

**BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY**  
**DEPARTMENT OF MUSIC**



**SYLLABUS**

**Hindustani Classical Music (Vocal)/Research**  
**FOUR YEAR UNDERGRADUATE PROGRAMME (FYUGP)**

**Implemented From 2022**

Common Courses (29)										Introductory Courses (15)		Minor* (32)		Research Courses (18)					Total Credit
Semester																			
I	2	Language and Communication Skills (Modern Indian Language including TKL) (6)																	
	3	Language and Communication Skills (English) (6)																	
	4	Environmental Studies (3)																	
	5	Understanding India (2)																	
I	6	Health & Wellness, Yoga Education, Sports & Fitness (2)																	
	2	Digital Education (3)																	
	2	Mathematical & Computational Thinking and Analysis (2)																	
II	6	Value-Based Course/ Global Citizenship Education (2)																	
	2	Community Engagement/ NCC/ NSS/ (3)																	
	3	Introductory Courses [Natural Sc./ Humanities/ Social Sc./Commerce] (9)																	
	2	Introductory Course [Vocational Studies] (6)																	
	2	Internship/ Project (4)																	
	6	Major* (54) + Adv. Major (24)																	
	6	Natural Sc/ Humanities/ Social Sc./ Commerce (18)																	
	6	Vocational Studies (14)																	
	6	Research Methodology Courses (6)																	
	6	Research Proposal, Review of literature (4)																	
	6	Research Internship/ Field Work (4)																	
	6	Preparation of the Research Project Report (4)																	
176																			
Exit Point: Undergraduate Certificate																			
III	3																		22
IV	3																		22
Exit Point: Undergraduate Diploma																			
V	6+6																		22
VI	6+6																		22
Exit Point: Bachelor's Degree																			
VII	6+6 (Adv. Topics)																		22
VIII	6+6 (Adv. Topics)																		22
Exit Point: Bachelor's Degree with Honors /Research																			

\*There will be four disciplinary areas: A-Natural Science, B-Humanities, C-Social Science, and D-Commerce; each having basket of courses. A student will have to select a 'Major' from any of the four disciplinary areas (out of A, B, C & D). The selection for admission will be primarily based on availability of seats in Major and marks imposed by the institution.

\*\*A student has to select three subjects for 'Introductory Regular Courses' from a pool of subjects associated with the Major offered by the institution. One of the three subjects will continue as 'Minor' from semester IV onwards, based on the academic interest and performance of the student.

\*A student has to select three subjects for 'Introductory Regular Courses' from a pool of subjects associated with the Major offered by the institution. One of the three subjects will continue as 'Minor' from semester IV onwards, based on the academic interest and performance of the student.

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**Table 2: Course structure for Undergraduate Certificate Programme [May Exit after Sem.-III]**

Semester	Common Courses			Introductory Courses		Major	Total Credits
Sem.-I	LCS (MIL/TRL)	Understanding India	Health & Wellness, Yoga Education, Sports & Fitness	IRC-1	IVS-1A	MJ-1	
	(6 Credits)	(2 Credits)	(2 Credits)	(3 Credits)	(3 Credits)	(6 Credits)	(22)
Sem.-II	LCS (English)	Global Citizenship Education	Mathematical & Computational Thinking	IRC-2	IVS-1B	MJ-2	
	(6 Credits)	(2 Credits)	(2 Credits)	(3 Credits)	(3 Credits)	(6 Credits)	(22)

**Total = 44 Credits**

(LCS: Language and Communication Skills; MIL: Modern Indian Languages; TRL: Tribal Regional Languages;

IRC: Introductory Regular Courses; IVS: Introductory Vocational Studies, MJ: Major)

**Table 3: Course structure for Undergraduate Diploma Programme [May Exit after Sem.-IV]**

Semester	Common Courses			Introductory Courses	Major	Minor	Internship/ Project	Vocational	Total Credits
Sem.-III	Environmental Studies	Community Engagement/ NCC/ NSS	Digital Education	IRC-3	MJ-3		Internship/ Project		
	(3 Credits)	(3 Credits)	(3 Credits)	(3 Credits)	(6 Credits)		(4 Credits)		(22)
Sem.-IV					MJ-4, MJ-5	MN-1		VS-1	
					(6+6=12 Credits)	(6 Credits)		(4 Credits)	(22)

**Total = 88 Credits**

(MN: Minor; VS: Vocational Studies)

**Table 4: Course structure for Bachelor's Degree Programme**

[May Exit after Sem.-VI]

Semester	Major Courses	Minor Courses	Vocational	Total Credits
Sem.-V	MJ-6, MJ-7 (6+6 = 12 Credits)	MN-2 (6 Credits)	VS-2 (4 Credits)	(22)
Sem.-VI	MJ-8, MJ-9 (6+6 = 12 Credits)	MN-3 (6 Credits)	VS-3 (4 Credits)	(22)

**Total = 132 Credits**

**Table 5: Course structure for Bachelor's Degree with Hons./Research Programme**

Semester	Advance Courses	Research Courses	Vocational	Total Credit
Sem.-VII	AMJ-1, AMJ-2 (6+6=12 Credits)	Research Methodology (6 Credits)	Research Proposal (4 Credits)	(22)
Sem.-VIII	AMJ-3, AMJ-4 (6+6=12 Credits)	Research Int./Field Work (4 Credits)	Research Report (4 Credits)	
			VSR (2 Credits)	(22)

**Total = 176 Credits**

(AMJ: Advance Major; VSR: Vocational Studies associated with Research)

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**Hindustani Classical Music (Vocal)/Research**

***UG II Year / Diploma in Hindustani Music (Vocal)***

**Hindustani Classical Music (Vocal)/Research**

***UG III Year / Bachelor of Hindustani Music (Vocal)***

*Arshady*  
26.10.22

*Jie Stone*  
26/10/22

*Rasemi Purayar*  
26.10.22

*Tajul Karim*  
26.10.2022

*Kimh*  
26.10.2022

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

**SEMESTER -I**  
**INTRODUCTORY / REGULAR COURSE**

**IRC-1**  
**INTRODUCTION TO INDIAN MUSIC (THEORY)**  
**Credit-03 (T -02, Pr- 01)**

**Unit – 1:**

**Definition of the following basic musical terms:-**

Nada, Sangit, Dhvani and its quality, Shruti, Swar, Vadi, Samvadi, Anuvadi, Vivadi, Verna, Alankar, saptak, Gamak, Meend, Murki, Basic knowledge of Tanpura and Tabla and its parts. Ten Thaats, Puwang evam Uttarang.

**Unit- 2**

**Prescribed Raga**

Bhairavi, Yaman, Bhairav, Bhupali

**Prescribed Taal**

Dadra, kaharwa, Jhaptaal, Teental

Writing Notation of the prescribed Prescribed Ragas.

Writing Talas in different laykaries like Digun, Tigun, Chougun.

**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 Bhatkhandey, Ustad Bade Ghulam Ali khan

**Unit – 5**

Brief History of Indian Music – Ancient, Medieval, Modern Period

*Chandana*  
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*Prashant*  
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*Amr*  
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*Tapak Chandra*  
26.10.2022

*Rashmi Punagari*  
26.10.22

**BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY**  
**B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))**  
**SEMESTER -I**  
**INTRODUCTORY / REGULAR COURSE**  
**IRC-1**  
**INTRODUCTION TO INDIAN MUSIC**  
**(PRACTICAL) Credit -01**

- Ability to sing five simple alankars.
- One Swarmalika & One Lakshangeet from the prescribed Ragas.
- One Chhota khayal in any prescribed raga with simple tans and vistar.
- Ability to sing light song ( Non- filmi) (Geet/Ghazal/Bhajan)
- Ability to recite the prescribed Taal with taali and khali along with thay -- digun layakari.

*Rashmi*  
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*Tapati Chakravarty*  
26/10/22 26.10.2022

*Tapati Chakravarty*  
26.10.2022

*Rashmi Panigrahi*  
26.10.22

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

**SEMESTER -I**  
**PAPER: MJ-1 (THEORY)**  
**THEORY OF INDIAN MUSIC-1**

**Credit: 02**  
**Internal Assessment: 15**  
**End-Sem: 60**  
**Full Marks: 75**

**UNIT - 1**

**Definition of the following terms:-**

Nada, Swar, Sangeet, Saptak, Laya, Raga, Varna, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swar, Jati, Name of ten that's 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 khayal/ Chhota Khayal) of the Prescribed Ragas
  - Alhaiya Bilabal
  - Yaman
  - Bhupali
- c) Notation of the composition (Chhota Khayal)
  - Des
  - Khamaj
  - Vrindavani Sarang

**UNIT - 3**

Ability to write the notation of the following talas in dugun, tigan 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 Bilaval and Kalyan Thaati.

*Arshad*  
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*Jishu*  
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*Hem*  
26.10.2022

*Tapati Chakraborty*  
26.10.2022

*Rashmi Punjari*  
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**BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY**  
**B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))**  
**SEMESTER -I**

**PAPER: MJ-1 (PRACTICAL)**  
**STUDY OF THE RAGAS AND TAALS**

**Credit: 04**  
**Full Marks: 25**

- Vilambit and Drut khayal in any raga with simple vistar, alap and taan from the prescribed ragas.
- One Chhota khayal with simple taan from the prescribed ragas.
- One Swarmalika/ One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Tala with taali and khali along with digun layakari.
- National Anthem.
- 5 to 6 Alankars in Bilaval and Kalyan Thaata.

**Books Recommended-**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
6. Raag Vigyan – V. N. Patwardhan

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Tepali Chakraverty  
26.10.2022

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

**SEMESTER -II**

**IRC-2**

**INTRODUCTION TO INDIAN MUSIC**

**(THEORY)**

**Credit-03 (T -02, Pr- 01)**

**Unit – 1:**

**Definition of the following basic musical terms:-**

Nada, Sangit, Dhvani and its quality, Shruti, Swar, Vadi, Samvadi, Anuvadi, Vivadi, Verna, Alankar, saptak, Gamak, Meend, Murki, Basic knowledge of Tanpura and Tabla and its parts. Ten Thaats, Puwang evam Uttarang.

**Unit- 2**

**Prescribed Raga**

Bhairavi, Yaman, Bhairav, Bhupali

**Prscribed Taal**

Dadra, kaharwa, Jhaptaal, Teental

Writing Notation of the prescribed Prescribed Ragas.

Writing Talas in different laykaries like Digun, Tigun, Chougun.

**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 Bhatkhandey, Ustad Bade Ghulam Ali khan

**Unit – 5**

Brief History of Indian Music – Ancient, Medieval, Modern Period

*Richa*  
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*Juston*  
26/10/22

*Tapati Chakraborty*  
26.10.2022

*Rashmi Punayer*  
26.10.22

**BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY**  
**B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))**  
**SEMESTER –II**  
**IRC-2**  
**INTRODUCTION TO INDIAN MUSIC**  
**(PRACTICAL) Credit -01**

- Ability to sing five simple alankars.
- One Swarmalika & One Lakshangeet from the prescribed Ragas.
- One Chhota khayal in any prescribed raga with simple tans and vistar.
- Ability to sing light song ( Non- filmi) (Geet/Ghazal/Bhajan)
- Ability to recite the prescribed Taal with taali and khali along with digun layakari.

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*Rasmini Penagar*  
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*Jurishna*  
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*Tapati Chakraverty*  
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**BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY**  
**B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))**  
**SEMESTER -II**  
**PAPER: MJ-2 (THEORY)**  
**THEORY OF INDIAN MUSIC-2**

**Credit: 02**  
**Internal Assessment: 15**  
**End-Sem: 60**  
**Full Marks: 75**

**UNIT - 1**

**Definition of the following terms:-**

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

**UNIT - 2**

- a) Detailed study of the Prescribed Ragas
- b) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas
  - Bihag
  - Bhairav
  - Bhimpalasi
- c) Notation of the composition (Chhota Khayal)
  - 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
- Ektal
- Choutal
- 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 Ghulam Ali Khan
- Pt. Ravi Shankar
- Pt. Bhimsen Joshi

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**BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY**  
**B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))**  
**SEMESTER -II**  
**PAPER: MJ-2 (PRACTICAL)**  
**STUDY OF RAGAS AND TALAS**

**Credit: 04**  
**Full Marks: 25**

- Vilambit and Drut khayal in any raga with simple vistar, alap and taan from the prescribed ragas.
- One Chhota khayal with taan and boltaan from the prescribed ragas.
- One Swarmalika / One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Taal with taali and khali along with the digun layakari.
- Vandey Matram.
- Bhajan (Non-filmi).
- 5 to 6 Alankars in Bhairav and Kafi Thaata.

**Books Recommended-**

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranipayee
3. Natya Shastra – Bharat Muni
4. Indian Music – Thakur Jaidev Singh
5. Kramik Pustak Mallika – V. N. Bhattachande, Part II & III
6. Raag Vigyan – V. N. Patwardhan

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*Himb*  
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*Tapati Chakravarty*  
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*Rashmi Periyar*  
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