

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)																	
	4	Research Proposal, Review of literature (4)																	
	4	Research Internship/ Field Work (4)																	
	4	Preparation of the Research Project Report (4)																	
Exit Point: Undergraduate Certificate																	176		
III	3																		22
IV																			22
Exit Point: Undergraduate Diploma																			
V																			22
VI																			22
Exit Point: Bachelor's Degree																			
VII																			22
VIII																			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.

selection for admission will be primarily based on availability of seats in Major and marks imposed by the institution.
 courses' from a pool of subjects associated with the Major offered by the institution. One of the three subjects will
 interest and performance of the student

<i>Jai Shri</i>	<i>Mubashir</i>	<i>Rashmi Purohit</i>	<i>Anshu</i>
<i>26.10.22</i>	<i>26.10.22</i>	<i>26.10.22</i>	<i>26.10.22</i>

Tajalli Academy
26.10.22

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)

Arshad
26.10.22

J. S. S. S.
26/10/22

Rasmi Purayal
26.10.22

Tajul Karim
26.10.2022

K. S. S.
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
26.10.22

Prishor
26/10/22

Kmb
26.10.2022

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
26.10.22

Tapati Chakravarty
26/10/22 26.10.2022

Tapati Chakravarty
26.10.2022

Rashmi Panigrahy
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.

Aradhya
26.10.22

Jishu
26/10/22

Tapati Chakraborty
26.10.2022

Rashmi Punjari
26.10.22

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 Chakraborty
26.10.2022

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Rashmi Puragar.
26.10.22

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
26.10.22

Justina
26/10/22

Tapati Choudhary
26.10.2022

Rashmi Punyar
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
26.10.22

Jyeshtha
26/10/22

Tapati Chakraverty
26.10.2022

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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

Rishi
26.10.22

Himb
26.10.2022

Tapati Chakravarty
26.10.2022

Rashmi Periyar
26.10.22

Jishu
26/10/22

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

SEMESTER -III

IRC- 3

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

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

SEMESTER –III

IRC- 3

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.

Archi
26.10.22

Tapali Chakravarty
26.10.2022

Rashmi Purayal
26.10.22

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

SEMESTER -III
PAPER: MJ-3 (THEORY)
HISTORY OF INDIAN CLASSICAL MUSIC

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

UNIT - 1

Detailed study of the following musical terms:-

Prabandha, Alpatwa, Bahutwa, Sudhha, Chhayalag, Sankirna Raga, Gayaak, Nayak, Varjita Swar, Jati, Margi, Desi.

UNIT - 2

- Detailed and Comparative study of the Prescribed Ragas
- Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas
 - Malkouns
 - Bageshwari
 - Asavari
- Notation of the composition (Chhota Khayal).
 - Deshkar
 - Bhairavi
 - Patdeep

UNIT- 3

Detailed study of the following periods of Indian Music -

- Vedic Period
- Ramayana Period
- Mahabharata Period
- Medieval Period
- Modern period

UNIT - 4

- Classification of Indian Musical Instruments.
- Detailed study of Shruti. Ancient & Modern Shruti positions.
- Knowledge of writing alankar in Asavari and Bhairavi Thaata.

UNIT - 5

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

- Deepchandi
- Ada Choutaal
- Dhamar

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -III
PAPER: MJ-3 (PRACTICAL)
STUDY OF RAGAS AND TALAS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with simple vistar, alap and taan from the prescribed Ragas.
- One Chhota khayal with vistar, taan and boltaan from the prescribed ragas.
- Dhrupad & Dhamar in any of the prescribed Ragas with alap & layakari of sthayi.
- Bhajan and Patriotic Song
- 5 to 6 Alankars in Asavari and Bhairavi Thaata.
- Ability to recite the prescribed Tala with taali and khali along with digun, tigan and Chougun layakari.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

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

SEMESTER -IV
PAPER: MJ-4 (THEORY)

**LIFE HISTORY AND CONTRIBUTION OF ANCIENT, MEDIEVAL
AND MODERN SCHOLARS TO INDIAN MUSIC**

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full 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
 - Hameer
 - Jounpuri
 - Jayjaywanti
- c) Notation of the composition (Chhota khayal)
 - Kedar
 - Sohini
 - Tilang

UNIT- 2

Brief history of contribution of Ancient and Medieval Scholars to Indian Music: –
Bharat, Narad, Sharangdev, Ahobal, Lochan, Shriniva, Venkatmakhi, Amir Khusro, Sadarang- Adarang.

UNIT-3

Brief history of contribution of Modern Scholars to Indian Music: –
Pt. B.N Bhatkhandey, Pt. V. D Paluskar, Pt. Omkarnath Thakur, Acharya Brihashpati.

UNIT- 4

Life sketch and contributions of the Modern-era Musicians (instrumentalists) -
Allauddin Khan, Vilayat Khan, Shivkumar Sharma, Pt.V.G Jog, Bismillah khan.

UNIT- 5

- Ability to write Tilwada & Jhoomra talas in thay -- dugun, tigun and Aad layakari
- Comparative Study of the talas with each other.

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

SEMESTER -IV
PAPER: MJ-4 (PRACTICAL)
STUDY OF RAGAS AND TALAS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with simple vistar, alap and taan from the prescribed ragas.
- One Chhota khayal with vistar, 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-film).
- Ability to recite the prescribed Taal with taali and khali along with digun, tigung and Aad layakari.

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Tapati Chakravarty
26.10.2022

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Rashmi Puragar
26.10.22

BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY
B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -IV
PAPER: MJ-5 (THEORY)
NOTATION, SCALES AND TIME SIGNATURE

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full 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
 - Puriya dhanashri
 - Kamod
 - Miyan ki Todi
 - Hansdhwani
- c) Notation of the composition (Chhota khayal)
 - Puriya
 - Shankara
 - Purvi
 - Multani

UNIT- 2

- Detailed study of developing 32 Thaats from one saptak and 484 ragas from one Thaata in Hindustani Music.

UNIT- 3

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

UNIT-4

- Detailed study of Raga- Ragini classification
- Detailed study of Thaata - Raga classification

UNIT- 5

- Ability to write Pancham savari, Sooltala & Jhoomra talas in digun, tigan and Aad layakari.
- Comparative Study of the talas with each other.

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Tapati Chakraverty
26.10.2022

Rashmi Purayal
26.10.22
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BINOD BIHARI MAHATO KOYLANCHAL UNIVERSITY
B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -IV
PAPER: MJ-5 (PRACTICAL)
STUDY OF RAGAS AND TALAS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any two ragas with simple 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.
- Dhrupad and Dhamar in any of the Prescribed Ragas with dwigun ki laykari of Sthai.
- Ability to show the 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 digun, tigung, and in Aad layakari.
- Basic knowledge of tuning of Tanpura.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Hamare Sangeet Ratna – Prabhulal Garg

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

SEMESTER -IV

PAPER: MN-1 (THEORY)
THEORY OF INDIAN MUSIC

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, Thaata, Vibhag, Avartan, Matra, Sam, Khali, Aalap, Taan, Sthayee, Antara.

UNIT - 2

d) Detailed study of the Prescribed Ragas

e) Notation of the composition (Chhota Khayal) of the Prescribed Ragas

- Alhaiya Bilabal
- Yaman
- Bhupali

UNIT - 3

Ability to write the following talas in digun, tigon and chaugun & comparative study of the talas with each other.

- Dadra
- Kaharwa
- Teental

UNIT - 4

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

- Tansen
- Swami Haridas
- Amir Khusro

UNIT -5

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

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

SEMESTER -IV
PAPER: MN-1 (PRACTICAL)
STUDY OF RAGAS AND TALAS

Credit: 04
Full Marks: 25

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

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

SEMESTER -V
PAPER: MJ-6 (THEORY)
STUDY OF WESTERN MUSIC AND INDIAN MUSIC

Credit: 02
Internal Assessment: 15
End-Sem: 60
Full 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

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -V
PAPER: MJ-6 (PRACTICAL)
STUDY OF RAGAS AND TALAS

Credit: 04
Full Marks: 25

- 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.

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -V

PAPER: MJ- 7 (THEORY)

STUDY OF GHARANA, CARNATIC MUSIC AND FOLK MUSIC

Credit: 02

Internal Assessment: 15

End-Sem: 60

Full 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.

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -V

PAPER: MJ-7 (PRACTICAL)
STUDY OF RAGAS AND TALAS

Credit: 04
Full Marks: 25

- 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
- 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 digun, tigung, and in Aad layakari.

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -V

PAPER: MN-2 (THEORY)
HISTORY OF INDIAN CLASSICAL MUSIC

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

- c) Detailed study of the Prescribed Ragas
d) 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
- Medievel 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 thay, digun, tigon and chaugun & Comparative study of the talas with each other.

- Rupak
- Jhaptaal
- Ektal

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -V

PAPER: MN-2 (PRACTICAL)
STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Chhota khayal in any raga with simple vistar, alap and taan from the prescribed Ragas.
- One Swarnmalika from the prescribed Ragas.
- One Lakshangeet from the prescribed Ragas.
- Ability to recite the prescribed Taal with taali and khali along with the dwigun layakari.
- Vandey Matram.
- Bhajan.
- 5 to 6 Alankars in Bhairav and Kafi Thaats.

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VI
PAPER: MJ- 8 (PRACTICAL)
STAGE PERFORMANCE

Credit: 04
Full Marks: 75

- A. Prescribed Ragas for Vilambit Khayal and Chhota khayal with complete gayaki.**
- Bilaskhani Todi
 - Ahir Bhairav
 - Marwa
- B. Prescribed Ragas for Chhota khayal with complete gayaki.**
- Bhupal Todi
 - Nat Bhairav
 - Sohini
- C. Critical and Comparative study of the Ragas prescribed.**
- D. Demonstration of all the Taals from syllabus with Aad layakari.**
- E. Presentation of one semi-classical/ Devotional /Sugam Sangeet.**

Project-1

Credit: 02
Full Marks: 25

- Power Point Presentation on the Life and Contributions of five great Indian Musicians.

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VI
PAPER: MJ- 9 (PRACTICAL)
STAGE PERFORMANCE

Credit: 04
Full Marks: 75

- A. Prescribed Ragas for Vilambit Khayal and Chhota khayal with complete gayaki.**
- Puriya Kalyan
 - Jog
 - Bhatiyar
- B. Prescribed Ragas for Chhota khayal with complete gayaki.**
- Shyam Kalyan
 - Jogkouns
 - Basant
- C. Critical and Comparative study of the above Ragas .**
- D. Demonstration of all the Taals from syllabus with Aad and Kuaad layakari.**
- E. Presentation of one Semi-classical/ Devotional /Sugam Sangeet.**

Project-2

Credit: 02
Full Marks: 25

- Power Point Presentation of Various parts of Tanpura and Tabla and the technique of tuning it.

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

PAPER: MN-3 (THEORY)
STUDY OF WESTERN MUSIC AND VARIOUS OTHER STYLES OF INDIAN MUSIC

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

UNIT - 1

Detailed study of the following musical terms:-

Prabandha, Alpatwa, Bahutwa, Sudhha, Chhayalag, Sankirna Raga, Gayaak, Nayak, Jati, Margi, Desi.

UNIT - 2

d) Detailed and Comparative study of the Prescribed Ragas-

e) Notation of the composition (Vilambit khayal/ Chhota khayal) of the Prescribed Ragas in

- Malkouns
- Bhairavi
- Asavari

UNIT-3

Brief study of Western Music-

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

UNIT-4

Brief Study of different forms of Hindustani music:-

Dhrupad, Dhamar, Khayal, Tarana, Chaturang, Trivat, Tappa, Thumri, Dadra.

UNIT - 5

Ability to write the notation of the following talas in digun, tigon and chaugun & comparative study of the talas with each other.

- Deepchandi
- Dhamar
- Ada Choutaal

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

PAPER: MN-3 (PRACTICAL)
CRITICAL STUDY OF RAGA AND TAALS

Credit: 04
Full Marks: 25

- Vilambit and Drut khayal in any ragas with simple vistar, alap and taan from the prescribed Ragas.
- Dhrupad & Dhamar in any of the prescribed Ragas with alap & layakari of sthayi.
- Bhajan and Patriotic Song
- 5 to 6 Alankars in Asavari and Bhairavi Thaats.
- Ability to recite the prescribed Taal with taali and khali along with digun, tigan and Chougun layakari.

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

SEMESTER -VII
PAPER: AMJ-1 (THEORY)
THUMRI-DADRA

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

UNIT -1

A Brief History of Thumri and Dadra.

UNIT-2

Notation and detailed knowledge of the following raga

- Desh
- Khamaj
- Pahadi

UNIT -3

Detailed study of different style of Thumri and its Characteristics.

UNIT -4

Biography of the following singers:-

- Girija devi
- Begham akhtar
- Ustad Bade Ghulam Ali Khan
- Ustad Nazakat Salamat Ali Khan

UNIT-5

Detailed study of following talas with theka, dugun, tigon and chaugun layakari.

- Deepchandi
- Kaharwa
- Addha

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VII

PAPER: AMJ-1 (PRACTICAL)

THUMRI-DADRA

Credit: 04

Full Marks: 25

- One Thumri & Dadra in any one of the prescribed ragas from
- One Thumri from prescribed ragas
- One Dadra from prescribed ragas
- Demonstration of the following talas with digun, tigun and chaugun by hand beats: -
Deepchandi, Kaharva, Addha.
- Playing of tanpura is compulsory

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VII
PAPER: AMJ-2 (THEORY)
GEET/GHAZAL/BHAJAN

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

UNIT -1

- A Brief History of Ghazal
- A Brief History of Sarangi
- A Brief History of Tabla

UNIT-2

Notation and detailed knowledge of the following raga

- Yaman
- Kirwani
- Bhairavi

UNIT -3

Study the biography of the following authors

- Bahadurshah Zafar
- Faiz Ahmed Faiz
- Jayshankar Prasad
- Gopal Das "Niraj"
- Surdas
- Kabir

UNIT -4

Biography of the following singers:-

- Begham akhtar
- Mehdi Hasan
- Jagjit Sing
- Ghulam Ali
- Anup Jalota

UNIT-5

Detailed study of following talas with thay -- digun, tigun and chaugun layakari.

- Rupak
- Dadra
- Kaharwa
- Dhumali

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VII
PAPER: AMJ-2 (PRACTICAL)
GEET/GHAZAL/BHAJAN

Credit: 04
Full Marks: 25

- Private composition (Geet/Ghazal/Bhajan) from the prescribed ragas
- Any Ghazal of Beghum Akhtar/Mehdi Hasan/Ghulam ali/Jagjit singh/ or any private composition.
- Any Bhajan of Anup Jalota or any other artist or any private composition.
- Any private composed Geet of Hindi poet.
- Demonstration of the following talas with theka, dugun, tigun and chaugun by hand beats: -
Dhumali, Kaharva, Dadra, Rupak.
- Presentation by playing Harmonium.

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VII PAPER: RC-1
(THEORY) RESEARCH
METHODOLOGY

Credit: 06
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VII
PAPER: RC-2 (THEORY)
RESEARCH PROPOSAL

Credit: 04

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B.A. MUSIC (HINDUSTANI CLASSICAL MUSIC (VOCAL))
SEMESTER -VIII PAPER:
AMJ-3 (THEORY)
FOLK MUSIC OF INDIA- SPECIAL REFERENCE TO JHARKHAND

Credit: 06
Internal Assessment: 15
End-Sem: 60
Full Marks: 75

UNIT-1

- General Introduction to the folk songs and folk instruments of the following regions:-
Maharashtra, Bengal, Bihar, Punjab, Rajasthan, Jharkhand, Odisha.

UNIT-2

- General Introduction to the style of Maand and Abhang songs.

UNIT-3

- Detailed study of Chaau Dance of Jharkhand.

UNIT-4

Life History and Contribution of the following Scholars:-

- Padmashree Tijan Bai
- Padmashree Wadali Bandhu
- Padmashree Purna Das Baul
- Padmashree Sharda Sinha
- Padmashree Mukund Nayak
- Padmashree Jitendra Harpal

UNIT-5

- General Introduction of Rasa Siddhant theory and its relation with music.

Ability to write an essay on:-

- Importance of Music in human life.
- Contribution of TV and AIR in promoting Indian Classical Music.
- Contribution of Women artists in the field of Indian Classical Music.
- Interrelation between Folk Music and Classical Music.
- Indian Classical Music and society

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B.A. (HONS.) (HINDUSTANI CLASSICAL MUSIC (VOCAL))

SEMESTER -VIII
PAPER: AMJ-4 (THEORY)
PROJECT & VIVA

Credit: 06

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B.A. (HONS.) (HINDUSTANI CLASSICAL MUSIC (VOCAL))**

**SEMESTER -VII
PAPER: RC-3 (THEORY)
RESEARCH INTERNSHIP/FIELDWORK**

Credit: 04

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

**SEMESTER -VII
PAPER: RC-4 (THEORY)
RESEARCH REPORT**

Credit: 04

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