDDHANT

UNIT-III : HISTORY OF CARNATIC MUSIC

UNIT-IV : HISTORY OF GHARANA

UNIT- V : KNOWLEDGE OF TALAS:

(i) SURFAK TAL

(ii) JHAPTAL

(iii) TILWARA TAL

(iv) TRITAL

Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VII Major Practical Paper Music

MJ - 19 (P)
Credit - 04

Full Marks : 100
Pass Marks : 40

UNIT -I : ONE THUMRI & DADRA IN ANY ONE OF THE PRESCRIBED RAGAS
FROM THE SYLLABUS.

UNIT-II : ONE TARANA FROM PRESCRIBES RAGAS.

UNIT-II : ONE PRESENTATION OF DEVOTIONAL SONG.

UNIT-IV : DEMONSTRATION OF THE FOLLOWING TALAS -

(i) JHAPTAL

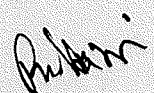
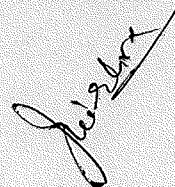
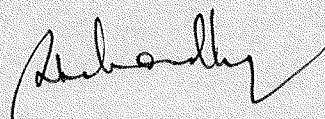
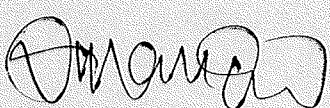
(ii) DADRA

(iii) KHARVA

(iv) DHAMAR

(V) CHOUTAL

UNIT -V : PLAYING OF TANPURA IS COMPULSORY.



Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music SEMESTER VIII Major Theory Paper Music

MJ - 20 (T)
Credit - 04 (Lectures 60)

Full Marks : 100
75 + 25
Pass Marks : 40

Unit - I : General Introduction to the Folk Songs and Instruments of the following regions -
(i) Maharashtra (ii) Bengali (iii) Bihar
(iv) Punjab (v) Rajasthan (vi) Odisha
(vii) Jharkhand

Unit - II : Detailed Study of Chaau Dance of Jharkhand.

Unit - III : Life History And Contribution of the following Scholars
(i) Padmashree Tijan Bai (ii) Padmasshree Purna Das Baul
(iii) Padmashree Sharda Sinha (iv) Padmashree Jitendra Harpal

Unit - IV : General Introduction To Rasa Siddhant Theory And its Relation With Music.

Unit - V : Ability To Write Essay On-
(i) Importance of Music in Human Life
(ii) Inter Relation Between Folk Music and Classical Music
(iii) Contribution of Women Artists in the Field of. Indian Classical Music.

Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VIII

Advance Major Theory Paper I

Music

AMJ - I (T)

Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

Unit I : Brief History of Indian Music

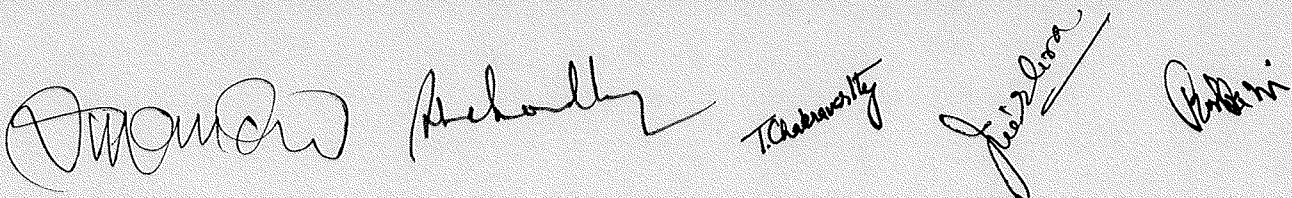
Unit II : Definition of the Musical Terms:
(i) Gram (ii) Murchana (iii) Gamak
(iv) Shruti (v) Naad

Unit III : A Detailed Study & Western Music.

Unit IV : Brief History or Contributions of Musical Maestros ;

(i) Rashid Khan (ii) Bhimsen Joshi
(iii) Jakir Hossain (iv) Jasraj

Unit V : Classification of Ragas: Ancient &
Modern



Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VIII

Advance Major Theory Paper II

Music

AMJ - 2 (T)

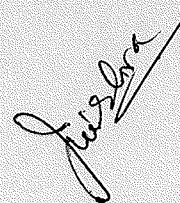
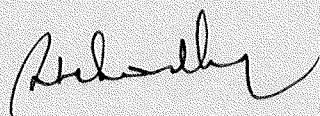
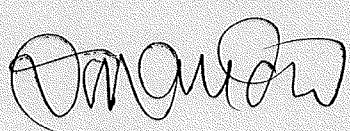
Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25 (Internal)

Pass Marks : 40

- UNIT I : Notation System of D.V.Paluskar and B.N. Bhatkhande.
- UNIT II : Essay On :
- i) Sangeet Aur Siksha
 - ii) Value of Music in Society
- UNIT III : History of Indian Folk music and Regional Music.
- UNIT IV : Brief Description of
- i) Tanpura
 - ii) Veena
 - iii) Tabla
- UNIT V : Characteristic of Ragas prescribed in your Syllabus.



Syllabus For Bachelor's Degree with Hons /Hon's with Research

Music

SEMESTER VIII

Advance Major Theory Paper III

Music

AMJ - 3 (P)

Credit - 04 (Lectures 120)

Unit - I : Vilambit and Drut Khayal in Any Raga With Bistar And Tan.

Unit - II : Dhrupad and Dhamar Presentation with Layakaris.

Unit - III : Detailed Presentation of :

(i) Kedar

(ii) Darbari

(iii) Jounpuri

(iv) Shamkalyan

(v) Puryakalyan.

Unit- IV : Presentation of :

(i) Hori

(ii) Chaiti

(iii) Kajri

Unit - V : Demonstration of Tala With Layakari

(i) Deepchandi Tala

(ii) Pancham Sawari Tala

(iii) Panjabi

Syllabus For Bachelor's Degree Programme

SEMESTER VIII

RC Theory Paper I

Music

Research Methodology in Music

RC - I (T)

Credit - 04 (Lectures 60)

Full Marks : 100

75 + 25

Pass Marks : 40

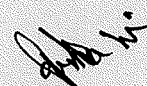
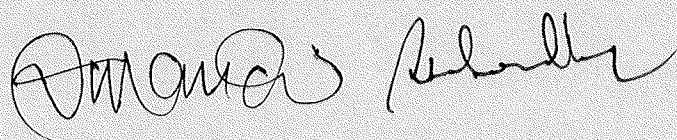
Unit -I : Meaning of Research, Nature and Characteristics of Research, Objectives and importance, Problems of Research.

Unit -II : Research Design
Formulative, descriptive, Experimental, Pure, Applied, Action
Evaluation research.

Unit -III : Different Steps of Research.

Unit -IV : Data Collection

Unit -V : Hypothesis



Syllabus For Bachelor's Degree Programme

SEMESTER VIII

RC Paper II

Music

Research Fieldwork / Dissertation

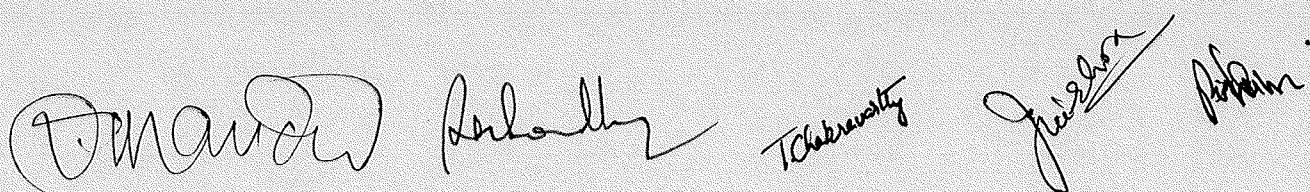
RC - 2 (F/D)

Credit - 08

Full Marks : 200

Distribution of Marks : (or as appropriate / or as suitable)

- | | | | |
|----|-----------------------------|---|-----------|
| 1. | Assessment of Project | : | 75 marks |
| 2. | Presentation of the Project | : | 100 marks |
| 3. | Viva - Voce | : | 25 marks |



Proceedings of the meeting of Board of Studies of four years Undergraduate Programme (FYUGP) M2A, M2B, M2C, M2D, VOCATIONAL & Practical Papers of Department of Music, B.B.M.K. University, Dhanbad

The meeting of Board of Studies of Four year Undergraduate Programme (FYUGP) of Vocational Courses (M2A, M2B, M2C, M2D) (Understanding Hindustani Classical Music) was held on 27.04.2024

The meeting was chaired by Dr. Tapati Chakravarty, Head, University Department of Art & Culture, BBMK University, Dhanbad.

Following members were present:

Signatures:

1. Dr. TAPATI CHAKRAVARTY
HEAD, UNIVERSITY DEPARTMENT OF ART & CULTURE
B.B.M.K. UNIVERSITY
DHANBAD

Tapati Chakravarty
27.04.2024

2. Prof. (Retd) Dr. NIKHILESH CHOWDHURY (Eminent Musicologist)
Formerly Vice-Chancellor (officialing) VISVA-Bharati
Formerly Principal, Sangit Bhavana,
Visva Bharati

N Chowdhury
27.04.2024

3. Dr. Himanshu Shekhar Choudhury
CO, Ordinator N.E.P. BBMK University
Dhanbad

Himanshu
27.04.2024

Resolutions:

Agenda 1: To finalize the Syllabus of FYUGP Vocational M2A, M2B, M2C & M2D

Resolution: It was unanimously resolved to approve the syllabus prepared for the Vocational Courses (FYUGP) M2A, M2B, M2C & M2D.

Tapati Chakravarty
27.04.2024

N Chowdhury
27.04.2024

Himanshu
27.4.24

**BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY,
DHANBAD**



UNDERSTANDING HINDUSTANI CLASSICAL MUSIC

~ VOCATIONAL ~

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A.Music

Hindustani Classical Music (Vocal)

VOCATIONAL

Semester : II

Paper : M 2A (Practical Paper)

Study of Raga & Tala

Credit: 04

PRACTICAL / DEMONSTRATION Internal Assessment : 25
SKILL TEST / VIVA- VOCE

End Semester : 75

Full Marks :100

Unit-I : Ability to sing simple Alankaras of Raag Bilawal.

Unit-II : Description of Tanpura & Tabla.

Unit-III : Ability to sing Semi-Classical song : (i) Kajari (ii) Chaiti

Unit-IV : Ability to recite Taal with tali and khali in Thay and Digun Layakari :

(i) Dadra

(ii) Kaharwa

Approved
(N) howdhury
27.04.2024

Tapati Chakraverty
27.04.2024

Subodh
27.4.24

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A.Music

Hindustani Classical Music (Vocal)

VOCATIONAL

Semester : IV

Paper : M 2B (Practical Paper)

Basic knowledge of Hindustani Classical Music

Credit: 04

PRACTICAL / DEMONSTRATION Internal Assessment : 25
SKILL TEST / VIVA-VOCE

End Semester : 75

Full Marks : 100

Unit-I : Lakshangeet in any Rag :

(i) Bhupali

(ii) Bhairav

(iii) Bhairavi.

Unit-II : Ten Alankaras in Raag Bilawal, Aasavari and Kalyaan Thaata.

Unit- III : History and contribution of music scholars :

(i) Tansen

(ii) V.D. Paluskar

(iii) V.N.Bhatkhande.

Unit- IV : Ability to recite the following talas :

(i) Jhaptaal

(ii) Teental.

Approved
N. Chowdhury
27.04.2024

Tapati Chakravarty
27.04.2024

27.4.24

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A.Music

Hindustani Classical Music (Vocal)

VOCATIONAL

Semester : VI

Paper : M 2C (Practical Paper)

Concepts of Hindustani Classical Music

Credit: 04

Internal Assessment : 25
PRACTICAL / DEMONSTRATION
SKILL TEST / VIVA-VOCE

End Semester : 75

Full Marks :100

Unit- I : One Swarmalika of any raga.

Unit- II : Chhota Khayal in the following ragas :

(i) Yaman

(ii) Kafi

Unit- III : One Thumri and One Dadra.

Unit- IV : Ability to recite the following talas in digun layakari :

(i) Choutal

(ii) Ektal.

Approved
R Chowdhury
27.04.2024

Tapati Chakravorty
27.04.2024

27.4.24

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A.Music

Hindustani Classical Music (Vocal)

VOCATIONAL

Semester : VIII

Paper : M 2D (Practical Paper)

Stage Performance : VIVA-VOCE

Credit: 04

PRACTICAL / DEMONSTRATION Internal Assessment : 25
SKILL TEST / VIVA-VOCE

End Semester : 75

Full Marks : 100

Unit- I : Any one of the following : Chaturang / Tarana / Trivat.

Unit-II: Chhota Khayal in the following Ragas with simple tans and bistaar :

- (i) Khamaj (ii) Aasavari (iii) Malkaus

Unit- III : Contribution of the following Legendary Musicians :

- (i) Amir Khusro (ii) Swami Haridas

Unit- IV : Demonstration of the following talas :

- (i) Dhamar (ii) Rupak (iii) Tivra
(iv) Addha (v) Deepchandi

Approved
N. Chowdhury
27.04.2024

Tapati Chakravarty
27.04.2024

27.4.24