



Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music

CURRICULUM FOR UNDERGRADUATE COURSE
CHOICE BASED CREDIT SYSTEM

S.No.	COURSE	SEMESTER	CREDITS	MARKS	FULL MARKS
1	Core Course 14 Courses 08 Courses Practical 06 Courses Theoretical	I –VI	14X6=84	14X75	1050
2	Discipline Specific Elective Course (DSE) 04 Courses 03 Courses Practical 01 course Theoretical	V- VI	4X6=24	4X75	300
3	Generic Elective Course (GEC) 04 Courses 03 Courses Practical 01 Course Theoretical	I-IV	4X6=24	4X75	300
4	Skill Enhancement Compulsory Course (SECC) 02 Courses Theoretical	III-IV	2X2=4	2X25	50
5	Ability Enhancement Compulsory Course (AECC) 02 Courses Theoretical	I-II	2X2=4	2X25	50
6	Foundation Course (Tagore Studies) 02 Courses Theoretical	I-II	2X4=8	2X50	100
Total: 26+2=28 Courses		-	-	-	1850

**CHOICE BASED CREDIT SYSTEM B.MUS (HONS) IN
HINDUSTHANI CLASSICAL MUSIC (VOCAL) COURSE AND
MARKS DISTRIBUTION STRUCTURE**

SEM	Core course		AECC		SECC		DSE		GEC		TS	Total
	Prac	Theo	Prac	Theo	Prac	Theo	Prac	Theo	Prac	Theo	Theo	
I	75	75	-	25	-	-	-	-	75	-	50	300
II	75	75	-	25	-	-	-	-	75	-	50	300
III	150	75	-	-	-	25	-	-	75	-	-	325
IV	150	75	-	-	-	25	-	-	-	75	-	325
V	75	75	-	-	-	-	150	-	-	-	-	300
VI	75	75	-	-	-	-	75	75	-	-	-	300
Total	600	450	-	50	-	50	225	75	225	75	100	1850

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**CURRICULUM FOR UNDERGRADUATE COURSE
CHOICE BASED CREDIT SYSTEM**

B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC

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CHOICE BASED CREDIT SYSTEM
B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC (VOCAL)
OUTLINE OF THE COURSE STRUCTURE

Course Code	Course Type	Course Title	Credits	Marks	Content Hrs P/W
Semester I					
CC-1	Practical	Fundamentals of Hindustani Classical Vocal Music	6	75	12
CC-2	Theoretical	General Theory 1	6	75	06
GEC- 1	Practical	Introduction to Vocal exercises ; Alankars	6	75	12
AECC-1	Theoretical	MIL/Eng/Evs	2	25	02
TS-1	Theoretical	Foundation course Tagore Studies	4	50	04
Semester II					
CC-3	Practical	Introduction to Vilambit Khayal, Tarana and Raga Identification	6	75	12
CC-4	Theoretical	General Theory 2	6	75	06
GEC-2	Practical	Concept of Raga and Tala	6	75	12
AECC-2	Theoretical	MIL/Eng/Evs	2	25	02
TS-2	Theoretical	Foundation course Tagore studies	4	50	04
Semester III					
CC-5	Practical	Introduction to Dhrupad & Dhamar	6	75	12
CC-6	Practical	Introduction to Gayaki	6	75	12
CC-7	Theoretical	History of Music, General Theory	6	75	06
GEC-3	Practical	Basic Ragas; Drut Khayal	6	75	12
SECC -1	Theoretical	Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)	2	25	02
Semester-IV					
CC-8	Practical	Dhrupad & Dhamar: Layakari	6	75	12
CC-9	Practical	Introduction to Improvisational techniques in Vilambit & Drut Khayal	6	75	12
CC-10	Theoretical	Aesthetics	6	75	06
GEC-4	Theoretical	General Theory of Hindustani Classical Vocal Music	6	75	06
SECC-2	Theoretical	Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)	2	25	02
Semester-V					
CC-11	Practical	Vilambit, Drut khayal vistar; Introduction to Thumri	6	75	12
CC-12	Theoretical	History of Music and Musicology 1	6	75	06
DSE-1	Practical	Stage Demonstration: Khayal & Dhrupad	6	75	12
DSE-2	Practical	Stage Demonstration: Khayal & Dhrupad	6	75	12
Semester-VI					
CC-13	Practical	Vilambit Khayal and Drut Khayal: vistar; Introduction to Dadra and related genres	6	75	12
CC-14	Theoretical	History of Music and Musicology 2	6	75	06
DSE-3	Practical	Raga Analysis	6	75	12
DSE-4	Theoretical	Project	6	75	6

2) Course: CC-2 (Theoretical)
Course Title: General Theory-1

Full Marks: 75 (60+15)

Credits: 6

Course objectives

- Introduction to musicological terms and historical context in Indian music
- To learn notation system

Learning Outcomes

- Ability to notate compositions and understand the importance of archiving and documentation
- Ability to articulate basic music theory in Indian music

- I. Outlines of History of Indian Music in the Ancient Period
- II. Knowledge of the Musical Instruments: Tata (Chordophone), Sushir (Aerophone), Avanaddha (Membranophone) and Ghana (Ideophone); Description and History of Tanpura
- III. Definition of the following:
Sangeet, Sangeet-Paddhati, Nada, Shruti, Swara, Grama, Murchhana, Saptak, Thata, Raga, Aroha, Avaroha, Jati, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Tala, Matra, Vibhag, Sam, Tali, Khali and Laya
- IV. Detailed theoretical knowledge of all the Ragas mentioned below:
Yaman, Bhairav, Khamaj, Kafi, Bhupali
- V. Detailed theoretical knowledge of the following Talas:
Trital, Ektal, Jhaptal, Dadra and Keharwa
- VI. Knowledge of Bhatkhande Notation System
- VII. Life history of the following personalities:
Bharat, Sharangadeva, Amir Khusro and Tansen

3) Course: GEC – 1 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Introduction to Vocal exercises; Alankars

Course objectives:

- This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation.
- Basic voice culture, learning simple compositions in the prescribed ragas and having a basic understanding of tala and laya are the areas of focus for this course.

Learning Outcomes:

- Ability to understand nuances of Raga sangeet.
- Ability to sing basic compositions in prescribed ragas
- Preliminary knowledge of laya tala concept in Hindustani classical Music.

Prescribed Ragas – Alhaiya Bilawal, Khamaj, Yaman

- I. Six alankars to be presented in prescribed Ragas.
- II. One sargam geet in any one raga; One lakshan geet in any one raga
- III. One drut khayal in any one raga with swara vistar and tanas.
- IV. Ability to recite the following talas: Trital, Ektal

4) Course: AECC-1 (Theory) Full Marks: 25 (20+05) Credits:2 MIL/Eng/EVS

5) Course: TS-1 (Theory) Full Marks:50 (40+10) Credits: 4

SEMESTER –II

1) Course: CC-3 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Introduction to Vilambit Khayal, Tarana and Raga Identification

Course objectives

- To learn basic skills of improvisation/Badhat
- Introduction to long/vilambit compositions
- To learn additional forms within the khayal genre such as Tarana

Learning Outcomes

- Increase the repertoire of ragas
- Ability to have an enhanced perspective of raga interpretation
- Ability to have a basic understanding of vilambit khayal rendition
- Ability to have a wider repertoire width within Hindustani music genres

Prescribed Ragas:

Group-A- 1. Yaman 2. Bhairava

Group-B –1. Alhaiya Bilawal 2.Brindavani Sarang 3. Kedar and 4.Bihag

- I. Advance exercises in alankars
- II. Introduction to rendition of vilambit khayal in any one raga from Group-A
- III. Drut khayals with chalans, vistras and tanas in all the prescribed ragas of Group-B
Identification of all the ragas learned in Semester I & Semester II
- IV. Tarana in any one raga from the prescribed ragas of Group-A or Group-B
- V. Ability to recite the following talas in barabar and dugun-Laya
Teora, Rupak, Chautal, Surfaktal and Dhamar

2) Course: CC-4 (Theoretical)
Course Title: General Theory-2

Full Marks: 75 (60+15)

Credits: 6

Course objectives

- To impart theoretical knowledge about various forms and genres in Hindustani music and the concept of bandish and ornamentation
- To study the contribution of some early practitioners of music
- To impart the knowledge of notating different talas along with layakaris

Learning Outcomes

- To acquire an enhanced understanding of musicological terms related to Hindustani music and various genres.
- Develop ability in notating various talas and acquire command over different notation systems

I. Outlines of History of Indian Music in the Medieval Period

II. Definition of the following :-

Dhrupad, Dhamar, Khayal, Tarana, Swara-Malika, Lakshan Geet, Varna, Alankara, Palta, Sthayi, Antara, Sanchari, Abhog, Alap, Tan, Gamak, Meend, Kan, Nibaddha Sangeet, Anibaddha Sangeet, Nayaki, Gayaki, Dugun, Tingun and Chougun

III. Detailed theoretical knowledge of all the Ragas mentioned below:
Alhaiya Bilawal, Brindavani Sarang, Kedar, Bihag

IV. Knowledge of the following talas and ability to compose talalipi notation in Dugun, Tingun and Chougun Laya according to Bhatkhande Notation System Teora, Rupak, Chautal, Surfaktal and Dhamar.

V. Knowledge of Vishnu Digambar Paluskar Notation System

Ability to write notation of bandishes in Bhatkhande notation system.

VI. Gopal Nayak, Baiju Bawra, Swami Haridas and Surdas

3) Course : GEC – 2 (Practical) Full Marks: 75 (60+15) Credits : 6
Course Title: Concept of Raga and Tala

Course objectives:

- Different permutations and combinations of vocal patterns of notes, learning drut khayals with basic features of improvisation in the prescribed ragas, learning a simple bhajan and tarana are the focus areas of this course.

Learning Outcomes:

- To have greater command over voice culture through vocal patterns
- Ability to sing drut compositions along with a basic understanding of improvisation

- Ability to sing a bhajan and tarana

Prescribed Ragas - Bhupali, Desh, Bhairav and Kafi

- I. Six Alankars to be presented in prescribed ragas.
- II. One Sargam geet in any one raga; One lakshan geet in any one raga.
- III. Drut khayals with swar vistar and tanas in the prescribed ragas.
- IV. Ability to sing one bhajan and one tarana.
- V. Ability to recite the following Talas :- Chautal and Jhaptal.

4) Course: AECC-2 (Theoretical) Full Marks: 25(20+5) Credits: 2 MIL/Eng/Evs

5) Course: TS-2 (Theoretical) Full marks: 50(40+10) Credits: 4

SEMESTER-III

1) Course: CC-5 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Introduction to Dhrupad and Dhamar

Course Objectives:

- This course is an introduction to Dhrupad, one of the oldest practicing forms of Hindustani classical music today.
- To impart training in Dhrupad, Dhamar compositions in a few ragas

Learning Outcomes:

- Knowledge about a different genre in Hindustani music other than khayal.
- To develop an ability to sing basic compositions in the Dhrupad form.

Prescribed Ragas:

1. Kafi 2. Bhupali 3. Hindol 4. Yaman and 5. Bhairav.

- I. Introduction to rendition of Dhrupad and Dhamar with alap and layakari in dugun and chougun from the prescribed Ragas. (Two dhrupads and one dhamar)

2) Course: CC-6 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Introduction to Gayaki

Course Objectives:

- This course is aimed at introducing the students to a specific gayaki in their khayal singing
- To learn vilambit khayals in ragas other than those covered during the first year.
- Introduction to the notions of vistar, bol-alapa and behelawa; various techniques of improvisation in Khayal

- To learn genres like Tarana in the prescribed ragas

Learning Outcomes:

- Ability to have an enhanced understanding of style and gayaki in Hindustani music.
- Ability to have an understanding of systematic improvisation in Khayal
- Increase in repertoire of ragas and command over different genres such as tarana in Hindustani music.

Prescribed Ragas:

Group-A- 1.Bihag 2. Alhaiya Bilawal

Group-B- 1. Desh 2. Jaunpuri 3. Bhimpalasi 4. Todi and 5.Bhairavi

- I. Vilambit khayal in any one of the prescribed ragas of Group-A.
- II. Drut khayal with vistras and tanas in all the prescribed ragas of Group-B.
- III. Ability to recite the following Talas in barabar, tingun and chougun laya
Trital, Jhaptal, Chautal, Dhamar Rupak, Teora and Jhumra.
- IV. Tarana in any one Raga from the prescribed ragas of Group-A or Group-B.

3) Course: CC-7 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: History of Music and General Theory

Course Objectives

- To understand a historical perspective of music in the medieval period.
- To learn about technical terms pertaining to musicology.
- To learn the musicological aspects of the prescribed ragas.
- To learn the notation of talas along with different layakaris
- To study the contributions of scholar musicians in the field of Hindustani classical Music

Learning Outcomes

- Ability to critically analyse theoretical aspects in music.
 - Acquire a nuanced understanding of various ragas and ability to articulate this aspect.
 - Ability to notate different talas along with intricate layakaris.
 - Knowledge about the role of eminent musicians in the context of enriching Hindustani classical music
- I. Outlines of History of Hindustani Music from 13th to 18th century
 - II. Definition of the following:-
Dhruva Geeti, Shuddha, Chhayalag, Sankeerna, Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga, Uttaranga, Graha – Swara, Ansha Swara, Dhatu, Matu,
 - III. Time Theory of Raga.
 - IV. Method of producing 72 Melas of Pandit Venkatamakhi.

- V. Number of Ragas of nine Jatis from one Thata and method of producing them.
- VI. Detailed theoretical knowledge of all the Ragas as mentioned below:
Desh, Jaunpuri, Bhimpalasi, Todi, Bhairavi, Bhupali, Hindol.
- VII. Detailed theoretical knowledge of the following talas and ability to compose talalipi notation in Ada, Kuada and Biada laya according to Bhatkhande Notation System and comparative study of similar type of talas:
Trital, Tilwada, Ektal, Chautal, Jhaptal, Surfaktal, Teora, Rupak, Dhamar.
- VIII. Ability to write Notation of bandishes in Bhatkhande Notation System.
- IX. Musical contributions of the following personalities:
Shrinivas, Tyagaraja, Wajid Ali Shah, Jadu Bhatta, Sourendra Mohan Tagore, Wazir Khan, Abdul Karim Khan, Faiyaz Khan, Omkarnath Thakur
- X. Essay :-
(i) Chhanda and Tala
(ii) Tala and Prana.
(iii) Ratnakar's Dashabidhi

4) Course: GEC – 3 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Basic Ragas; Drut Khayal

Course objectives:

- Introduction to the dhrupad form, teaching drut compositions in the khayal form along with basic improvisational techniques, and further expanding the concept of laya and tala are the focal areas of this course.

Learning Outcomes

- Ability to sing simple dhrupad compositions
- Enhanced understanding of the khayal form
- Ability to recite prescribed talas

Prescribed Ragas -Durga, Malkauns, Bhairavi

- I. Advanced alankars to be presented in prescribed ragas.
- II. One sargam geet in any one raga; One lakshan geet in any one raga
- III. Drut khayals with swar vistar and tanas in the prescribed Ragas.
- IV. One dhrupad or dhamar with layakari in any one raga.
- V. Ability to recite the following talas :-
Surfaktal, Dhamar, Teora and Rupak.

5) Course: SECC-1 (Theoretical)

Full Marks:25

Credits:2

Audio Recording Training/Theory of Western Music / Theory of Karnatic Music (any one)

SEMESTER- IV

1) Course: CC-8 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Dhrupad and Dhamar: Layakari

Course Objectives

- This course focuses on the dhrupad dhamar genre and aims at teaching different compositions in the prescribed ragas.
- To learn the concept of nom- tom alapa. To learn the concept of layakari while singing dhrupad and dhamar compositions.

Learning Outcomes

- Ability to sing Dhrupad compositions in the prescribed ragas.
- Ability to understand the notions of unfolding a raga to explore its different facets.
- Ability to have an enhanced understanding of dhrupad performance practice.

Prescribed Ragas:

1.Desh 2. Bhimpalasi 3. Malkauns 4.Shankara 5.Kedar and 6. Bihag

- I. Two Dhrupads and one Dhamar with alapa, layakari, baant and upaj from the prescribed ragas

2) Course: CC-9 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title : Introduction to improvisational techniques in Vilambit & Drut Khayal

Course Objectives

- This course focuses on imparting an enhanced understanding of badhat in vilambit khayals.
- To learn nuances of improvisation such as vistar in akaar, bol-alaap, behelawa and tanas in greater detail.
- To learn the basic theka of different talas common to performance practice in Hindustani music.

Learning Outcomes

- Ability to elaborate and explore different facets of compositions in prescribed ragas
- To acquire increasing command over improvisational skills through which a raga is elaborated
- Ability to recite thekas of prescribed talas.

Prescribed Ragas:

Group-A- 1.Todi 2. Bhimpalasi 3.Kedar 4. Ahir Bhairav

Group-B- 1. Marwa 2.Hamir 3.Bageshri 4.Ramkali and 5. Ahir Bhairav

- I. Vilambit khayals in any two ragas from the prescribed ragas of Group-A.

- II. Drut khayal with vistras and tanas in all the prescribed ragas of Group-B.
- III. Tarana in any one Raga from the prescribed syllabus of Group-A or Group-B.
- IV. Ability to recite the following talas in different layakaries: Ada - chautal, Deepchandi and Jat.

3) Course: CC-10 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Aesthetics

Course Objectives

- To study the notions of Tagorean aesthetics
- To learn about the aesthetics in music and philosophy of art.

Learning Outcomes

- Ability to understand the essence of Tagore's thoughts on aesthetics in the arts
- Ability to have a critical understanding of aesthetical studies.

GENERAL AESTHETICS

For Students offering Bengali Medium: -

Reference Bengali Texts:-

- I. Prabasjiban Choudhuri, Saundaryadarshan
- II. Sitansu Roy, Saundaryadarshan: Prathomik Parichay

For Students offering English Medium:

Reference English Texts:-

- I. Aldrich: Philosophy of Art
- II. Sitansu Roy: Studies in Music Aesthetics

TAGOREAN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-I. Rabindranath Tagore, Sahiter Pathe

- a. Utsarga [Dedication]
- b. Vastava [Real]
- c. Tathya - O –Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

- a. Saundaryabodha [The sence of Beauty]
- b. Saundarya – O – sahitya [Beauty and Literature]

III. Rabindranath Tagore, Sangeet Chinta

- a. Sangeet – O – Bhava [Music and feeling]
- b. Sangeet – O – Kavita [Music and Poetry]
- c. Sangeeter Mukti [Emancipation of Music]

For Students offering English Medium:

Reference English Texts:-

- I. Rabindranath Tagore on Art and Aesthetics, Edited by P. Neogy (5 - Selected pieces)

4) Course: GEC – 4 (Theory)

Full Marks: 75 (60+15)

Cre dits: 6

Course Title: General Theory of Hindustani Classical Vocal Music

Course objectives: This course provides an introduction to the theory of Hindustani classical music, the historical context of classical music in different periods and emphasizes on the musicological terms in relation to performance practice.

Learning Outcomes: The student is expected to acquire a critical understanding about musicology and the theoretical aspect pertaining to Hindustani classical music.

- I. Outlines of History of Indian music Ancient, Medieval and Modern period.
- II. Knowledge of the musical instruments of Tata, Susir, Avanaddha and Ghana.
- III. Definition of the following :- Sangeet, Sangeet – Paddhati, Nada, Shruti, Swara, Grama, Murchhana, Saptak, Thata, Raga, Aroha, Avaroha, Jati, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Tala, Matra, Vibhag, Sam, Tali, Khali, Dhrupad, Dhamar, Khayal, Sargam Geet, Lakshangeet, Alap, Tana.
- IV. Detailed theoretical knowledge of the following Ragas :-
Alhaiya Bilawal, Bhairav, Yaman, Bhupali, Khamaj, Durga, Bhairavi, Malkauns, Desh and Kafi.
- V. Knowledge of the following Talas and ability to compose Talalipi Notation in Digun, Tingun and Chougun Laya according to Bhatkhande Notation System. Trital, Ektal, Chautal, Jhaptal, Surfaktal, Dhamar, Teora and Rupak
- VI. Knowledge of Bhatkhande Notation System; Ability to write Notation of Songs in Bhatkhande Notation System.
- VII. Life History of the following personalities :-
Bharat, Sharangadeva, Amir Khusro, Vishnu Narayan Bhatkhande
Vishnu Digambar Paluskar.

5) Course: SECC-2 (Theoretical) Full Marks:25 Credits:2

Audio Recording Training/Theory of Western Music /Theory of Karnatic Music (any one)

SEMESTER-V

1) Course: CC-11 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Vilambit, Drut Khayal vistar; Introduction to Thumri

Course Objectives:

- To learn vilambit and drut compositions in the prescribed ragas
- To learn notions of developing a raga through the phrases of a bandish/ composition.
- To learn basic principles of semi classical genres such as Thumri

Learning Outcomes:

- To increase repertoire width both in terms of Ragas and compositions (Vilambit and drut bandishes)
- Ability to have an enhanced understanding of gayaki in Khayal vocalism.
- Ability to sing thumri compositions in the prescribed ragas

Prescribed Ragas:

Group-A- 1. Bageshri 2. Marwa 3.Puriya Dhanashri and 4. Jaunpuri

Group-B- 1. Bahar 2.Puriya Dhanashri 3. Chayanat 4.Malkauns and 5. Kamod

Group- C- 1.Khamaj 2.Bhairavi

- I. Vilambit khayal in any three ragas from the prescribed ragas of Group-A.
- II. Drut khayal with vistar and tanas in all the prescribed ragas of Group-B.
- III. Thumri in any one raga prescribed in Group –C.
- IV. Ability to recite notation of various bandishes

2) Course: CC-12 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: History of Music & Musicology

Course Objectives:

- To study the historical context of Hindustani music in the modern period and its impact in contemporary performance practice
- To study the nuances of Karnatic music, the other predominant classical music system in India and discuss the comparative aspects between the two systems
- To study the musicological notions of the prescribed ragas
- To develop an analytical approach towards music theory

Learning Outcomes:

- Ability to have a critical understanding of performance practice with reference to the development of Hindustani music in the modern period.
- Ability to have an understating of alternative classical music systems of India such as Karnatic music.

- Ability to analyse subtle nuances of ragas and make a critical study of the same.
- I. Outlines of history of Hindustani music from the 18th to 20th Century.
 - II. Definition of the following :-
Gandharva, Jati – Gayan, Marga - Sangeet, Deshi – Sangeet, Alap, Ragalap, Rupakalap, Avirbhava, Tirobhava, Alpatva, Bahutva, Fikrabandi, Vaggeyakara, Sampurna, Shadava and Oudava; Merits and Demerits of a singer
 - III. Comparative study of Shuddha and Vikrita Swaras of Hindustani and Karnatic Music System. Karnatic equivalent of 10 (ten) Hindustani Thatas.
 - IV. Detailed theoretical knowledge of all the Ragas mentioned below:
Bahar, Puriya Dhanashri, Chayanat, Malkauns, Kamod, Bageshri, Marwa, Jaunpuri
 - V. Essay:-(i) Gharana (ii) Rasa (iii) Raga and Rasa

3) Course: DSE - 1 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Stage Demonstration (Dhrupad & Khayal) - 1

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo performance of khayal and dhrupad in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artistes during performance

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

Ragas for Dhrupad :

Yaman, Bhairav, Bhupali, Kafi, Hindol, Durga, Todi, Bahar.

Ragas for Khayal :

Bhairav, Alhaiya Bilawal, Todi, Bhimpalasi, Puriya Dhanashree, Yaman, Kedar, Chayanat, Bihag, Shankara.

4) Course Number: DSE-2 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Stage Demonstration (Dhrupad & Khayal) - 2

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo performance of khayal and dhrupad in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance

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

Ragas for Dhrupad

Desh, Bhimpalasi, Malkauns, Shankara, , Kedar, Bihag, Shree, Alhaiya Bilawal, Gunkali, Megh, Suddha Sarang and Chandrakauns

Ragas for Khayal

Ahir Bhairav, Ramkali, Jaunpuri, Marwa, Hamir, Bageshri, Malkauns, Basant, Miyan ki – Malhar, Basant

SEMESTER VI

1) Course: CC-13 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Vilambit khayal and drut khayal vistar; Introduction to Dadra and related genres

Course Objectives:

- To learn vilambit and drut khayals with gayaki in the prescribed ragas
- To learn compositions in different genres such as Tarana and semi classical forms such as thumri and dadra

Learning Outcomes:

- Ability to develop and interpret a raga through its compositions
- To have a greater command and subtle understanding about the notions of gayaki and the various techniques of elaborating a bandish/composition through alapa , bol alapa, behelawa, tana.
- Ability to sing semi classical genres with knowledge about the subtle features of such forms
- Ability to have an analytical approach towards music making

Prescribed Ragas:

Group-A- 1. Malkauns 2. Basant 3. Miyan Ki Malhar and 4. Ramkali

Group-B- 1. Chandrakauns 2. Durga 3. Shankara 4. Miyan Ki Malhar and 5. Basant

Group- C- 1. Kafi 2. Desh 3. Bhairavi

- I. Vilambit khayal in any three ragas from the prescribed ragas of Group-A.
II. Drut khayal with chalan, vistras and tanas in all the prescribed ragas of Group-B

- III. Taranas (two) from the prescribed ragas of Group- A or Group-B; One thumri and one dadra from the prescribed ragas of Group-C
- IV. Identification of all the Ragas starting from (Semester-I to Semester-VI)

2) Course Number: CC -14 (Theory) Full Marks: (60 + 15) = 75 Credits: 6
Course Title: History of Music & Musicology - 2

Course Objectives:

- To learn about the placement of swaras and related aspects concerning musicology as propounded in the medieval texts
- To study the contributions of path breaking practitioners and musician scholars in the field of Hindustani classical music

Learning Outcomes:

- Ability to have a critical understanding of music theory in tandem with performance practice
 - Ability to clearly articulate and write about musicological aspects with respect to classical music
 - Ability to acquire a holistic perspective towards learning classical music
- I. Difference between the suddha scale of Hindustani Music of medieval and modern period. Placing of suddha swara on veena, their vibrations as explained by Srinivas.
 - II. Detailed theoretical knowledge of all the ragas along with comparative study of similar type of ragas of the concerned course
 - III. Detailed theoretical knowledge of the following talas and ability to compose talalipi Notation in Ada, Kuada and Biada Laya according to Bhatkhande or Paluskar notation system and comparative study of similar type of talas :-Jhumra, Ada Chautal, Gaja Jhampa, Shikhar, Matta, Deepchandi, Pancham Sawari.
 - IV. Ability to write Notation of bandishes in Bhatkhande or Paluskar Notation System.
 - V. Musical contributions of the following Personalities :-
 Bade Ghulam Ali Khan, Khsetra Mohan Goswami, Tara Pada Chakraborty, Radhika Prasad Goswami, Srikrishna Narayan Ratanjankar, Chinmoy Lahiri, Dhruva Tara Joshi, Swami Prajnanananda, Rajyeswar Mitra, Dr. Bimal Roy and Dr. Pradip Kumar Ghosh

3) Course: DSE -3 (Practical)
Course Title: Raga Analysis

Full Marks: 75 (60+15)

Credits : 6

Course Objectives:

- To impart the knowledge of raganga classification and teach the importance of swarochara
- To teach the characteristic phrases of ragas classified under one group.
- To teach the subtle nuance of ragas under one group through multiple compositions in each raga

Learning Outcome:

- Ability to have a critical understanding of raga phrases and demonstrate the same
- Ability to clearly distinguish ragas categorized under the same group
- Acquire a thorough understanding of the raganga paddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga

Any two ragas from each group

1. Kalyan : Yaman, Kedar, Kamod, Hamir, Chayanat
2. Bhairav : Bhairav, Ramkali, Ahir Bhairav, Kalingda
3. Kafi : Kafi, Bageshree, Bhimpalasi, Pilu
4. Marwa : Marwa, Puriya, Sohini, Hindol.
5. Bilawal : Bilawal, Alhaiya Bilawal, Behag, Durga.

4) Course: DSE - 4 (Theory)
Course Title: Project Work

Full Marks: 75 (60+15)

Credits: 6

Course Objectives: This course focuses on developing the learner's ability to do critical research in the performing arts and is an orientation towards a more research based analytical approach towards performance practice.

Learning Outcomes: The student is expected to submit a short thesis based on his/her project work.

Project based upon actual Field work related to Hindustani Classical (Vocal /Instrumental) Music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

Recommended Books:

1. Bagchee, Sandeep. (1998). *NAD Understanding Raga Music*. Mumbai: Eeshwar
2. Bhatkhande V.N. *Hindustani Sangeet Shastra Vol. I to IV (Hindi)*
3. Bhatkhande V.N. *Kramik Pustak Malika Vol. I-VI. (Hindi)*
4. Brihaspati Acharya, Sulochana Yajurvedi. (1976). *Khusro Tansen Tatha anya kalakar (in Hindi)*. New Delhi: Rajkamal Publishers Pvt. Ltd
5. Deshpande Vamanrao H. *Indian Musical Traditions: An Aesthetic Study of the Ghranas in Hindustani Music*
6. Deva, B. C. (1981). *An introduction to Indian music*. New Delhi: Publ. Div. Ministry of Information and Broadcasting, Govt. of India

7. Garg, Laxminarayan. (1984). *Hamare Sangeet Ratna*. Hathras: Sangeet Karyalaya
 8. Gautam, M. R. (1980). *The musical heritage of India*. New Delhi : Abhinav Publication
 9. Jha Ramashraya. *Abhinav Geetanjali Vol. I-V*. (Hindi)
 10. Mathur M. *Easy Reference to Indian Music (I & II Vol.)*
 11. Nigam V.S. *Musicology of India (Part I & II.)*
 12. Omkarnath Thakur- *Sangeetanjali Vol. I-V*. (Hindi)
 13. Prajnanananda, Swami. (1973). *The historical development of Indian music; a critical study*. Calcutta: Firma K. L. Mukhopadhyay
 14. Prajnanananda, Swami. *A history of Indian music*. Calcutta: Ramakrishna Vedanta Math
 15. Raja Deepak. (2007). *Hindustani Music, a Tradition in Transition*. New Delhi: DK Printworld(p) Ltd
 16. Ranade Ashok Da. (1997). *Hindustani music*. New Delhi: National Book Trust
 17. Ranade Ashok Da. (2006). *Music Contexts: A Concise Dictionary of Hindustani music*. New Delhi: Promilla & Co
 18. Ranade Ashok Da. *Some Hindustani Musicians-They lit the Way!*
 19. Ratanjankar S.N. (2000). *Sangeet Paribhasha Vivechan*. Mumbai: Acharya S.N. Ratanjankar Foundation
 20. Ratanjankar S.N. *Abhinav Geetmanjiri Vol. I-III*. (Hindi)
 21. Roychoudhuri Bimalakanta. *The Dictionary of Hindustani Classical Music*
 22. Sangit Mahabharati. (2012). *The Oxford Encyclopedia of the Music of India (Three Volume Set)*. New Delhi: Oxford University Press
 23. Sharma Amal Dev. *Musicians of India Past & Present*
 24. Sharma Amal Dev. *Prachin O Navin Sangeetagga*
 25. Vir Ram Avatar. *The Music of India*
 26. Vir Ram Avatar. *Theory of Indian Music*
 27. Sangeet Parichiti (I & II Vol.)- N.R .Bandyopadhyay (Bengali)
 28. Sangeet Darshika (I & II Vol.)- N. G. Bandyopadhyay (Bengali)
 29. Sangeet Nayak- N.C.Baral (Bengali)
 30. Shastriya Sangeet Parichaya- Dr. P. K. Ghosh (Bengali)
 31. Geet vadayam (I Vol.)-L.N Ghosh (Bengali)
 32. Sangeet Manisha (I & II Vol.)-A. D. Sharma (Bengali)
 33. Sangeet Tatta (I & II Vol.)-D. Dutta (Bengali)
 34. Bharatiya Sangeet Kaush- B.K. Roy Chowdhury (Bengali)
 35. *Sangiti Sabda Kosa*- Dr. B. Roy (Bengali)
 36. *Sangeet Shastra*- (I,II,III Vol.)- I. B.Roy (Bengali)
 37. *Sangeet Shastra Pravin*- I.B. Roy (Bengali)
 38. *Sangitik Prabandhabali*- Dr. N. Chowdhury (Bengali)
 39. *Kramik Pustak Malika (I to XII Vol.)*- V. N. Bhatkhande (Bengali)
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Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music

CHOICE BASED CREDIT SYSTEM
B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (SITAR)
OUTLINE OF THE COURSE STRUCTURE

Course Code	Course Type	Course Title	Credits	Marks	Content Hrs P/W
Semester I					
CC-1	Practical	Basic Techniques of Sitar	6	75	12
CC-2	Theory	General Theory 1	6	75	06
GEC- 1	Practical	Basic strokes, Alankars, etc. of Sitar	6	75	12
AECC-1	Theory	MIL/Eng/Evs	2	25	02
Semester II					
CC-3	Practical	Razakhani Gat, Toda, Jhala	6	75	12
CC-4	Theory	General Theory 2	6	75	06
GEC-2	Practical	Techniques & Simple Composition	6	75	12
AECC-2	Theoretical	MIL/Eng/Evs	2	25	02
Semester III					
CC-5	Practical	Alaap, Jod and Jhala 1	6	75	12
CC-6	Practical	Masitkhani and Razakhani Gat 1	6	75	12
CC-7	Theoretical	History of Music, General Theory	6	75	06
GEC-3	Practical	Masitkhani and Razakhani Gat	6	75	12
SECC -1	Theoretical	Audio Recording Training/Theory of Western Music /Theory of Karnatic Music (any one)	2	25	02
Semester-IV					
CC-8	Practical	Alaap, Jod and Jhala 2	6	75	12
CC-9	Practical	Masitkhani and Razakhani Gat 2	6	75	12
CC-10	Theoretical	Aesthetics	6	75	06
GEC-4	Theoretical	General Theory on Sitar	6	75	06
SECC-2	Theoretical	Audio Recording Training/Theory of Western Music /Theory of Karnatic Music (any one)	2	25	02
Semester-V					
CC-11	Practical	Masitkhani and Razakhani gat 3	6	75	12
CC-12	Theoretical	History of Music and Musicology 1	6	75	06
DSE-1	Practical	(Choose one) Stage Demonstration1/St.Dem.2	6	75	12
DSE-2	Practical	(Choose one) Stage Demonstration3/St.Dem.4	6	75	12
Semester-VI					
CC-13	Practical	Masitkhani and Razakhani gat 4	6	75	12
CC-14	Theoretical	History of Music and Musicology 2	6	75	06
DSE-3	Practical	(Choose one) Raga Analysis 1/ Raga Analysis2	6	75	12
DSE-4	Theoretical	Project	6	75	6

4. Detailed theoretical knowledge of the following Ragas:
Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Bhairavi.

5. Knowledge of Musical Instruments.

Learning Outcomes:

- A learner comes to know about Indian musical instruments in detail.
- A learner comes to know in detail about the historical development of Sitar as an instrument.
- Understanding of basic musical terminologies and theoretical knowledge of the prescribed ragas.
- The learners get acquainted with the history of Indian music in Ancient and Medieval period.

3) Course: GEC – 1 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Basic strokes , alankars of Sitar

Course objectives:

- This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation.
- Basic playing technique of Sitar, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.

Learning Outcomes:

- Ability to understand nuances of Raga sangeet.
- Ability to play basic compositions in prescribed ragas
- Preliminary knowledge of laya tala concept in Hindustani classical Music

1. Basic strokes (Bols) of Sitar

2. (a) 5 Alankars based on Tal

(b) 5 Alankars based on stroke patterns

3. Razakhani/Drut Gat in all the following ragas with at least five tans and jhala: Yaman , Bhairav, Bihag

4) Course: AECC-1 (Theory)

Full Marks: 25 (20+05)

Credits:2 MIL/Eng/EVS

5) Course: TS-1 (Tagore Studies) (Theory)

Full Marks: 50 (40+10)

Credits: 4

SEMESTER – II

1) Course: CC-3 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Razakhani Gat, Toda and Jhala

Course Objectives:

- Introduction to Razakhani Gats.
- Development of concept of Toda and Jhala

1. Razakhani Gat with Toda and Jhala of the following ragas:-

Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya Bilawal, Bhairavi.

2. Knowledge of following talas:-

Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal

Learning Outcomes:

- Learners get acquainted with the structure of the instrument (Sitar) as well as playing techniques of Razakhani Gat, Toda and Jhala.

2) Course: CC-4 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: General Theory -2

Course Objectives:

- Introduction to various genres of Hindustani Classical music.
- Theoretical details of prescribed ragas covered in the syllabus of CC-3.
- Theoretical understanding of Gats along with knowledge of Bhatkhande notation system as well as Talalipi notation writing techniques.

1. Knowledge of the following musical forms:

Dhrupad, Dhamar, Khayal, Thumri, Tarana

2. Definition of the following musical terms:-

Meend, Krintan, Kan, Gamak, Ghasit, Sut, Jamjama, Murki, Nayaki, Gayaki.

3. Detailed theoretical knowledge of the following Ragas:

Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya Bilawal, Bhairavi.

4. Detailed study of Masitkhani and Razakhani Gat

5. Knowledge of following talas and ability to compose Talalipi in Dwigun, Tingun and Chougun laya according to Bhatkhande notation system:-

Ektal, Chautal, Dhamar, Deepchandi, Addha, Panchamsawari.

6. Knowledge of Bhatkhande and Vishnu Digambar Paluskar notation system.

7. Ability to write notation of Gat in Bhatkhande notation system of the following

ragas:-Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya Bilawal, Bhairavi.

Learning Outcomes:

- Learners get acquainted with the different musical genres.
- Knowledge of various Musical Terminologies along with theoretical details of the ragas covered in the Practical Course CC-3.
- Learners develop the ability to write compositions in Bhatkhande notation system as well as writing Talalipi notation in various layakaries.

3) Course: GEC – 2 (Practical)

Full Marks: 75 (60+15)

Credits : 6

Course Title: Techniques & Simple Compositions

Course objectives:

- Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.

Learning Outcomes:

- To have greater command over the playing techniques of the instrument (Sitar)
- Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation

1. Ability to play basic techniques of sitar – Meend, Kan, Gamak, Krintan etc.

2. One Masitkhani Gat with layakari in tanas.

3. Razakhani Gat in all the following ragas with toda/tanas and Jhala:

Bhupali, Alhaiya Bilawal, Jaunpuri

4) Course: AECC-2 (Theoretical)

Full Marks: 25 (20+5)

Credits: 2 MIL/Eng/Evs

5) Course: TS-2 (Theoretical)

Full marks: 50 (40+10)

Credits: 4

SEMESTER –III

1) Course: CC-5 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Alap, Jod and Jhala - 1

Course Objectives: Introduction to the concept of alapa, Jod and Jhala

Alap, Jod and Jhala of the following Ragas:-

Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi.

Learning Outcomes: Learners develop and understand the concept of playing alapa, Jod and Jhala in different ragas.

2) Course: CC-6 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Masitkhani and Razakhani Gat 1

Course objective:

- Introduction to Masitkhani Gat along with a focus on the development of a complete performance.

Masitkhani/ Vilambit and Razakhani/ Drut Gat with complete baj of the following Ragas:-

Yaman, Bhairav, Jaunpuri, Bhimpalasi, Brindavani Sarang, Durga, Bihag.

Learning Outcomes:

- Students develop an ability to perform and present a complete baj.

3) Course: CC-7 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: History of Music, General Theory

Course Objectives:

- A detailed understanding of the history of Hindustani classical music from 13th to 18th century.
- Musical terminologies, knowledge about time theory of raga and 72 melas of Vyankatmakhi.
- Developing the concept of comparative study between ragas.
- Theoretical details of the prescribed ragas.
- Knowledge of advance Layakaries.

1. Outline history of Hindustani music from 13th to 18th century.

2. Knowledge of the following:-

Shuddha, Chhayalag and Sankeerna Ragas, Sandhiprakash Raga, Purvanga and Uttaranga Raga, Graha, Ansha and Nyas Swaras, Ragalap, Rupakalap, Alapti, Prabandha, Marga and Deshi Sangit, Avirbhava, Tirobhava, Alpatva, Bahutva.

3. Time theory of Raga

4. Method of producing 72 melas of Pandit Vyankatmakhi

5. Theoretical knowledge and comparative study of the following Ragas:-

Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, Brindavani Sarang, Durga

6. Number of Ragas of nine Jatis from one Thata and method of producing them.

7. Ability to write notation of Gat in Bhatkhande notation system of the following ragas:-Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, Brindavani Sarang, Durga

8. Knowledge of following talas and ability to compose Talalipi in Aad, Kuad and Biad laya according to Bhatkhande notation system:-Deepchandi, Jhumra, Adachoutal, Panchamsawari, Tilwada

Learning Outcomes:

- Ability to critically analyze theoretical aspects in music.
- Acquire a nuanced understanding of various ragas and ability to articulate this aspect.
- Gain a perspective of the scientific and objective methodology of music theory.
- Learners get acquainted with advance Layakaries.

4) Course: GEC – 3 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Masitkhani and Razakhani Gat

Course objectives:

- Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.

Learning Outcomes:

- Ability to play simple compositions
 - Enhanced understanding of the instrument
1. Two Masitkhani Gat with Todas/Tans in any two prescribed ragas.
 2. Razakhani Gat with tana and Jhala in all the prescribed ragas.
 3. Ability to play Alaap with techniques in any one raga

4. Detailed study of the prescribed Ragas for Viva- vice.
Prescribed Ragas:- Malkauns, Desh, Bhimpalasi, Yaman

5) Course: SECC-1(Theoretical) Full Marks:25 Credits:2
Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

SEMESTER –IV

1) Course: CC-8 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Alap, Jod and Jhala 2

Course Objectives: An indepth study of alapa, Jod and Jhala with its finer nuances in the prescribed ragas.

Alap, Jod and Jhala of the following Ragas:-

Todi, Bageshri, Jaijaiwanti, Malkauns, Mian ki Malhar, Marwa, Puriya.

Learning Outcomes:

- Ability to present and perform Alapa, Jod and Jhala in the prescribed ragas with enhanced level of proficiency

2) Course: CC-9 (Practical) Full Marks: 75(60+15) Credits: 6
Course Title: Masitkhani and Razakhani Gat 2

Course Objectives: To learn Masitkhani & Razakhani Gats with improvisation in the prescribed ragas.

Masitkhani/Vilambit and Razakhani/Drut Gat with complete baj of the following Ragas:-

Todi, Bageshri, Jaijaiwanti, Malkauns, Mian ki Malhar, Marwa, Puriya, Puriyadhanashri, Tilak Kamod

Learning Outcomes : Ability to present Masitkhani & Razakhani Gats along with improvisational techniques in the prescribed ragas.

3) Course: CC-10 (Theoretical) Full Marks: 75 (60+15) Credits: 6
Course Title: Aesthetics

Course Objectives:

- A sound knowledge of Tagorean aesthetics.

- A conceptual development of philosophy of art and aesthetics.

GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali

Texts:-I. Prabasjiban Choudhuri, Saundaryadarshan,

II. Sitansu Roy, Saundaryadarshan: Prathomik Parichay

For Students offering English Medium: Reference English Texts:-

I. Aldrich: Philosophy of Art

II. Sitansu Roy: Studies in Music Aesthetics

TAGOREAN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

I. Rabindranath Tagore, Sahiter Pathe

a. Utsarga [Dedication]

b. Vastava [Real]

c. Tathya - O – Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

a. Saundaryabodha [The sense of Beauty]

b. Saundarya – O – sahitya [Beauty and Literature]

III. Rabindranath Tagore, Sangeet Chinta

a. Sangeet – O – Bhava [Music and feeling]

b. Sangeet – O – Kavita [Music and Poetry]

c. Sangeeter Mukti [Emancipation of Music]

For Students offering English Medium:

Reference English Texts:-

I. Rabindranath Tagore on Art and Aesthetics, Edited by P. Neogy (5 - Selected pieces)

Learning Outcomes:

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

4) Course: GEC – 4 (Theory)

Full Marks: 75 (60+15)

Credits: 6

Course Title: General Theory on Sitar

1. Definitions of the following terms:-

Nad, Sruti, Swara, Thata, Raga, Raga Lakshanas, Tala, Laya, Sam, Meend, Sut, Vadi, Samvadi, Anuvadi, Vivadi

2. Description and history of Sitar
3. Gharanas of Sitar
4. Detailed theoretical knowledge of the following ragas:-Yaman, Bhupali, Khamaj, Kafi, Bhairav, Bhairavi, Desh, Jaunpuri.
5. Knowledge of Musical instrument
6. Life sketch and contribution of the following personalities:-
Pt. Bhatkhande, Pt V.D. Paluskar, Pt.Ravi Shankar, U.Vilayat Khan, Pt. Nikhil Banerjee

5) Course: SECC-2 (Theoretical) Full Marks:25 Credits:2
Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

SEMESTER –V

1) Course: CC-11 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Masitkhani and Razakhani Gat 3

Course Objectives:

- To learn compositions in detail along with the complete baj in the prescribed ragas Masitkhani/Vilambit and Razakhani/Drut Gat with complete baj of the following Ragas:-

Malkauns, Mian ki Malhar, Puriyadhanashri, Patdeep, Desh, Purbi

Learning Outcomes:

- To acquire an ability to play with considerable proficiency, a complete baj in the prescribed ragas.

2) Course: CC-12 (Theoretical) Full Marks: 75 (60+15) Credits: 6
Course Title: History of Music and Musicology 2

Course Objectives:

- Enriching the historical knowledge of Hindustani classical music covering from 13th to 20th century.
 - Comparative study of Hindustani and Karnatic music; Musician's merits and demerits
 - Musical Contribution of renowned musical personalities.
1. History of Hindustani music from 13th to 20th century.
 2. Comparative study of Suddha and Vikrita swaras of Hindustani and Karnatic music.
 3. Knowledge of Karnatic equivalents of Ten Hindustani Thatas.
 4. Merits and demerits of a musician.

5. Musical contribution of following personalities:-

Srinivas, Sourindra Mohan Thakur, Swami Prajnanananda, Rajyeswar Mitra, Bimal Roy.

Learning Outcomes:

- Learners acquire knowledge of historical developments of Hindustani music covering from 13th to 20th Century.
- A fair understanding of the nuances of Karnatic music.
- Merits and demerits of a musician.
- Knowledge of renowned musical personalities.

3) Course: DSE-1 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: (Choose one) Stage Demonstration1/Stage Demonstration 2

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo presentation/performance in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artistes during performance

Stage Performance 1

- Stage Performance test of about 30 minutes duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas:

Yaman, Bihag, Todi, Bageshri, Jajjaiwanti, Malkauns.

Stage Performance 2

- Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas:

Bhairav, Bhimpalasi, Desh, Durga, Jaunpuri

4) Course: DSE-2 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: (Choose one) Stage Demonstration3/Stage Demonstration 4

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

Ability to give a solo presentation/performance in any one raga from the prescribed syllabus

Stage Performance 3

- Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas:

Todi, Bageshri, Jaijaiwanti, Malkauns, Tilakkamod, Purbi.

Stage Performance 4

- Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas: Marwa, Puriya, Puriyadhanashri, Patdeep, Desh

SEMESTER –VI

1) Course: CC-13 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Masitkhani and Razakhani Gat 4

Course Objectives:

- An indepth study of ragas in reference to Masitkhani & Razakhani gats. Masitkhani/Vilambit and Razakhani/Drut Gat with complete baj of the following Ragas:-

Ahir Bhairav, Gujri Todi, Rageshri, Suddha Sarang, Kedar , Kamod, Chhayanat, Sohini, Pilu.

Learning Outcomes:

- A thorough study of different ragas enriches the learners with a better understanding of the ragas as well as the instrument.

2) Course: CC-14 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: History of Music and Musicology 3

Course Objectives

- Imparting knowledge about the different Gharanas of the Instrument.
- To enrich the learner with knowledge of renowned musical personalities.
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

1. Different Gharanas of Sitar.

2. Difference between Suddha scale of Hindustani music of ancient, medieval and modern period.

3. Placing of Shuddhaswaras on a Vina and their vibrations as explained by Shrinivas.

4. Sarana Chatushtayi or Chatus- sarana of Bharata Muni.

5. Musical contribution of the following personalities:-

Mushtaq Ali Khan, Yusuf Ali Khan, Ravi Shankar, Vilayat Khan, Nikhil Banerjee, Dhruva Tara Joshi, Ali Akbar Khan.

Learning Outcomes:

- Ability to have a critical understanding of music theory in tandem with performance practice
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

3) Course: DSE-3 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Raga Analysis

Course Objectives:

- To impart the knowledge of raganga classification
- To teach the characteristic phrases of ragas classified under one group.
- To teach the subtle nuance of ragas under one group through multiple compositions in each raga

Learning Outcome:

- Ability to have a critical understanding of raga phrases and demonstrate the same
- Ability to clearly distinguish ragas categorized under the same group
- Acquire a thorough understanding of the raganga paddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga

Raga Analysis 1

Comparative study of the following ragas:-

Group –I

Kalyan: Yaman, Bhupali, Kedar, Kamod, Hamir, Chhayana, Suddhakalyan

Bilawal: Alhaiya Bilawal, Bihag, Durga, Deshkar, Devgiri Bilawal, Yamni Bilawal

Raga Analysis 2

Comparative study of the following ragas:-

Group –II

Bhairav:-Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Bairagi Bhairav

Todi:-Mian ki Todi, Gujri Todi, Bilaskhani Todi,

4) Course: DSE-4 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Project Work

Course Objectives: This course focuses on developing the learner's ability to do critical research in the performing arts and is an orientation towards a more research based analytical approach towards performance practice.

Learning Outcomes: The student is expected to submit a short thesis based on his/her project work.

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the semester IV

Recommended Books:

- | | |
|---------------------------------|--------------------------|
| 1. Sangit Parichiti –I & II Vol | N.R. Banerjee (Bengali) |
| 2. Sangit Darshika – I& II Vol | N.G. Banerjee (Bengali) |
| 3. Sastriya Sangit Parichaya | Dr. P.K. Ghosh (Bengali) |
| 4. Geet Vadyam | L.N. Ghosh (Bengali) |
| 5. Sangit Manisha I & II Vol | A. Das Sharma (Bengali) |
| 6. Sangit Tatta I& II Vol | D.Dutta(Bengali) |

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|---|-------------------------------------|
| 7. Rag O Rup | Swami Prajnananda (Bengali) |
| 8. Bharatiya Sangit Kaush | Bimalakanta Roy Choudhury (Bengali) |
| 9. Bharatiya Sangit Prasanga | Dr. B.Roy (Bengali) |
| 10. Mughal Bharater Sangit Chinta | R. Mitra (Bengali) |
| 11. Sangit Shastra (I – III) Vol | I. B. Roy (Bengali) |
| 12. Hindustani Sangeeta Tansener Sthan | B.K. Roy Choudhury (Bengali) |
| 13. Amar Kotha | Allauddin Khan (Bengali) |
| 14. Rag Anurag | Ravi Shankar(Bengali) |
| 15. Kudrat Rangi Birangi | Kumar Prasad Mukherjee (Bengali) |
| 16. Komal Gandhar | Vilayat Khan(Bengali) |
| 17. Tar chire gechhe Kobe | S.K.Bandyopadhyay (Bengali) |
| 18. Tantri Nad | Dr Lalmani Mishra (Hindi) |
| 19. Tata Vadya | Dr Lalmani Mishra](Hindi) |
| 20. Bharatiya Sangit Ka Itihas | S.S. Paranjape (Hindi) |
| 21. Sangeet Bodh | S.S. Paranjape (Hindi) |
| 22. Kramik Pustak Malika (I- VI) Vol | V. N. Bhatkhande (Hindi) |
| 23. Bhatkhande.Sangeet Shastra (I- VI) Vol | V. N. Bhatkhande (Hindi) |
| 24. My Music My Life | Ravi Shankar (English) |
| 25. Theory of Indian Music | R.V. Vir(English) |
| 26. Stepping stone to Indian Music | N.P. Ghosh Dastidar(English) |
| 27. Musicians of India | Amal Das Sharma (English) |
| 28. Indian Classical Music :Changing Profiles | Bimal Mukherjee(English) |
| 29. Guldasta: compositions of D.T.Joshi | Debu Choudhury(English) |
| 30. Setarer Bibartane Jaipur Senia O Imdadkhani Gharana | Dr.S.Sarkhel(Bengali) |
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Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music

CHOICE BASED CREDIT SYSTEM
B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (ESRAJ)
OUTLINE OF THE COURSE STRUCTURE

Course Code	Course Type	Course Title	Credits	Marks	Content Hrs P/W
Semester I					
CC-1	Practical	Fundamentals & Basic Techniques of Esraj Learning	6	75	12
CC-2	Theory	General Theory 1	6	75	06
GEC- 1	Practical	Basic strokes, Alankars, etc. of Esraj	6	75	12
AECC-1	Theory	MIL/Eng/Evs	2	25	02
Semester II					
CC-3	Practical	Razakhani Gat,Toda and Jhala	6	75	12
CC-4	Theory	General Theory 2	6	75	06
GEC-2	Practical	Techniques & Simple Composition	6	75	12
AECC-2	Theoretical	MIL/Eng/Evs	2	25	02
Semester III					
CC-5	Practical	Alaap, Jod and Jhala 1	6	75	12
CC-6	Practical	Masitkhani and Razakhani Gat 1	6	75	12
CC-7	Theoretical	History of Music, General Theory	6	75	06
GEC-3	Practical	Masitkhani and Razakhani Gat	6	75	12
SECC -1	Theoretical	Audio Recording/Theory of Western Music / Theory of Karnatic Music (any one)	2	25	02
Semester-IV					
CC-8	Practical	Alaap, Jod and Jhala 2	6	75	12
CC-9	Practical	Masitkhani and Razakhani Gat 2	6	75	12
CC-10	Theoretical	Aesthetics	6	75	06
GEC-4	Theoretical	General Theory of Esraj	6	75	06
SECC-2	Theoretical	Audio Recording/Theory of Western Music / Theory of Karnatic Music (any one)	2	25	02
Semester-V					
CC-11	Practical	Masitkhani and Razakhani gat 3	6	75	12
CC-12	Theoretical	History of Music and Musicology 1	6	75	06
DSE-1	Practical	Stage Demonstration 01/St.Dem.02 (any one)	6	75	12
DSE-2	Practical	Stage Demonstration 03/St.Dem.04 (any one)	6	75	12
Semester-VI					
CC-13	Practical	Masitkhani and Razakhani gat 4	6	75	12
CC-14	Theoretical	History of Music and Musicology 2	6	75	06
DSE-3	Practical	Raga Analysis 01/ Raga Analysis 02 (any one)	6	75	12
DSE-4	Theoretical	Project	6	75	6

**B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (ESRAJ)
SYLLABUS**

SEMESTER -I

1) Course: CC-1 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Fundamentals Basic Techniques of Esraj Learning

Course objectives:

- Introduction with the instrument- Basic playing techniques.
- Introduction to basic ragas and talas of Hindustani Classical music.

1. Basic bows (Bols) based on Talas.

2.10 Alankars based on Talas.

3. Basic techniques: Meend, Krintan, Kan, Gamak, Ghasit etc.

4. Murchhana and Jhala of different types.

5. Two Swaramalikas from the prescribed Ragas

Ragas:-Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Bhairavi

6. Ability to recite the theka in Barabar, Dwigun, Tingun and Chougun laya from the prescribed Talas.

Prescribed Ragas and Talas:

Talas:-Trital, Jhaptal, Ektal, Rupak, Dadra, Kaharwa.

Learning outcomes:

- Learners get accustomed with the instrument.
- Ability to play swaras and simple alankars.
- Ability to play simple compositions in basic ragas of Hindustani Classical Music.

2) Course: CC-2 (Theory)

Full Marks: 75 (60+15)

Credits: 6

Course Title: General Theory -1

Course Objectives:

- Making the learner aware about the historical development of Esraj as an instrument.
- Knowledge of basic musical terminologies.

- Developing the interest of the learner in the history of Indian Music and musical instruments.

1. Description and history of Esraj

2. Outline history of Indian music (Ancient and Medieval period)

3. Definition of the following musical terms:

Sangeet, Naad, Shruti, Swara, Saptak, Murchhana, Thata, Raga, Pakad, Alap, Tan, Gat, Jati, Aroha, Avaroha, Varna, Vadi, Samvadi, Vivadi, Anuvadi, Tala, Matra, Laya, Sam, Khali, Tihai

3. Detailed theoretical knowledge of the following Ragas:

Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Bhairavi.

4. Knowledge of Musical Instruments.

Learning Outcomes:

- A learner comes to know about Indian musical instruments in detail.
- A learner comes to know in detail about the historical development of Esraj as an instrument.
- Understanding of basic musical terminologies and theoretical knowledge of the prescribed ragas.
- The learners get acquainted with the history of Indian music in Ancient and Medieval period.

3) Course: GEC-1 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Basic Strokes, Alankars etc. of Esraj

Course objectives:

- This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation.
- Basic playing technique of Esraj, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.

Learning Outcomes:

- Ability to understand nuances of Raga sangeet.
- Ability to play basic compositions in prescribed ragas
- Preliminary knowledge of laya tala concept in Hindustani classical Music

1. Basic strokes (Bols) of Esraj
 2. (a) 5 Alankars based on Tal
(b) 5 Alankars based on stroke patterns
 3. Razakhani/Drut Gat in all the following ragas with at least five tans and jhala:
Yaman , Bhairav, Bihag
 - 4) **Course: AECC-1 (Theory) Full Marks: 25 (20+05) Credit:2 MIL/Eng/EVS**
 - 5) **Course: TS-1 (Tagore Studies) (Theory) Full Marks: 50 (40+10) Credit: 4**
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SEMESTER – II

1) Course: CC-3 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Razakhani Gat, Toda and Jhala

Course Objectives:

- Introduction to Razakhani Gats.
 - Development of concept of Toda and Jhala
1. Razakhani Gat with Toda and Jhala of the following ragas:-
Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya Bilawal, Bhairavi.
 2. Knowledge of following talas:-
Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal.

Learning Outcomes:

- Learners get acquainted with structure as well as playing techniques of Razakhani Gat, Toda and Jhala.

2) Course: CC-4 (Theoretical) Full Marks: 75 (60+15) Credits: 6
Course Title: General Theory -2

Course Objectives:

- Introduction to various genres of Hindustani Classical music.
 - Theoretical details of newly learned ragas covered in the syllabus of CC -3.
 - Theoretical understanding of Gats along with knowledge of Bhatkhande notation system as well as Talalipi notation writing techniques.
1. Knowledge of the following musical forms:

Dhrupad, Dhamar, Khayal, Thumri, Tarana,

2. Definition of the following musical terms:-

Meend, Krintan, Kan, Gamak, Ghasit, Sut, Jamjama, Murki, Nayaki, Gayaki.

3. Detailed theoretical knowledge of the following Ragas:

Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya Bilawal, Bhairavi.

4. Detailed study of Masitkhani and Razakhani Gat

5. Knowledge of following talas and ability to compose Talalipi in Dwigun, Tingun and Chougun laya according to Bhatkhande notation system:-

Ektal, Chautal, Dhamar, Deepchandi, Addha, Panchamsawari.

6. Knowledge of Bhatkhande and Vishnu Digambar Paluskar notation system.

7. Ability to write notation of Gat in Bhatkhande notation system of the following ragas:-Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya Bilawal, Bhairavi.

Learning Outcomes:

- Learners get acquainted with the different musical genres.
- Knowledge of various Musical Terminologies along with theoretical details of the ragas covered in the Practical Course CC-3.
- Learners develop the ability of writing compositions in Bhatkhande notation system as well as writing Talalipi notation in various layakaries.

3) Course: GEC – 2 (Practical)

Full Marks: 75 (60+15)

Credit : 6

Course Title: Techniques & Simple Compositions

Course objectives:

- Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.

Learning Outcomes:

- To have greater command over the playing techniques of the instrument (Esraj)
- Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation

1. Ability to play basic techniques of Esraj – Meend, Kan, Gamak, Krintan etc.

2. One Masitkhani Gat with layakari in tanas.
3. Razakhani Gat in all the following ragas with toda/tanas and
Jhala: Bhupali, Alhaiya Bilawal, Jaunpuri.

4) Course: AECC-2 (Theoretical) Full Marks: 25 (20+5) Credit: 2 MIL/Eng/Evs

5) Course: TS-2 (Theoretical) Full marks: 50 (40+10) Credit: 4

SEMESTER -III

1) Course: CC-5 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Alap, Jod and Jhala - 1

Course Objectives: Introduction to the concept of alap, Jod and Jhala

Alap, Jod and Jhala of the following Ragas:-

Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi.

Learning Outcomes: Learners develop and understand the concept of playing alapa, Jod and Jhala in different ragas.

2) Course: CC-6 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Masitkhani and Razakhani Gat 1

Course objectives:

- Introduction to Masitkhani Gat along with a focus on the development of a complete performance.

Masitkhani/Vilambit and Razakhani/Drut Gat with complete baj of the following Ragas:-

Yaman, Bhairav, Jaunpuri, Bhimpalasi, Brindavani Sarang, Durga, Bihag

Learning Outcomes:

- Students develop an ability to present and perform a complete baj.

3) Course: CC-7 (Theoretical) Full Marks: 75 (60+15) Credits: 6
Course Title: History of Music, General Theory

Course Objectives:

- A detailed understanding of the history of Hindustani classical music from 13th to 18th century.
- Musical terminologies, knowledge about time theory of raga and 72 melas of Vyankatmakhi.
- Developing the concept of comparative study between ragas.
- Theoretical details of the prescribed ragas.
- Knowledge of advance Layakaries.

1. Outline history of Hindusthani music from 13th to 18th century.

2. Knowledge of the following:-

Shuddha, Chhayalag and Sankeerna Ragas, Sandhiprakash Raga, Purvanga and Uttaranga Raga, Graha, Ansha and Nyas Swaras, Ragalap, Rupakalap, Alapti, Prabandha, Marga and Deshi Sangit, Avirbhava, Tirobhava, Alpatva, Bahutva.

3. Time theory of Raga

4. Method of producing 72 melas of Pandit Vyankatmakhi.

5. Theoretical knowledge and comparative study of the following Ragas:-Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, Brindavani Sarang, Durga

6. Number of Ragas of nine Jatis from one Thata and method of producing them.

7. Ability to write notation of Gat in Bhatkhande notation system of the following ragas:-Yaman, Bhairav, Jaunpuri, Bhimpalasi, Brindavani Sarang, Durga, Bihag

8. Knowledge of following talas and ability to compose Talalipi in Aad, Kuad and Biad laya according to Bhatkhande notation system:-Deepchandi, Jhumra, Adachoutal, Panchamsawari, Tilwada

Learning Outcomes:

- Ability to critically analyze theoretical aspects in music.
- Acquire a nuanced understanding of various ragas and ability to articulate this aspect.
- Gain a perspective of the scientific and objective methodology of music theory.
- Learners get acquainted with advance Layakaries.

4) Course: GEC – 3 (Practical)

Full Marks: 75 (60+15)

Credit: 6

Course Title: Masitkhani and Razakhani Gat

Course objectives:

- Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.

Learning Outcomes:

- Ability to play simple compositions
 - Enhanced understanding of the instrument
1. Two Masitkhani Gat with Todas/Tans in any two prescribed ragas.
 2. Razakhani Gat with tana and Jhala in all the prescribed ragas.
 3. Ability to play Alaap with techniques in any one raga
 4. Detailed study of the prescribed Ragas for Viva- vice.

Prescribed Ragas:- Malkauns, Desh, Bhimpalasi, Yaman

5) Course: SECC-1(Theoretical) Full Marks: 25 Credits:2
Audio Recording Training/Theory of Western Music / Theory of Karnatic Music (any one)

SEMESTER –IV

1) Course: CC-8 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Alap, Jod and Jhala 2

Course Objectives: An indepth study of alapa, Jod and Jhala with its finer nuances in the prescribed ragas.

Alap, Jod and Jhala of the following Ragas:-

Todi, Bageshri, Jaijaiwanti, Malkauns, Mian ki Malhar, Marwa, Puriya.

Learning Outcomes: Ability to present and perform Alapa, Jod and Jhala in the prescribed ragas with enhanced level of proficiency

2) Course: CC-9 (Practical) Full Marks: 75(60+15) Credits: 6
Course Title: Masitkhani and Razakhani Gat 2

Course Objectives: To learn Masitkhani & Razakhani Gats with improvisation in the prescribed ragas.

Masitkhani/Vilambit and Razakhani/Drut Gat with complete baj of the following Ragas:-

Todi, Bageshri, Jaijaiwanti, Malkauns, Mian ki Malhar, Marwa, Puriya, Puriyadhanashri, Tilak Kamod

Learning Outcomes : Ability to present Masitkhani & Razakhani Gats along with improvisational techniques in the prescribed ragas.

3) Course: CC-10 (Theoretical)
Course Title: Aesthetics

Full Marks: 75 (60+15)

Credits: 6

Course Objectives:

- A sound knowledge of Tagorean aesthetics.
- A conceptual development of philosophy of art and aesthetics.

GENERAL AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

- I. Prabasjiban Choudhuri, Saundaryadarshan,
- II. Sitansu Roy, Saundaryadarshan: Prathomik Parichay

For Students offering English Medium: Reference English Texts:-

- I. Aldrich: Philosophy of Art
- II. Sitansu Roy: Studies in Music Aesthetics

TAGOREAN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

- I. Rabindranath Tagore, Sahiter Pathe
 - a. Utsarga [Dedication]
 - b. Vastava [Real]
 - c. Tathya - O – Satya [Fact and Truth]
- II. Rabindranath Tagore, Sahitya
 - a. Saundaryabodha [The sense of Beauty]
 - b. Saundarya – O – sahitya [Beauty and Literature]
- III. Rabindranath Tagore, Sangeet Chinta
 - a. Sangeet – O – Bhava [Music and feeling]
 - b. Sangeet – O – Kavita [Music and Poetry]
 - c. Sangeeter Mukti [Emancipation of Music]

For Students offering English Medium:

Reference English Texts:-

- I. Rabindranath Tagore on Art and Aesthetics, Edited by P. Neogy (5 - Selected pieces)

Learning Outcomes:

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

4) Course: GEC – 4 (Theory)

Full Marks: 75 (60+15)

Credit: 6

Course Title: General Theory on Esraj

1. Definitions of the following terms:-

Nad, Sruti, Swara, Thata, Raga, Raga Lakshanas, Tala, Laya, Sam, Meend, Sut, Vadi, Samvadi, Anuvadi, Vivadi

2. Description and history of Esraj.

3. Gharanas of Esraj.

4. Detailed theoretical knowledge of the following ragas:- Yaman, Bhupali, Khamaj, Kafi, Bhairav, Bhairabi, Desh, Jaunpuri.

5. Knowledge of Musical instrument

6. Life sketch and contribution of the following personalities:-

Ashesh Chandra Bandyopadhyay, Surendranath Bandyopadhyay, Sourindra Mohan Thakur, Ranadhir Roy, Gourhari Kabiraj

5) Course: SECC-2 (Theoretical)

Full Marks: 25

Credits: 2

Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

SEMESTER –V

1) Course: CC-11 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Masitkhani and Razakhani Gat 3

Course Objectives:

• To learn compositions in detail along with the complete baj in the prescribed ragas Masitkhani/Vilambit and Razakhani/Drut Gat with complete baj of the following Ragas:-

Malkauns, Mian ki Malhar, Puriyadhanashri, Patdeep, Desh, Purbi

Learning Outcomes:

- To acquire an ability to play with considerable proficiency, a complete baj in the prescribed ragas.

2) Course: CC-12 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: History of Music and Musicology 2

Course Objectives:

- Enriching the historical knowledge of Hindustani classical music covering from 13th to 20th century.
- Comparative study of Hindustani and Karnatic music; Musician's merits and demerits
- Musical Contribution of renowned musical personalities.

1. History of Hindustani music from 13th to 20th century.

2. Comparative study of Suddha and Vikrita swaras of Hindustani and Karnatic music.

3. Knowledge of Karnatic equivalents of Ten Hindustani Thatas.

4. Merits and demerits of a musician.

5. Musical contribution of following personalities:-

Srinivas, Sourindra Mohan Thakur, Swami Prajnanananda, Rajyeswar Mitra, Bimal Roy.

Learning Outcomes:

- Learners acquire knowledge of historical developments of Hindustani music covering from 13th to 20th Century.
- A fair understanding of the nuances of Karnatic music.
- Merits and demerits of a musician.
- Knowledge of renowned musical personalities.

3) Course: DSE-1 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: (Choose one) Stage Demonstration1/Stage Demonstration 2

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes:

- Ability to give a solo presentation/performance in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artistes during performance

Stage Performance 1

- Stage Performance test of about 30 minutes duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas:

Yaman, Bihag, Todi, Bageshri, Jaijaiwanti, Malkauns.

Stage Performance 2

- Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas:

Bhairav, Bhimpalasi, Desh, Durga, Jaunpuri

4) Course: DSE-2 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: (Choose one) Stage Demonstration 3/Stage Demonstration 4

Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Learning Outcomes: Ability to give a solo presentation/performance in any one raga from the prescribed syllabus

Stage Performance 3

- Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas:

Todi, Bageshri, Jaijaiwanti, Malkauns, Tilakkamod, Purbi.

Stage Performance 4

- Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.

Prescribed Ragas: Marwa, Puriya, Puriyadhanashri, Patdeep, Desh

SEMESTER –VI

1) Course: CC-13 (Practical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Masitkhani and Razakhani Gat 4

Course Objectives:

- An indepth study of ragas in reference to Masitkhani & Razakhani gats. Masitkhani/ Vilambit and Razakhani/ Drut Gat with complete baj of the following Ragas:-

Ahir Bhairav, Gujri Todi, Rageshri, Suddha Sarang, Kedar , Kamod, Chhayanat, Sohini, Pilu.

Learning Outcomes:

- A thorough study of different ragas enriched the learners with a better understanding of the ragas as well as the instrument.

2) Course: CC-14 (Theoretical) Full Marks: 75 (60+15) Credits: 6
Course Title: History of Music and Musicology 3

- Imparting knowledge about the different Gharanas of the Instrument.
- To enrich the learner with knowledge of renowned musical personalities.
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

1. Different Gharanas of Esraj.
2. Difference between Suddha scale of Hindustani music of ancient, medieval and modern period.
- 3.Placing of Suddha swaras on a Vina and their vibrations as explained by Shrinivas.
4. Sarana Chatushtayi or Chatus- sarana of Bharata Muni
- 5.Musical contribution of the following personalities:-

Surendranath Bandyopadhyay, Satyakinkar Bandyopadhyay, Ashesh Chandra Bandyopadhyay, Gourhari Kabiraj, Dakshina Mohan Thakur, Sourindra Mohan Thakur, Dinendranath Thakur and Ranadhir Roy.

Learning Outcomes:

- Ability to have a critical understanding of music theory in tandem with performance practice
- Ability to clearly articulate and write about musicological aspects with respect to classical music
- Ability to acquire a holistic perspective towards learning classical music

3) Course: DSE-3 (Practical) Full Marks: 75 (60+15) Credits: 6
Course Title: Raga Analysis

Course Objectives:

- To impart the knowledge of raganga classification
- To teach the characteristic phrases of ragas classified under one group.

- To teach the subtle nuance of ragas under one group through multiple compositions in each raga

Learning Outcome:

- Ability to have a critical understanding of raga phrases and demonstrate the same
- Ability to clearly distinguish ragas categorized under the same group
- Acquire a thorough understanding of the raganga paddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga

Raga Analysis 1

Comparative study of the following ragas:-

Group –I

Kalyan: Yaman, Bhupali, Kedar, Kamod, Hamir, Chhayana, Suddhakalyan

Bilawal: Alhaiya Bilawal, Bihag, Durga, Deshkar, Devgiri Bilawal, Yamni Bilawal

Raga Analysis 2

Comparative study of the following ragas:-

Group –II

Bhairav:-Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Bairagi Bhairav

Todi:-Mian ki Todi, Gujri Todi, Bilaskhani Todi,

4) Course: DSE-4 (Theoretical)

Full Marks: 75 (60+15)

Credits: 6

Course Title: Project Work

Course Objectives: This course focuses on developing the learner's ability to do critical research in the performing arts and is an orientation towards a more research based analytical approach towards performance practice.

Learning Outcomes: The student is expected to submit a short thesis based on his/her project work.

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the semester IV

Recommended Books:

1. Sangit Parichiti –I & II Vol N.R. Banerjee (Bengali)
 - 2.Sangit Darshika – I& II Vol N.G. Banerjee (Bengali)
 - 3.Sastriya Sangit Parichaya Dr. P.K. Ghosh (Bengali)
 - 4.Geet Vadyam L.N. Ghosh (Bengali)
 - 5.Sangit Manisha I & II Vol A. Das Sharma (Bengali)
 - 6.Sangit Tatta I& II Vol D.Dutta(Bengali)
 - 7.Rag O Rup Swami Prajnananda (Bengali)
 - 8.Bharatiya Sangit Kaush Bimalakanta Roy Choudhury (Bengali)
 - 9.Bharatiya Sangit Prasanga Dr. B.Roy (Bengali)
 - 10.Mughal Bharater Sangit Chinta R. Mitra (Bengali)
 - 11.Sangit Shastra (I– III) Vol I. B. Roy (Bengali)
 - 12.Hindustani Sangeeta Tansener Sthan B.K. Roy Choudhury (Bengali)
 - 13.Amar Kotha Allauddin Khan (Bengali)
 - 14.Rag Anurag Ravi Shankar(Bengali)
 - 15.Kudrat Rangi Birangi Kumar Prasad Mukherjee (Bengali)
 - 16.Komal Gandhar Vilayat Khan(Bengali)
 - 17.Tar chire geche Kobe S.K.Bandyopadhyay (Bengali)
 - 18.Tantri Nad Dr Lalmani Mishra (Hindi)
 - 19.Tata Vadya Dr Lalmani Mishra (Hindi)
 - 20.Bharatiya Sangit Ka Itihas S.S. Paranjape (Hindi)
 - 21.Sangeet Bodh S.S. Paranjape (Hindi)
 - 22.Kramik Pustak Malika (I- VI) Vol V. N. Bhatkhande (Hindi)
 - 23.Bhatkhande.Sangeet Shastra (I- VI) Vol V. N. Bhatkhande (Hindi)
 - 24.My Music My Life Ravi Shankar (English)
 - 25.Theory of Indian Music R.V. Vir (English)
 - 26.Stepping stone to Indian Music N.P. Ghosh Dastidar(English)
 - 27.Musicians of India Amal Das Sharma (English)
 - 28.Indian Classical Music :Changing Profiles Bimal Mukherjee(English)
 - 29.Guldasta: compositions of D.T.Joshi Debu Choudhury(English)
 - 30.Setarer Bibartane Jaipur Senia O Imdakhani Gharana Dr.S.Sarkhel(Bengali)
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Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music

CHOICE BASED CREDIT SYSTEM
B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (TABLA)
SYLLABUS

SEMESTER I

1) Course: CC-1 (Practical)
Course title- Fundamentals of Tabla

F.M: 75 (60+15)
Credits: 6

Course objective: This course aims to provide the students with the introduction to Tabla, the Indian classical key percussion instrument; Some basic materials to impart overall idea of solo and accompaniment ability to the students

- I. Ability to play Trital, Jhaptal, Choutal with simple Kaidas, Tukras, Moharas and Chakradars.
- II. Ability to recite Trital, Jhaptal & Ektal with their Thekas Digun and Chougun layakaries – by clapping hands.
- III. Ability to recite simple Tukras by clapping hands.

Learning outcome-Developing knowledge of different compositions in different taalās and some other relevant matters required for tabla as well as in music.

2) Course: CC-2 (Theoretical)
Course Title-Development of technical knowledge of Tabla

F.M.: 75 (60+15)
Credits: 6

Course objective: This is to impart basics of Tabla instrument so that they can use the instrument confidently. Some other important items have been added so that students can get idea of Tabla all aspect.

- I. Ability to draw the sketch of Tabla and Banya and to describe their different parts and specific functions.
- II. Knowledge of principal varnas of Tabla and Banya with their production system.
- III. Ability to write the technique of producing different Boles on Tabla and Banya.
- IV. Knowledge of Pt. Vishnunarayan Bhatkhande Tallipi system.
- V. Definition of the following:
Tal, Laya, Matra, Vibhag, Sam, Tali, Khali, Theka, Abartan, kaal.
- VI. Knowledge of following Talas and ability to make Tallipi in Dugun and Chougun layakaries in Pt. V.N. Bhatkahande Tallipi system. (Trital, Jhaptal, Ektal, Rupak).
- VII. Life history of the following personalities: Amir Khusro, Sarangadeva, Kshetramohan Goswami.

Learning outcome- Apart from the basic ideas about the instrument and other relevant topics the students will be benefited in all aspects through this kind of theoretical matters as prescribed in the syllabus.

3) Course : GEC – 1 (Practical) Full Marks: 75 (60+15) Credits : 6
Course title-Basics of Tabla

Course objective- : This is a elective and hence aimed at training the students with very basics of Tabla so that students from all department may understand and enjoy the subject. This course was aimed to encourage students from all faculty. Basic talas and some basic repertoires are included.

Syllabus:

1. Ability to play Trital and Jhaptal with Thekas and Simple Kaydas, Tukras and Chakradars.
2. Ability to recite Trital and Jhaptal with Barabar laya, Dwigun and Chougun layakaries by clapping hands.

Learning outcome-Students will have a general idea about some common Taalas and some basic materials to bring forward to the next step.

4) Course: AECC-1 (Theory) Full Marks: 25 (20+05) Credits:2 MIL/Eng/EVS

5) Course: TS-1 (Tagore Studies) (Theory) Full Marks: 50 (40+10) Credits: 4

SEMESTER II

F.M. (60+15)=75
Credits-6

1) Course – CC-3 (Practical)
Course title- Skill enhancement of Tabla.

Course objective: Some advance talas are included so that the students can accompany with different kind of songs. Some light talas are included to impart knowledge about some folk rhythms and idea about recitation of bols which is very essential in case of Tabla.

Syllabus:

Ability to tune Tabla

Advance study in Trital, Sultal, Ektal with Kaidas, Mukhras, Tukras and Chakradars.

Ability to play Dadra and Kaharwa with Thekas and simple Laggis.

Ability to recite the Taalas and boles learnt in this course.

Learning outcome-Enhancement of accompanying idea. Knowledge of different tradition and light taalas and recitation of Taals and bols

2) Course – CC-4 (Theoretical) F.M. (60+15)=75
Course title-Development & theoretical knowledge of Tabla Credits: 6

Course objectives- This is to give idea to the students about some inevitable items such as the development of the instrument, Notation system, Laya Layakari method , some common repertoires And some very important life history by which a student can get a overall idea in his standard.

Syllabus:

1. Origin and development of Tabla.
2. Knowledge of the musical Instruments: Tata, Susir, Ghana, Abanadhiya.
3. Knowledge of Pt. Vishnu Digambar Paluskar Tallipi system.
4. Definition of the following:
Kayda, Peshkar, Tehai, Tukra Layas-Vilambit, Madhya & Drut, Layakaries – Dwigun, Tingun&Chougun.
5. Knowledge of the following Tals and ability to make notations of Kayda, Palta, Peskhar, Tukra, chakradars in the following Talas:
Trital, Jhamptal, Ektal, Rupaktal.
6. Life history and contributions of the following personalities:
Natthu Khan, Ahmedjan Therakua, Murari Mohan Gupta, Habibuddin Khan.
7. Ability to write the notations of the following Talas in Barabar and Tingun Layakari: Trital, Sultal, Ektal.

Learning outcome : This theory course makes the students aware of the origin and development of the instrument as well as the different kind of instruments according to classification. Different repertoires of Tabla are also included so that students can perform solo anywhere. Awareness of notation (tallipi) are also a part of this paper. Its a valuable part for overall understanding of Tabla history and other aspects of Tabla.

3) Course : GEC – 2 (Practical) Full Marks: 75 (60+15) Credits : 6

Course title- Fundamentals of Tabla

Course objective: A bit advance talas have been included to make steady to the students for accompanying in different situations, some folk talas and idea of giving beats are also to be imparted.

Syllabus:

1. Ability to play Ektal and Rupaktal with Thekas and Simple Kaydas, Tukras and Chakradars.
2. Ability to recite Ektal and Rupaktal with Barabarlaya, Dwigun and Chougun layakaries by clapping hands.
3. Ability to play Dadra and Kaharwa with simple laggis.

4) Course: AECC-2 (Theoretical) Full Marks: 25 (20+5) Credits: 2 MIL/Eng/Evs

5) Course: TS-2 (Theoretical) Full marks: 50 (40+10) Credits: 4

SEMESTER III

**1) Course – CC-5 (Practical)
Course title- knowledge advancement**

**F.M. (60+15)=75
Credits-6**

Course objectives- : Students are to be introduced with some advance talas so that they can have the idea about overall subject. Related items will be there so as to give them advance knowledge.

Syllabus:

1. Study of Jhaptal, Dhamar, Teora, Rapaktal with Kaida, Rela, Paran and Chakradars.
2. Damdar and BedamTihais in all the Talas mentioned above.
3. Oral rendering of all the Talas in Dwigun, Tingun and Chougun layakaries.
4. Knowledge of playing upaj in the above mentioned Talas.

Learning outcome-Some special tihais, oral rendering and upaj method are incorporated so that the students may have idea about advance table playing.

2) Course – CC-6 (Practical)

Course title-advancement with major ideas

F.M. (60+15)=75

Credits-6

Course objectives: Some more advance talas are included this syllabus so as to impart the students about the actual flavor of India classical music and it's proper application. Some typical fingerings of tabla and some advance laykaris are also there to make them more knowledgeable about the subject.

Syllabus:

1. Advanced study of Adachoutal, Dhamar, Ektal, Surphanktal with Peskars, Kaidas, Gats, Tukras and Chakradars.
2. Special practice in Terekete and Dherekete in Dhamar, Tewra & Surphanktal.
3. Ability to compose Kaidas, Paltas and Mukhras in all the Talas of this course.
4. Study of Layakaries: Ada & Kuad.

Learning outcome-Students will be benefited with some advance Taalas, advance layakaries etc. and they will be confident about the subject. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

3) Course – CC-7 (Theoretical)

Course title-Theoretical aspects of Taabla.

F.M. (60+15)=75

Credits-6

Course objective: This theory course gives introduction to the origin development of Pakhawaj as it is the precursor of Tabla. Introduction of many Indian instruments has been involved so that students can have the idea about several instruments. Moreover different Tabla Baaj, their repertoires have been included for the higher study of the students ten salient features of Taal have been introduced for the understanding of India system knowledge about important characters of music has also been introduced. To bring forward the idea of Tabla and related matters so that students can achieve different

matters to go onward; Different Taal system, Notation, Some features of Daspran have been adopted to make them progressive.

Syllabus:

1. Origin and development of Pakhawaj.
2. Ability to draw the sketch of Pakhawaj and describe their different parts and specific functions.
3. General introduction of Pakhawaj, Dholak, Khol, Kanjira, Chenda, Ghatam and Mridangam.
4. Historical study of the following six Tabla Baaj: Delhi, Benaras, Ajrada, Farukhabad, Lucknow and Punjab.
5. Knowledge of writing Kaida, Rela, Patta, Gat, Chakradar etc. in Bhatkhande Tallipi system.
6. Study of Ten Principal features (Dasaprana) of Tala.
7. Musical contributions of the following personalities: Kader Baksh, Kanthe Maharaj, Wajid Hussain, Anokhelal Misra.
8. Comparative study of Hindusthani and Karnatik Taal system.
9. Contribution of Gurudev Tagore to Indian Taal system.
10. Comparative study of the notation system of Pt. V D.Paluskar and V N Bhatkhande.
11. Definition with explanation s of the distinctive features and application of followings: Kriya, anga, graha, jati, uthan, gat, paran, rela, chakradar.
12. Musical contribution of the following personalities:- Jnyan Prakash Ghosh, Samta Prasad, Hirendra Kr. Ganguly.
13. Introductory knowledge of western time and Rhythm.
14. Knowledge of the following taal as and ability to compose tallipi in Adlay ,Bidlay: Dhamar , Tritaal and Laxmi Taal.

Learning outcome- Advancement of the students is more necessary and they should be well aware about the subject by the above syllabus. Gharana , Ten salient features of Taala etc. are added very consciously. More over they will be able to participate in every situation.

4) Course: GEC – 3 (Practical) Full Marks: 75 (60+15) Credits: 6

Course title- Advance study of Tabla

Course objective- : In this course students have been offered a few important talas and their compositions for their better knowledge about Tabla. Thekas of some dhrupadang taal as are offered for a outline about dhrupadang sangat and also introduced some talas introduced by Rabindranath Tagore, so taht they can be habituated with accompaniment with Rabindra Sangit.

Syllabus:

1. Advance course in Trital, Ektal with different types of Kayda, Rela, Tukra and Chakradar.
2. Theka and simple Paranas in Dhamar, Teora, Surphanktal.
3. Ability to play the Thekas of Sasthi, Rupakra, Nabatal and Ekadosi Tal created by Gurudev Rabindranath Tagore.

Learning outcome-By this the students will be habituated with different type of Taalas and related matters.

5) Course: SECC-1 (Theoretical) Full Marks: 25 Credits:2
Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

SEMESTER IV

4th Semester

F.M. (60+15)=75

1) Course – CC-8 (Practical)

Credits-6

Course title- Ability of creative idea.

Course objectives- : In this course students are expected to experience some less common talas and their repertoires. They will be introduced with making of tihai making of comp. etc. for their knowledge of creation.

Syllabus:

1. Ability to play easy Parans, Tukras, Gats, Chakradars and simple Relas in Shikhar-Tal, Rudratal, Mattatal.
2. Ability to play Thekas with simple Parans, Relas and Laggis in Madhyaman and Dhumali tal.
3. Ability to compose Tehais (Damdar and Bedam) in all the Tals learnt in this course.
4. Ability to compose Kaidas, Paltas and Tukras in the Tals learnt in this course.
5. Ability to recite Tukras, Kaidas learnt in this course.

Learning outcome- Apart from all other usual items some important items also added. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

2) Course – CC-9 (Practical)

F.M. (60+15)=75

Course title-Assimilation of different ideas of Tabla

Credits-6

Course objective : In this course students are expected to have some idea about some less common talas and talas of Tagore. They are also offered clapping system for the sense of laya.

Syllabus:

1. Ability to play easy Parans, Tukras, Gats, Chakradars and simple Relas in Lakshmi-Tal, Brahmatal and Gaja-Jhampatal.
2. Ability to play Thekas with simple Parans, Relas and Laggis in Ada-Theka and Postatal.
3. Ability to play Thekas, Mukhras and Parans in Rupakra, Sasthi and Nabatal composed by Gurudev Rabindranath Tagore.
4. Ability to recite all the above mentioned Tals with layakarries.
5. Ability to recite, boles learnt in this course by clapping hands.

Learning outcome- As they will learn some uncommon Taalas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

3) Course – CC-10 (Theoretical)

F.M. (60+15)=75
Credits-6

Course title- Aesthetics

Course Objectives:

- A sound knowledge of Tagorean aesthetics.
- A conceptual development of philosophy of art and aesthetics.

Learning Outcomes

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

GENERAL AESTHETICS

For Students offering Bengali Medium: -

Reference Bengali Texts:-

- I. Prabasjiban Choudhuri, Saundaryadarshan
- II. Sitansu Roy, Saundaryadarshan: PrathomikParichay

For Students offering English Medium:

Reference English Texts:-

- I. Aldrich: Philosophy of Art
- II. Sitansu Roy: Studies in Music Aesthetics

TAGOREAN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

- I. Rabindranath Tagore, Sahiter Pathe
 - a. Utsarga [Dedication]
 - b. Vastava [Real]
 - c. Tathya - O – Satya [Fact and Truth]
- II. Rabindranath Tagore, Sahitya
 - a. Saundaryabodha [The sence of Beauty]
 - b. Saundarya – O – sahitya [Beauty and Literature]
- III. Rabindranath Tagore, Sangeet Chinta
 - a. Sangeet – O – Bhava [Music and feeling]
 - b. Sangeet – O – Kavita [Music and Poetry]
 - c. Sangeeter Mukti [Emancipation of Music]

For Students offering English Medium:

Reference English Texts:-

- I. Rabindranath Tagore on Art and Aesthetics, Edited By P. Neogy (5 - Selected pieces)

4) Course: GEC – 4 (Theory)

Full Marks: 75 (60+15)

Credits: 6

Course objective : This is the only theory paper in GE Course which have been incorporated all aspects of Tabla which are applicable in this standard.

Syllabus:

1. Ability to draw the sketch of Tabla and Banya and to describe its different parts and specific functions.
2. Origin and development of Tabla and Banya.
3. Knowledge of Principal varnas of Tabla and their production system.
4. Ability to write Tallipi of Tukras and Kaydas in Pt. Bhakhande system.
5. Definetions: Tal, Laya, Matra, Vibhag, Sam, Tali, Khali, Theka, Abartan, Dwigun, Chougun.
6. Ability to write the Thekas of the following Talas in Pt. Bhakhande system:
Trital, Jhaptal, Ektal, Rupaktal, Dhamar, Teora, Surphanktal, Rupakra, Nabatal and Ekadosital.

Learning outcome-origin and advance of Tabla, production system of fundamental things, different taalal, notation etc. so that they can have a clear idea about the subject.

5) Course: SECC-2 (Theoretical)

Full Marks: 25 (20+10)

Credits:2

Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

SEMESTER V

5th Semester

F.M. (60+15)=75

1) Course – CC-11 (Practical)

Credits-6

Course Title-Comprehensive study of Tabla

Course objectives-: Some less common Taalal have been introduced for the advance study of the students. Different types of layakaral, oral rendering and some valuable compositions are absorbed along with creative ideas for the ability of being an artist in their career.

Syllabus:

1. Comprehensive study of Trital, Sikhartal, Pancham sawari, with Peskar, Kaida, Patta, Gat, Chakradar etc.
2. Two Mukhras of advanced Pattern in each of the above Talal in different layakaral.
3. Oral renderings of all the above mentioned Talal and Bols with Layakaral.
4. Study of Farmayshi Gat, Manjedar Gat, Kamali Chakradar in Trital.
5. Study of Laharas on Harmonium in different Talal.

Learning outcome- As they will learn some uncommon Taalal they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able

to participate in every situation without fear.

2) Course – CC-12 (Theoretical)

F.M. (60+15)=75

Course title-Theoretical aspects related to Tabla.

Credits-6

Course objective- : Sense of accompaniment is a vital thing for a tabla player, it is introduced in this course. Also introduced idea about differentiate talas, layarkaries and making of tihai, which will lead the students to become a good musician in future. General idea of sreekhhol has also been included in course of accompaniment. Though this a theory paper still it has some impact in practical field too.

Syllabus:

1. How to accompany with vocal, instrumental music and dance.
2. Merits and demerits of a Tabla player.
3. Comparative study of the following Talas:
(i) Jhumra- Deepchandi (ii) Dhamar- Adachoutal (iii) Jhaptal- Surphanktal
(iv) Choutal-Ektal (v) Rupak-Teora.
4. Knowledge of the following Tals and ability to write Kuadlaya in Pt. Bhatkhande tallipi system: Jhaptal, Dhamar, Lakshmital and Adachoutal.
5. Method of composing Damdar and Bedam Tehais with mathematical calculation.
6. Brief study of different Gharanas of Pakhawaj.
7. General idea about the Taal system of Srikhol with four main taalas :Daskoshi, Daspahir, Lofa, Dothuki.

Learning outcome- General idea of sreekhhol has also been included in course of accompaniment. Though this a theory paper still it has some impact in practical field too. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

3) Course: DSE - 1 (Practical)

Full Marks: 75 (60+15)

Course title- Stage awareness-1

Credits: 6

Practical (Stage Performance)

Course objective : It is to give experience the students about stage performance so that they can get confidence afterword. How they can manage the stage, light, mike, sound, how they will perform different thing is the aim to include this course. Some common and uncommon talas have seen included for advance study.

Syllabus:

Stage performance of about 25 minutes duration for each candidate in any one Tala of the following :

Panchamswari, Sikhartal, Trital.

Learning outcome- By this the students will be well trained about the use of the stage.

4) Course: DSE-2 (Practical)
Course title- Stage awareness-2

Full Marks: 75 (60+15)
Credits: 6

Practical (Stage Performance)

Course objective: This is also stage performance paper. This course is aimed at training the students in advance level of Tabla performance and how to perform on the stage as a show. Some important talas have been included for their higher studies.

Syllabus:

Stage performance of about 25 minutes duration for each candidate in any one Tala of the following :

Fardosttal, Dhamar, Jhaptal.

Learning outcome-- By this the students will be well trained about the use of the stage

SEMESTER VI

F.M. (60+15)=75
Credits-6

1) Course – CC-13 (Practical)

Course title- Higher studies of modern Tabla

Course objective-: In this course some advance talas and their report – has been introduced so as to make the students steady and confident in any situation. Some important items are offered to be experienced by students for their benefit in the larger world. Accompaniment and making of tihai have also been included for the benefit of the students.

Syllabus:

1. Comprehensive study of Jhaptal, Dhamar, Fardosttal with Peskar, Utthan, Kaida, Gat, Chakradars etc.
2. One Tripalli and Choupalli Gat in each of the above mentioned Talas.
3. Ability to play laggi, lari, Rau and Angustana in Dadra, Kaharba and Deepchandital.
4. Knowledge of accompaniment with vocal and Instrumental music.
5. Ability to compose different types of Tehais.

Learning outcome-Students will brought forward by this type of materials. Different Taalas, compositions , sense of Tihai will develop the sense of the students.

2) Course – CC-14 (Theoretical)

Course title- Advancement of Theoretical knowledge

F.M. (60+15)=75
Credits-6

Course objective : In this course important things have been offered so that the students can have some idea about the philosophical aspects of Tala & Laya. Many important definitions, karnatik taal system, advance taalas etc. also included for

the advance study of the students. Knowledge about noted authors are offered are so that they can have the idea about their works.

Syllabus:

1. Relations of the following :
(a) Laya and Rasa (b) Tal and Rasa (c) Tal and Chhanda.
2. Definitions of the following :
Lom, Bilom, Dhrupad, Dhamar, Khayal, Thumari, Alap, Jod, Asthayee, Antara.
3. Conversion of Hindusthani Tal to Karnatik Tal.
4. Advance theoretical knowledge of the following Talas and different opinions about those, regarding their structures:-
Panchamsawari, Ada-chartaal, Dhamar, Laxmi, Rudra.
5. Brief knowledge about some of the ancient texts :
Natyasastra – Bharat
Sangeet-Ratnakar – Sarangdev
Brihaddeshi – Matanga
Dattilam – Dattil
6. Mathematical process of Laykari and Abagraha.
7. General introduction about the following auto phonic instruments: Kartaal, Ghanta, Jhanj, Jhallari.

Learning outcome-Students will be benefited extremely. The syllabus have made very consciously and the students will be advanced by the above.

3) Course: DSE -3 (Practical) Full Marks: 75 (60+15) Credits :6
Course title (Analysis of Tala)

Course objective- : In this course students have to experience the analysis of different repertoires of Tabla, different layakarais. It is to give the idea about advance level of Tabla as well as Taalsastra for the music as a whole.

Syllabus:

Analytical performance of Talas of different matras of the prescribed syllabus with their similarities and differences, to play and recite three times, four times, five times layakarais as well as Ad, Kuad and Biad layakarais by clapping hands.

Learning outcome- By this they will get the privilege of growing the sense of analysis of any kind of musical topics. This will help them to make a good research work afterword.

4) Course: DSE - 4 (Theory) Full Marks: 75 (60+15) Credits: 6
Course Title: Project Work

Course objective- : Experience of field work to the students is the aim of this course. They will consult their teachers about the project and experience how a

project work can be done. As this is the final semester of UG the students are offered to have this opportunity so that they can do it easily afterword.

Syllabus:

Actual field work related to music topic chosen in consultation with the teacher at the commencement of the Semester-VI.

Learning outcome- This will give an idea of project work including field work so that they can utilize the experience at the time of their Research works.

Reference Books for Tabla

1. Geet Vadayam – Sri Lakshmi Narayan Ghosh (Bengali)
2. Bharatiya Sangite Tal O Chhanda – Sri Subodh Nandy (Bengali)
3. Annadhya – Pdt. Shankar Ghosh (Bengali)
4. Tal-Smikhsha – Prof. Anil Bhattacharya (Bengali)
5. Bharatio Tal-Prasange – Dr. Prabir Bhattacharya (Bengali)
6. Tal Abhidhan – Prof. Manas Dasgupta (Bengali)
7. Tablar Byakaran – (1st Part & 2nd Part) – Sri Prasanta Bandopadhyaya (Bengali)
8. Mridanga Parikrama – Swapan Kr. Ghosh (Bengali)
9. Anadhya Vadya Paryalochana – Sri Sandip Kr. Ghosh (Bengali)
10. Tabla Puran – Pt. Vijaya Shankar Misra (Hindi)
11. Tablepar Delhi AurParab – Sri Satya Narayan Bashishtha (Hindi)
12. Tal-Ank – Sangit Karyalaya, Hathras (Hindi)
13. Hamare Sangeet Ratna – Shri L.N. Garg (Hindi)
14. Musicology of India – (I & II) Volume – Prof. V.S. Nigam (English)
15. Sangit Sabdokosh – Dr. B. Roy (English)
16. Sangitik Sabdya Vigyan – Dr. Samir Kr. Ghosh (Bengali)
17. Mridanga – Prabeshika – Murari Mohan Gupta (Bengali)
18. Mridanga – Madhukar – Debendranath Dey (Bengali)
19. Mridanga – Badan – Sri Purusattam Das (Nathdwar) (Hindi)
20. Mridanga Tabla Badan Paddhati – Dallatreya Basudev Alias, Gurudev Patabardhan (Hindi)
21. Pakhawaj and Tabla (History School and Tradition) – Dr. Aban. E. Mistry (English)
22. Mridang Ank – Sangit Karyalay, Hatras (Hindi)
23. Mridanga Tabla Pravankar (1st& 2nd) – Bhagaban Das Mridangacharya
24. Mridanga-Darpan – Ramprasanna Bandopadhyay (Bengali)
25. Bharatiya Sangit Kosh – Bimalakanta Roychowdhury (Bengali)
26. Bharater Natya Sastra – Choukhamba SanskritaSansthan, Kashi, BabulSukla (Bengali)
27. Sangit-Ratnakar – Adeyar Samskaran, 1st Part – Dr. Pradip Kr. Ghosh Rajya Sangit Academy (Bengali)
28. Sangit Darpan – Damodar Pandit, Tanjor Sanskaran (Bengali)
29. Indian Musicians (Past & Present) – Amal Das Sarma (English)
30. Sangiti Sabda Kosa – Dr. B. Roy (English & Bengali)

Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music

CHOICE BASED CREDIT SYSTEM
B.MUS (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (PAKHAWAJ)
SYLLABUS

1st Semester

F.M.- (60+15)=75

1) Course – CC-1 (Practical)

Credit-6

Course title – Fundamentals of Pakhawaj

Course objective: *This course aims to provide the students with the introduction to Pakhawaj, the Indian classical percussion instrument. Some basic materials to impart overall idea of solo and accompaniment ability to the students.*

Syllabus:

1. Ability to play Choutal, Dhamar, Jhaptal with simple Parans and Chakradars.
2. Ability to recite Choutal, Dhamar and Jhaptal with their Thekas on Barabar, Dwigun and chougun layakarries by clapping hands.
3. Ability to recite simple Parans by clapping hands.

Learning outcome: Developing knowledge of different compositions in different talas and some other relevant matters required for pakhawaj as well as in music.

2) Course – CC-2 (Theoretical)

F.M. (60+15)=75

Credit-6

Course title – Development of technical knowledge of Pakhawaj

Course objective: *This is to impart basics of Pakhawaj instrument so that they can use the instrument confidently. Apart from that basic ideas about the instrument and other relevant topics. The students will be benefited in all aspects through this kind of theoretical matters.*

Syllabus:

1. Ability to draw the sketch of a Pakhawaj and to describe its different parts and specific functions.
2. Knowledge of principal varnas of Pakhawaj and their production system.
3. Ability to write the technique of producing different Boles on Pakhawaj.
4. Knowledge of Pt. Visnunarayan Bhatkhande Tallipi system.
5. Definition of the following:
Tal, Laya, Matra, Vibhag, Sam, Tali, Khali, Theka, Abartan, Kala.
6. Knowledge of following Talas and ability to make Tallipi in Dwigun and Chougun layakarries in Pt. Bhatkhande Tallipi system. (Choutal, Jhaptal, Ektaal, Rupaktal)
7. Life history of the following personalities :
Ajjodha Prasad, Ramshankar Das (Pagol Das) Dinanath Hazrah, Jnan Prakash Ghosh.

Learning outcome: Apart from the basic ideas about the instrument and other relevant topics the students will be benefited in all aspects through this kind of theoretical matters as prescribed in the syllabus.

3) Course: GEC – 1 (Practical) Full Marks: 75 (60+15) Credit: 6

Course title – Basics of Taabla

Course objective: *This is a elective paper and hence aimed at training the students with very basics of Pakhawaj so that students from different discipline may understand and enjoy the subject. This course was aimed to encourage students from all faculty. Basic talas and some basic repertoires are included.*

Syllabus:

1. Ability to play Choutal & Jhaptal with Theka with Simple Parans and Chakradars.
2. Ability to recite the above mentioned Talas with Barabarlaya, Dwigun and Chougun layakaries by clapping hands.

Learning outcome: Students will have a general idea about some common Talas and some basic materials to bring forward to the next step.

4) Course: AECC-1 (Theory) Full Marks: 25 (20+05) Credit:2MIL/Eng/EVS

5) Course: TS-1 (Tagore Studies) (Theory) Full Marks:50 (40+10) Credit: 4

2nd Semester

F.M. (60+15)=75

1) Course – CC-3 (Practical)

Credit-6

Course title – Skill enhancement of Pakhawaj

Course objective: *Some advance talas are included so that they can accompany with Dhrupad and Dhamar songs. Students will have knowledge of traditional Bolparans to recite by clapping hand. Different layakaries are here to enhance the skill of the students.*

Syllabus:

1. Ability to tune Pakhawaj.
2. Advance study in Choutal, Dhamar, Jhaptal with different types of Parans and Chakradars.
3. Ability to play one Bolparan in Pakhawaj and the same is to be recite by clapping hands.
4. Ability to recite all the Talas of this course in different layakaries.

Learning outcome: Enhancement of accompanying idea knowledge of different tradition and light talas and recitation of Talas and bols.

2) Course – CC-4 (Theoretical)

F.M. (60+15)=75

Credit-6

Course title – Development of theoretical knowledge of Pakhawaj

Course objectives: *This theory course makes the students aware of the origin and development of the instrument as well as the different kind of instruments according to classification. Different repertoires of Pakhawaj are also included so that students can perform solo anywhere. Awareness of notation (tal lipi) are also a part of this paper. Its a valuable part for overall understanding of Pakhawaj history and other aspects of Pakhawaj.*

Syllabus:

1. Origin and development of Pathawaj.
2. Knowledge of the musical Instruments : Tata, Susir, Ghana, Abanadhya.
3. Knowledge of Pt. Vishnudigambar Paluskar Tallipi system.

4. Definition of the following :
Tehai, Paran, Sath Paran, Gat Paran, Layas-Vilambit, Madhya, Drut, Layakaries – Dwigun, Tingun, Chougun.
5. Ability to write notations of different types of Parans and Chakradars in Choutal, Dhamar, Sooltal, Jhaptal.
6. Life history and contributions of the following personalities: Sri Ram Chakraborty, Murarimohan Gupta, Pratapnarayan Mitra, Satish Chandra Dutta (Danibabu).
7. Ability to write the notations (Tallipi) of the following Tals in Barabar and Tingun laya : Choutal, Sultal, Dhamar.

Learning outcome: This theory course makes the students aware of the origin and development of the instrument as well as the different kind of instruments according to classification. Different repertoires of Tabla are also included so that students can perform solo anywhere. Awareness of notation (tal lipi) are also a part of this paper. It's a valuable part for overall understanding of Tabla history and other aspects of Pakhawaj.

3) Course : GEC – 2 (Practical) Full Marks: 75 (60+15) Credit : 6

Course title – Fundamentals of Pakhawaj

Course objective: *A bit advance talas have been included to make steady to the students for accompanying with different Dhrupad style of music. Ability to recite talas and their layakaries by clapping hands is also taught to develop the sense of tala and laya.*

Syllabus:

1. Ability to play Dhamar and Sooltal with Theka, Easy Parans and Chakradars.
2. Ability to recite Teora and Adachoutal with Barabarlaya, Dwigun and Chougun layakaries by clapping hands.

Learning outcome: They will have a bit advance idea about Talas and some other different features.

4) Course: AECC-2 (Theoretical) Full Marks: 25 (20+5) Credit: 2 MIL/Eng/Evs

5) Course: TS-2 (Theoretical) Full marks: 50 (40+10) Credit: 4

3rd Semester

F.M. (60+15)=75

1) Course – CC-5 (Practical)

Credit-6

Course title –Knowledge advancement

Course objectives: *Students are introduced with some advance talas so that they can have the idea about overall subject. Some special tehais, oral rendering and upaj method are incorporated so that the students may have idea about advance Pakhawaj playing.*

Syllabus:

1. Study of Adachoutal, Terora, Lakshmital with Parans and Chakradars.
2. Damdar and Bedam Tihais in all the Talas mentioned above.
3. Oral rendering of all above mentioned Talas in Dwigun, Tingun and Chougun layakaries.
4. Knowledge of Upaj in the above mentioned Talas.

Learning outcome: Some special tihais, oral rendering and upaj method are incorporated so that the students may have idea about advance Pakhawaj playing.

2) Course – CC-6 (Practical)

F.M. (60+15)=75

Credit-6

Course title – Advancement with major ideas

Course objective: *Some more advance talas are included in this syllabus so as to impart the students about the actual flavor of India classical music and it's proper application. Some typical fingerings of Pakhawaj and some advance laykaries are also there to make them more knowledgeable about the subject.*

Syllabus:

1. Advanced study of Choutal, Jhaptal and Dhamar with Gat Paran, Sath Paran, Bol-Paran, Kamali Chakradar etc.
2. Special practice in Terekete and Dherekete in Dhamar, Teora, Surphanktal.
3. Ability to compose Parans and Chakradars in all the Talas of this course.

Learning outcome: Students will be benefited with some advance Talas, advance laykaries etc. and they will be confident about the subject. Advancement of the students is more necessary and they should be well aware about the subject. More over they will be able to participate in every situation.

3) Course – CC-7 (Theoretical)

F.M. (20+5) = 25

Credit-2

Course title – Theoretical aspects of Pakhawaj

Course objective: This theory course gives introduction to the origin and development of Tabla and Banya. Introduction of many Indian instruments has been involved so that students can have the idea about several percussion instruments. Moreover different Pakhawaj Gharanas, their Baaj and their repertories have been included for the higher study of the students. Ten salient features of Taal have been introduced for the understanding of India system. Knowledge about the contribution of famous personalities of music has also been introduced. Different Talalipi, Tagore's contribution to Indian Taal system, introductory knowledge of Western time and rhythm etc. have been included. In the mid semester these things are very much effective and students must be benefited with this.

Syllabus:

1. Description and History of Tabla and Banya.
2. General introduction of Dholak, Khol, Kanjari, Chenda, Ghatam, Mridangam.
3. Historical study of the Gharanas of Pakhawaj.
4. Knowledge of writing different types of Parans and chakradars in Pt. Bhatkhande Tallipi system.
5. Study of Ten Principal features (Dasaprana) of Tala.
6. Comparative study of Tabla and Pakhawaj.
7. Musical contributions of the following personalities : Nana Saheb Panse, Ram Kumar Das, Parbat Singh, Samta Prasad.
8. Contribution of Gurudev Rabindranath Tagore to Indian Tal system.
9. Comparative study of the notation systems of Pt. Visnudigambar Paluskar and Pt. Visnunarayan Bhatkhande.

10. Definitions with explanation of the distinctive features and application of the following: Kriya, Anga, Graha, Jati, Uthan, Tukra, Chakradar, Bolparan.
11. Musical Contributions of the following personalities: Nityananda Goswami, Nagendranath Mukhopadhyay, Durlabh Chandra Bhattacharya, Ahmedjan Therakua.
12. Introductory knowledge of western time and rhythm.
13. Method of tuning system of Pakhawaj, Tabla and Banya.

Learning outcome: Advancement of the students is more necessary and they should be well aware about the subject by the above syllabus of Gharana, Ten salient features of Taal etc. are added very consciously. Moreover they will be able to participate in every situation and the students will be benefited from different angle.

4) Course: GEC – 3 (Practical) Full Marks: 75 (60+15) Credit: 6

Course title – Advance study of Pakhawaj

Course objective: *In this course students have been offered a few important talas and compositions for their better knowledge about Pakhawaj. Thekas of some dhrupadi talas and also introduced the system to compose Paranas from different matra of a Tala*

Syllabus:

1. Advanced course in Choutal, Jhaptal with different types of Paranas and Chakradars.
2. Two Parans is to be played in Tisra and Chatasra Jati in Teora Tal.
3. Ability to compose Parans from different Matras of any Tal prescribed in the course.

Learning outcome: By this the students will be habituated with different type of Talas and related matters.

5) Course: SECC-1 (Theoretical) Full Marks:25 Credits:2
Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

4th Semester

F.M. (60+15)=75

1) Course – CC-8 (Practical)

Credit-6

Course title – Ability of creative idea

Course objective: *In this course students are taught some obsolete talas and their repertories. They are introduced with making different types of tehai for their knowledge of creation.*

Syllabus:

1. Ability to play easy Parans, Chakradars and simple Rela Parans in Sikhartal, Rudra and Mattatal.
2. Ability to compose Tehais (Damdar and Bedam) in all the Talas learnt in this course.
3. Ability to recite simple Parans and Chakradars learnt in this course.

Learning outcome: Apart from all other usual items some important items also added. Advancement of the students is more necessary and they should be well

aware about the subject. More over they will be able to participate in every situation.

2) Course – CC-9 (Practical)

F.M. (60+15)=75

Credit-6

Course title – Assimilation of different ideas of Pakhawaj

Course objective: *In this course students are taught some uncommon talas and talas created by Gurudev Rabindranath Tagore. They are also offered clapping system for the sense of layakaries.*

Syllabus:

1. Ability to play easy Parans of different patterns and chakradars in Bramhatal and Gaja-Jhampatal.
2. Ability to play Thekas and Parans in Nabatal, Ekadosital and Nabapanchatal, Composed by Gurudev Rabindranath Tagore.
3. Ability to accompany with Tagore songs of Dhrupad Anga.
4. Ability to recite all the above mentioned Talas with layakaries.

Learning outcome: As they will learn some uncommon Talas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

3) Course – CC-10 (Theoretical)

F.M. (60+15)=75

Course title-Aesthetics

Credit-6

Course Objectives:

- A sound knowledge of Tagorean aesthetics.
- A conceptual development of philosophy of art and aesthetics.

Learning Outcomes

- Learners get familiar with Tagorean aesthetics.
- Ability to have a critical understanding of aesthetical studies.

GENERAL AESTHETICS

For Students offering Bengali Medium: -

Reference Bengali Texts:-

I. Prabasjiban Choudhuri, Saundaryadarshan

II. Sitansu Roy, Saundaryadarshan: Prathomik Parichay

For Students offering English Medium:

Reference English Texts:-

I. Aldrich: Philosophy of Art

II. Sitansu Roy: Studies in Music Aesthetics

TAGOREAN AESTHETICS

For Students offering Bengali Medium: - Reference Bengali Texts:-

I. Rabindranath Tagore, Sahiter Pathe

a. Utsarga [Dedication]

- b. Vastava [Real]
- c. Tathya - O – Satya [Fact and Truth]

II. Rabindranath Tagore, Sahitya

- a. Saundaryabodha [The sense of Beauty]
- b. Saundarya – O – sahitya [Beauty and Literature]

III. Rabindranath Tagore, Sangeet Chinta

- a. Sangeet – O – Bhava [Music and feeling]
- b. Sangeet – O – Kavita [Music and Poetry]
- c. Sangeeter Mukti [Emancipation of Music]

For Students offering English Medium:

Reference English Texts:-

- I. Rabindranath Tagore on Art and Aesthetics, Edited By P. Neogy (5 - Selected pieces)

4) Course: GEC – 4 (Theory)

Full Marks: 75 (60+15)

Credit: 6

Course title – Theoretical aspects of music

Course objective: *This is the only theory paper in GE Course which have been incorporated all aspects of Pakhawaj which are applicable in this standard. Origin and development of Pakhawaj, production system of varnas, fundamental things, different talas, notation etc. are here in this syllabus. So that students can have a clear idea about the subject.*

Syllabus:

1. Ability to draw the sketch of a Pakhawaj and to describe its different parts and specific functions.
2. Origin and development of Pakhawaj.
3. Ability to write the technique of producing different boles on Pakhawaj alongwith the Principal varnas.
4. Knowledge of the Musical Instruments of Tata, Vitata, Ghana, Susir and Abanadhya.
5. Ability to write Tallipi of Parans and Chakradars according to Pt. Bhatkhande Tallipi system.
6. Definitions:-
Tal, Laya, Matra, Vibhag, Som, Tali, Khali, Theka, Abartan, Dwigun, Chougun.

Learning outcome: Origin and advance of Pakhawaj, production system of fundamental things, different talas, notation etc. so that they can have a clear idea about the subject.

5) Course: SECC-2(Theoretical)

Full Marks:25

Credits:2

Audio Recording Training/Theory of Western Music / Theory of Carnatic Music (any one)

5th Semester

F.M. (60+15)=75

1) Course – CC-11 (Practical)

Credit-6

Course title – Comprehensive study of Pakhawaj

Course objective: *Some less common talas have been introduced for the advance study of students. Different types of layakarties, oral rendering and some valuable compositions are observed along with magma ideas for the ability of being an artist in their carrier.*

Syllabus:

1. Thekas and Parans in Fardost, Pancham Sawari and Badtal-Ki- Swari.
2. Two Parans of advanced pattern in each of the above mentioned Talas in different layakaries.
3. Ability to compose advanced pattern of Tehais in the above mentioned Talas.
4. Study of choutal with Utthan, Farmayeshi Chakradar and Kamal Paran.

Learning outcome: As they will learn some uncommon Talas they will be more confident. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

2) Course – CC-12 (Theoretical)

F.M. (60+15)=75

Credit-6

Course title – Theoretical aspects related to Pakhawaj

Course objective: *Sense of accompaniment is a vital thing for a Pakhawaj player, it is introduced in this course. Also introduced idea about differentiate talas, layarkaries and making of tehai which will lead the students to become a good musician in future. General idea of talas of Sreekhhol has also been included for idea of accompaniment. Though this is a theory paper still it has some impact in practical field too.*

Syllabus:

1. How to accompany Pakhawaj with vocal & instrumental music.
2. Merits and demerits of a Pakhawaj player.
3. Comparative study of the following Talas:
(i) Jhumra-Deepchandi (ii) Dhamar-Adachoutal (iii) Jhaptal-Surphanktal (iv) Choutal-Ektal (v) Rupak-Teora.
4. Knowledge of the following Tals and ability to write Kuadlaya in Pt. Bhatkhande tallipi system: Jhaptal, Dhamar, Lakshmital and Adachoutal.
5. Method of composing Damdar and Bedam Tehais with mathematical calculation.
6. Brief study of different Gharanas of Tabla.
7. General idea about the Taal system of Srikhol with four main Talas :
Daskoshi, Daspahir, Lofa, Dothuki

Learning outcome: General idea of sreekhhol has also been included in course of accompaniment. Though this a theory paper still it has some impact in practical field too. Advancement of the students is more necessary and they should be well aware about the subject by this. More over they will be able to participate in every situation without fear.

3) Discipline Specific Elective (DSE-1)

F.M. (60+15)=75

Credit- 6

Course title – Stage awareness-1

Practical (Stage Performance)

Course objective: *It is to give experience the students about stage performance so that they can get confidence afterword. How they can manage the stage, light, mike, sound, how they will perform different thing is the aim to include this course. Some common and uncommon talas have been included for advance study.*

Syllabus:

1. Stage performance of about 25 minutes duration for each candidate in any one Tala of the following :
2. Panchamswari, Fardost, Badtal-Ki-Swari and Choutal.

Learning outcome: By this the students will be well trained about the use of the stage.

F.M. (60+15)=75

Credit- 6

4) Discipline Specific Elective (DSE-2)

Course title – Stage awareness-2

Practical (Stage Performance)

Course objective: *This is also stage performance paper. This course is aimed at training the students in advance level of Pakhawaj performance and how to perform on the stage as a show. Some important talas have been included for their higher studies.*

Syllabus:

Stage performance of about 25 minutes duration for each candidate in any one Tala of the following :

Brahmatal, Mattatal and Dhamar.

Learning outcome: By this the students will be well trained about the use of the stage.

6th Semester

F.M. (60+15)=75

1) Course – CC-13 (Practical)

Credit-6

Course title – Higher studies of modern Pakhawaj

Course objective: *In this course some advance talas and their repertories has been introduced so as to make the students steady and confident. Some important items are offered to be experienced by the students for their benefit in the larger world.*

Syllabus:

1. Comprehensive study of Choutal, Brahmatal, Mattatal with varieties of Parans and Chakradars.
2. Parans and Chakradars of advanced pattern in Gaja Jhampa, Sikhartal, Rudratal.
3. Ability to recite Parans by clapping hands.
4. Ability to recite above mentioned all talas with different layakaries by clapping hands.

Learning outcome: Students will brought forward by this type of materials. Different Talas, compositions, sense of Tihai will develop the sense of the students.

2) Course – CC-14 (Theoretical)

F.M. (60+15)=75

Credit-6

Course title – Advancement of Theoretical knowledge

Course objective: *In this course important things have been offered so that the students can have some idea about the philosophical aspects of Tala & Laya. Many important definitions, Carnatic taal system, advance talas etc. also included for the*

advance study of the students. Knowledge about noted authors is offered so that they can have the idea about their works.

Syllabus:

1. Relations of the following :
(a) Laya and Rasa (b) Tal and Rasa (c) Tal and Chhanda.
2. Definitions of the following :
Lom, Bilom, Dhrupad, Dhamar, Khayal, Thumari, Alap, Jod, Asthayee, Antara.
3. Conversion of Hindustani Tala to Carnatic Tala.
4. Advance theoretical knowledge of the following Talas and different opinions about those, regarding their structures:-
Pancham swari, Ada-chartaal, Dhamar, Laxmi, Rudra.
5. Brief knowledge about some of the ancient texts :
 - (i) Natyasastra – Bharat
 - (ii) Sangeet-Ratnakar – Sarangdev
 - (iii) Brihaddeshi – Matanga
 - (iv) Dattilam - Dattil
6. Mathematical process of Laykari and Abagraha.
7. General introduction about the following euphonic instruments : Kartaal, Ghanta, Jhanj, Jhallari.

Learning outcome: Students will be benefited extremely. The syllabus have made very consciously and the students will be advanced by the above.

F.M. (60+15=75)

Credit- 6

3) Discipline Specific Elective (DSE-3)

Practical

Course title - Analysis of Tala

Course objective: *In this course students have to experience the analysis of different repertories of Pakhawaj, different layakaris. It is to give the idea about advance level of Pakhawaj as well as Taal shastra for the music as a whole.*

Syllabus:

Analytical performance of Talas of different matras of the prescribed syllabus with their similarities and differences to play and recite three times, four times, five times layakaries as well as Ad, Kuad and Bi-ad layakaries by clapping hands.

Learning outcome: By this they will get the privilege of growing the sense of analysis of any kind of musical topics. This will help them to make a good research work afterword.

F.M. (60+15=75)

Credit- 6

4) Discipline Specific Elective (DSE-4)

Course title - Project Work

Course objective: *Experience of field work to the students is the aim of this course. They will consult their teachers about the project and experience how a project work can be done. As this is the final semester of UG the students are offered to have this opportunity so that they can do it easily afterword.*

Syllabus:

Actual field work related to music topic chosen in consultation with the teacher at the commencement of the Semester-VI.

Learning outcome: This will give an idea of project work including field work so that they can utilize the experience at the time of their research works.

Reference Books for Pakhawaj

1. Geet Vadayam – Sri Lakshmi Narayan Ghosh (Bengali)
2. Bharatiya Sangite Tal O Chhanda – Sri Subodh Nandy (Bengali)
3. Annadhya – Pdt. Shankar Ghosh (Bengali)
4. Tal-Smikhsha – Prof. Anil Bhattacharya (Bengali)
5. Bharatio Tal-Prasange – Dr. Prabir Bhattacharya (Bengali)
6. Tal Abhidhan – Prof. Manas Dasgupta (Bengali)
7. Tablar Byakaran – (1st Part & 2nd Part) – Sri Prasanta Bandopadhyaya (Bengali)
8. Mridanga Parikrama – Swapan Kr. Ghosh (Bengali)
9. Anadhya Vadya Paryalochana – Sri Sandip Kr. Ghosh (Bengali)
10. Tabla Puran – Pt. Vijaya Shankar Misra (Hindi)
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16. Sangitik Sabdya Vigyan – Dr. Samir Kr. Ghosh (Bengali)
17. Mridanga – Prabeshika – Murari Mohan Gupta (Bengali)
18. Mridanga – Madhukar – Debendranath Dey (Bengali)
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22. MridangAnk – Sangit Karyalay, Hatras (Hindi)
23. Mridanga Tabla Pravankar (1st& 2nd) – Bhagaban Das Mridangacharya
24. Mridanga-Darpan – Ramprasanna Bandopadhyay (Bengali)
25. Bharatiya Sangit Kosh – Bimalakanta Roychowdhury (Bengali)
26. Bharater Natya Sastra – Choukhamba Sanskrita Sansthan, Kashi, BabulalSukla (Bengali)
27. Sangit-Ratnakar – Adeyar Samskaran, 1st Part – Dr. Pradip Kr. Ghosh Rajya Sangit Academy (Bengali)
28. Sangit Darpan – Damodar Pandit, Tanjor Sanskaran (Bengali)
29. Indian Musicians (Past & Present) – Amal Das Sarma (English)
30. Sangiti Sabda Kosa – Dr. B. Roy (English & Bengali)

**CURRICULUM FOR UNDERGRADUATE COURSES
UNDER
CHOICE BASED CREDIT SYSTEM
SANGIT-BHAVANA, VISVA BHARATI**

**SKILL ENHANCEMENT COMPULSORY COURSES (SECC)
Department of Hindusthani Classical Music**

Department of Hindusthani Classical Music offers skill Enhancement courses in Audio Recording Training, Theory of Western Music and Theory of Karnatic Music. These courses are designed to provide the student with an introduction to, as well as, a rudimentary training, in subjects which are closely linked to their area of study. While knowledge and hands on experience of learning nuances of sound recording is essential to performance practice, knowledge about parallel classical music systems like Western classical music and Karnatic music enable in broadening the musical horizons of the student. These courses are offered in the III and IV semester of B.Mus (hons.) undergraduate course.

- 1. Audio Recording Training**
- 2. Theory of Western Music**
- 3. Theory of Karnatic Music**

Note: Students are to opt any one from the above-mentioned options.

SEMESTER –III

AUDIO RECORDING TRAINING

Course: SECC- 1 (Theoretical) Full Marks: 25 Credits: 2
Course Title: Infrastructure to record sound

Course Objective: Knowledge about recording equipment, structural features of sound recording, software and audio recording formats is imparted in this course.

Learning Outcome: The student is expected to have a rudimentary idea about audio recording and the equipments used in sound recording.

- I. Space
- II. Hardware
 - a. Types of Microphones
 - b. Types of Mixing consoles
 - c. Types of speakers
- III. Recording Software; Processing
- IV. Format for audio reproduction

THEORY OF WESTERN MUSIC

Course: SECC- 1 (Theoretical) Full Marks: 25 Credits: 2
Course Title: Introduction to Western classical music

Course Objective: This course focuses on an introduction to western classical music and its various facets such as musical scales, musical intervals and rhythm. The teaching is supplemented by regular listening sessions of archival recordings of western classical music in order to have a better appreciation about the rudiments of this music.

Learning Outcome: Ability to appreciate the nuances of Western classical music and rhythm

- I. Musical Scales
Major Scales, Minor Scales, Harmonic Minor, Relative Minor, Melodic Minor
- II. Musical Intervals
Perfect Major, Minor, Augmented, Diminished
- III. Introductory aspects of rhythm in Western Classical Music

THEORY OF KARNATIC MUSIC

Course: SECC- 1 (Theoretical)

Full Marks: 25

Credits: 2

Course Title: Introduction to Karnatic music

Course Objective: To have a basic understanding of Karnatic music including the swaras, manner of rendition, intricate tala system and the various forms of Karnatic music performance practice.

Learning Outcome: To acquire basic appreciation of Karnatic music and have the ability to recognize common talas, ragas and genres that are rendered as part of performance practice in Karnatic music.

- I. Swaras of Karnatic music.
- II. Tala system of Karnatic music.
- III. Comparative study of Hindustani and Karnatic swaras. Talas and Ragas.
- IV. Different forms of Karnatic music:
Gitam, Swarajati , Jatiswaram, Varnam, Kriti, Tillana, Padam, Javali

SEMESTER –IV

AUDIO RECORDING TRAINING

Course: SECC- 2 (Theoretical)

Full Marks: 25

Credits: 2

Course Title: Experience of sound recording

Course Objective: In this course the student gets a live experience of handling recording equipment, knowledge about types of microphone and recording sound in a studio space.

Learning Outcome: The student is expected to have a working knowledge of various equipments used in sound recording.

- I. Use of Microphone
- II. Use of Consoles
- III. Recording experience

THEORY OF WESTERN MUSIC

Course: SECC- 2 (Theoretical)

Full Marks: 25

Credits: 2

Course Title: Staff Notation, Western Classical music composers

Course Objective: To learn about western staff notation along with a comparative study between Hindustani music notation system and western music notation system and contributions by pioneering western classical music composers are some focal areas of this course. The teaching is supplemented by regular listening sessions of archival recordings of western classical music.

Learning Outcome: Ability to write Hindustani music compositions in western staff notation and ability to identify and appreciate western classical music compositions

- I. Chords and Triads
- II. Transposition
- III. Staff notation: Conversion of Indian Melodies to Staff notation and Staff notation to Hindustani or Akaramatrik.
- IV. Short life sketches of famous Composers of Western music.

References

1. Nicholas Cook- Music: A very short introduction

THEORY OF KARNATIC MUSIC

Course: SECC- 2 (Theoretical)

Full Marks: 25

Credits: 2

Course Title: Raga classification, Composers of Karnatic Music

Course Objective: To learn about the unique methodology of melakartas and contribution of Carnatic music composers.

Learning Outcome: To acquire knowledge about important concepts that shape Carnatic music

- I. Principles of 72 Melas of Vyankatmukhi.
- II. Katapayadi chakra and determination of swarasthanam.
- III. Short life sketches and contribution of Karnatic trinity.

References

1. Ravi Kiran-Appreciating Karnatic Music