



Visva-Bharati, Sangit-Bhavana
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC
CURRICULUM FOR POSTGRADUATE COURSE
M.MUS IN HINDUSTHANI CLASSICAL MUSIC

Sl.No	Course	Semester	Credit	Marks	Full Marks
1.	16 Courses 10 Courses Practical 06 Courses Theoretical	I-IV	16X4=64	16X50	800
Total	Courses 16	Semester IV	Credits 64	Marks 800	

M.MUS IN HINDUSTHANI CLASSICAL MUSIC
OUTLINE OF THE COURSE STRUCTURE

1st Semester 200 Marks

Course	Marks	Credits
Course-I (Practical)	40+10=50	4
Course-II (Practical)	40+10=50	4
Course-III (Practical)	40+10=50	4
Course-IV (Theoretical)	40+10=50	4

2nd Semester 200 Marks

Course	Marks	Credits
Course-V (Practical)	40+10=50	4
Course-VI (Practical)	40+10=50	4
Course-VII (Theoretical)	40+10=50	4
Course-VIII (Theoretical)	40+10=50	4

3rd Semester 200 Marks

Course	Marks	Credits
Course-IX (Practical)	40+10=50	4
Course-X (Practical)	40+10=50	4
Course-XI (Practical)	40+10=50	4
Course-XII (Theoretical)	40+10=50	4

4th Semester 200 Marks

Course	Marks	Credits
Course-XIII (Practical)	40+10=50	4
Course-XIV (Practical)	40+10=50	4
Course-XV (Theoretical)	40+10=50	4
Course-XVI (Theoretical)	40+10=50	4

**Sangit-Bhavana, Visva Bharati
Department of Hindusthani Classical Music**

CURRICULUM FOR POST GRADUATE COURSE

M.MUS IN HINDUSTHANI CLASSICAL MUSIC

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**CURRICULUM FOR POSTGRADUATE COURSE
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

SUBJECT- HINDUSTHANI CLASSICAL MUSIC (VOCAL)

Course Objectives: This is a Master's degree course in Hindustani Classical vocal music with emphasis on teaching a nuanced interpretation of different ragas. The training imparted during this period is focused on developing the student's ability to critically analyze the different notions of performance practice. The student is imparted training at an advanced level with focus on the performative element as well as scholarly knowledge of Hindustani classical vocal music.

Learning outcome: The student attains a degree of maturity and rigour in the understanding of raga structure, presentation of the bandish, improvisational techniques and the application of all these aspects in performance practice. This course enables the student to develop a criticality in musicology in tandem with practical knowledge. After the completion of the M.Mus course, a student may find employment opportunities in schools, colleges, universities as a music teacher, independent practitioners of classical music, performers in Radio and television media and music researchers.

SEMESTER-I

Course-I (Practical)

Full Marks :40+10 = 50

Credits: 4

Course Objectives:

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas
- To teach several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

Learning Outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

Prescribed Ragas:

1. Puriya 2. Bhatiyar and 3. Gaudsarang

Vilambit Khayal, Drut Khayal and Tarana in all the ragas prescribed.

Course-II (Practical)**Full Marks :40+10 = 50****Credits: 4**Course Objectives

- To learn drut khayals with vistar in the prescribed ragas.
- To impart training in semi classical forms such as Thumri and Dadra in the prescribed ragas.

Learning Outcomes:

- Ability to sing drut compositions in the prescribed ragas and elaborate upon the bandish accordingly.
- Ability to sing Thurmi, dadra in the prescribed ragas.
- Ability to analyse raga chalan and develop an interest in the critical study of ragas.

Prescribed Ragas:**Group-A-** 1.Sahana 2. Deshkar 3. Vibhas 4. Desi 5. Tilak-kamod**Group-B-** 1.Gara 2. Tilang and 3. Bhairavi

1. Broad outlines with Drut khayals in all the ragas prescribed in Group-A.
2. One composition in Thumri/Dadra from the ragas prescribed in Group-B

Course-III (Practical)**Full Marks : 40+10 = 50****Credits: 4**Course Objectives:

- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To focus on the presentation of a raga in the khayal form.
- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.
- To impart training on the presentation of a raga with nom tom alapa in the dhrupad form.

Learning Outcomes:

- Ability to do a stage performance of a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions.
- Ability to make stage presentations separately in the khayal as well as dhrupad form; presenting a raga from the prescribed syllabus.

Prescribed Ragas:**Group-A (Khayal)-** Lalit, Maru Bihag, Rageshri, Multani.**Group-B (Dhrupad/Dhamar)-** Miyan Ki Malhar, Lalit and Gaud Sarang

Stage performance test of Khayal and Dhrupad/ Dhamar of about 30 minutes duration selecting one raga from Group-A and one from Group-B.

Course – IV (Acoustics) (Theoretical)

Full Marks :40+10 = 50

Credits: 4

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way
 - Ability to understand how we perceive sound
 - Ability to obtain practical knowledge of musical audibility
 - Ability to obtain detailed knowledge of Frequency and Amplitude
 - Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody
1. Production and propagation of sound
 2. Science of Vibration-Forced vibration and Resonance
 3. Necessary media for the audibility of sound
 4. Process of the audibility of sound
 5. Vibrations- Detailed study of musical instruments-
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
 6. Three characteristics of musical sound.
(i) Harmony and Melody (ii) Musical Intervals and measuring them
(iii) Ratio between the number of vibrations of any two notes

SEMESTER-II

Course-V (Practical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives:

- To impart training in dhrupad gayaki and dhrupad/ dhamar compositions in the prescribed ragas.

Learning Outcome:

- Knowledge about dhrupad gayaki and ability to sing Dhrupad dhamar compositions in the prescribed ragas.

Prescribed Ragas:

1. Multani 2. Malkauns 3. Basant 4. Durga 5. Bhairavi

Two Dhrupad and one Dhamar in the ragas prescribed.

Course-VI (Practical)**Full Marks :40+10 = 50****Credits: 4**Course Objectives:

- This course provides the students with an experience of stage performance. There is an emphasis on acquainting the students with the nuances of Khayal presentation and performance.
- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To learn the presentation of thumri compositions

Learning Outcomes:

- Ability to do a khayal performance based on a raga from the prescribed syllabus and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions..
- Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.
- Ability to sing compositions in the semi classical genres such as Thumri and dadra

Prescribed Ragas:**Group-A(Khayal) - Hamir, Madhuwanti, Purvi, Gaudmalhar****Group-B (Thumri/Dadra)- Kafi, Maand and Jogiya.**

Stage performance test of Khayal & Thumri for about 30 minutes duration selecting one raga from Group-A and one from Group-B

Course – VII (Theoretical)**Full Marks :40+10 = 50****Credits: 4**Course Objectives:

- To study compositional forms and their respective features
- To use archival material in the form of recordings in order to understand the subtle nuances of the various forms.
- To impart knowledge about different instruments, their structure and evolution.
- To study theory of ragas with an analytical perspective

Learning Outcomes:

- This is a theory course and enables the student to think, articulate and write on various areas with respect to the theory of Indian music.
 - Ability to delve deeper into the aesthetics of ragas.
1. Compositional forms and their evolution: Prabandha, Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat
 2. Origin, evolution, structure of various musical instruments and their well known exponents of Hindustani music. Importance of Tanpura and its Harmonics

3. Thorough knowledge of the Hindustani talas and ability to compose talalipi notation of different layakaries
4. Ability to write notation of bandishes, alapa and tanas learnt in the class
5. Contribution of scholars to Indian music and their textual tradition: Narada, Bharata, Dattil, Matanga
6. Detailed theoretical knowledge of all the ragas mentioned below:
Puriya, Bhatiar, Gaudsarang, Sahana, Deshkar, Vibhas, Desi, Tilakkamod, Lalit, Marubihag, Rageshri, Multani

Course – VIII (Theoretical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives:

- To study the technical terms of musicology
- To learn about the various systems of raga classification
- To study the contribution of musician scholars and thereby understand their role in the development of Hindustani classical music

Learning Outcomes:

- Ability to articulate and deliberate on the musicological terms
 - Acquire a research based approach towards the study of music theory
1. Technical Terminology: Gita, Sangita, Jugalbandha, Dharu, Sadra, Svarartha, Sargam, Qual, Qualbana, Pancharang, Haptarang, Naorang, Lakshangita, Tillana
 2. Study of Shruti, Grama and Murchhana in their practical aspects
 3. Classification of Ragas: Grama Raga Vargikarana, Thata Raga Vargikarana, Raganga Vargikarana, Time theory of Ragas, Raga Ragini Vargikarana
 4. Ability to write notation of bandish, alapa and tanas learnt in the classes
 5. Contribution of scholars to Indian music and their textual tradition: Sarangadeva, Nanyadeva, Lochan, Ramamatya
 6. Detailed theoretical knowledge of all the ragas mentioned below:
Malkauns, Basant, Durga, Bhairavi, Hamir, Madhuwanti, Purvi, Gaudmalhar

SEMESTER-III

Course-IX (Practical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives:

- To impart advanced training/talim in the prescribed ragas; To teach nuances of raga chalan with emphasis on developing a particular gayaki
- To teach vilambit khayal, drut khayal and tarana; several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

Learning Outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.
- Ability to sing forms such as tarana in the prescribed ragas

Prescribed Ragas:

Bilaskhani Todi, Suddha Sarang, Surmalhar, Darbari Kanada

Vilambit Khayal, Drut Khayal and Tarana with Gayaki in all the Ragas prescribed.

Course-X (Practical)

Full Marks:40+10 = 50

Credits: 4

Course Objectives:

- To learn drut khayals with raga chalan in the prescribed ragas.
- To impart training in semi classical forms such as Thumri and Dadra in the prescribed ragas.

Learning Outcomes:

- Ability to sing drut compositions in the prescribed ragas and have a clear idea of the characteristic phrases of the ragas.
- Ability to sing Thurmi dadra in the prescribed ragas.
- Ability to analyse raga chalan and develop an interest in the critical study of ragas, especially those which are less commonly heard as part of the Hindustani music concert repertoire.

Prescribed Ragas:

Group-A- Patdip, Nayaki Kanada, Bihagda, Bairagi, Devgiri Bilawal

Group-B- Manjh Khamaj and Pilu

1. Broad outlines of the following ragas with Drut Khayal.
2. Two compositions in Thumri, Dadra, Tappa or kajri.
3. Ability to set to tune, a given lyric in any particular Raga and Tala learned from M.Mus. Sem-I to Sem-III).

Course-XI (Practical)

Full Marks :40+10 = 50

Credits: 4

Course Objectives:

- This course provides the students with an experience of stage performance in both the genres khayal and dhrupad. There is an emphasis on acquainting the students with the nuances of presentation and performance.
- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.

- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.

Learning Outcomes:

- Ability to do a stage performance of a raga and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions.
- Ability to make stage presentations separately in the khayal as well as dhrupad form and presenting a raga from the prescribed syllabus.
- Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.

Prescribed Ragas:

Group-A (Khayal)- Megh, Shree, Jaijaiwanti, Shuddhakalyan

Group-B (Dhrupad/Dhamar)- Bilaskhani Todi, Adana, Surdasi Malhar, Bihag

Stage performance test of Khayal and Dhrupad/Dhamar of about 30 minutes duration selecting one raga from Group-A and one from Group-B.

Course – XII (Theoretical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives:

- To inculcate an analytical approach towards musicological studies
- To study the contribution of medieval scholars of Indian music and make an informed analysis and a comparative study of the textual tradition of that period with contemporary Hindustani music practice.

Learning Outcomes:

- Ability to develop a critical approach towards Music theory and understand the co-relationship between performance practice and musicology
1. Evolution of notation of Hindustani Classical music with a comparative study
 2. Detailed knowledge of Sarana-Chatushtai, Shadja-Pancham and Shadja-Madhyam bhava, Ten rules of Ratnakar, Tala and Pranas
 3. Ability to write notation of Bandishes, Alapa, Tanas learnt in the class
 4. Contribution of Scholars to Indian music and their textual tradition: Jaydeva, Somnath, Ahobal, Hriday Narayan Deva
 5. Essays: Raga and Rasa, Sastriya music and the People, Music and Sastra, Music and Imagination, Influence of music and literature on life
 6. Detailed theoretical knowledge of all the ragas mentioned below:
Bilaskhani Todi, Shuddha Sarang, Surmalhar, Darbari Kanada, Patdip, Nayaki Kanada, Bihagda, Bairagi, Devgiri Bilawal, Megh, Shree, Jaijaiwanti, Shuddhakalyan, Adana, Bihag

SEMESTER IV

Course-XIII (Practical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives: To learn compositions in prescribed ragas in the Dhrupad form

Learning Outcomes: Ability to present compositions such as Dhrupad and dhamar in the prescribed ragas and gain an advanced knowledge of the ragas and dhrupad performance practice

1. Bhatiyar, 2. Jaijaiwanti and 3. Shree

One Dhrupad and two Dhamars in all the Ragas prescribed.

Course-XIV (Practical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives:

- To teach vilambit (slow) and drut (fast) khayals in the prescribed ragas.
- To impart training in the presentation of these ragas.
- To teach compositions in semi classical genres such as Thumri and dadra

Learning Outcomes:

- To acquire a wider repertoire and knowledge of ragas and ability to sing compositions in the prescribed ragas
- Ability to develop as a performing vocalist with enhanced understanding of performance practice in raag sangeet.
- Ability to sing and present aesthetically, other genres such as Thumri or dadra.

Prescribed Ragas:

Group-A (Khayal) - Abhogi, Nand, Nat Bhairav and, Jog.

Group-B (Thumri, Dadra or Tappa)- Pahadi, Shiv Ranjani

Stage performance test of Khayal & Thumri for about 30 minutes duration selecting one raga from Group-A and one from Group-B.

Course – XV (Theoretical)

Full Marks : 40+10 = 50

Credits: 4

Course Objectives:

- To impart knowledge of the other dominant system of classical music in India namely Carnatic music supplemented by listening sessions of great masters.
- To expose the students to the nuances of Karnatic music and the various forms that are part of a Karnatic music concert repertoire.
- To learn and research about the contribution of eminent musicologists of Indian classical music with respect to their textual sources.

Learning Outcomes

- Ability to appreciate Karnatic music and understand the subtleties of its compositions.
- Ability to acquire an analytical approach towards studying the contribution of musician scholars.

1. Technical Terminology:
Prabandham, Gitam, Swarajati, Jatiswaram, Varnam, Kirtanam, Padam, Javali, Tillana, Ragamalika
2. Comparative study of Hindustani and Carnatic system of music with regard to swaras, talas, gayan and vadan styles.
3. Ability to write notation of Bandishes, Alapa and Tanas learnt in the class.
4. Contribution of eminent musicologists to Indian music and their textual tradition:
Srinivas, Pt. Venkatamukhi, Pt. Bhatkhande, Pt. V. D. Paluskar, Acharya K.C.D Brihaspati, Dr. Bimal Roy.
5. Detailed theoretical knowledge of all the ragas mentioned below:
Abhogi, Nand, Natbhairav, Jog

Course – XVI (Theoretical)

Full Marks: 40+10 = 50

Credits: 4

Course Objectives:

- To develop the student's ability to articulate clearly on matters pertaining to musicology, on issues related to contemporary performance practice in Hindustani music.
- To discuss about the composite role of a musician and provide a more holistic approach towards music pedagogy.

Learning Outcomes:

- Ability to articulate and write on various matters related to music
- Ability to have a better understanding about the role of a musician going beyond the concert stage and encompassing multiple roles of a pedagogue, researcher, teacher, and writer.

Essays:

1. Gharana of Hindustani Classical Music (Vocal)
2. Influence of Hindustani Classical music in the practical sphere
3. Relation between Hindustani Classical music and Folk music
4. Institutional education of Hindustani Classical music in comparison to Gharana system
5. Guru-Sishya Parampara musical training in comparison to Institutional training
6. Responsibilities of state, institutes, teachers and students in the revival of Hindustani Classical music
7. The place of music in general education
8. Musical appreciation between performers and listeners
9. Relation between Hindustani classical music and Rabindra sangit
10. Origin and development of music education at Santiniketan
11. Gurudev Rabindranath Tagore's views on tala and chhanda

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. Bor Joep, Delvoye Francoise 'Nalini', Harvey Jane and Nijenhuis Emmie te (Eds.)-
Hindustani Music Thirteenth to Twentieth Centuries
5. Brihaspati Acharya, Sulochana Yajurvedi. (1976). *Khusro Tansen Tatha anya kalakar* (in Hindi). New Delhi: Rajkamal Publishers Pvt. Ltd
6. Deshpande Vamanrao H. *Indian Musical Traditions: An Aesthetic Study of the Ghranas in Hindustani Music*
7. Deva B.C. (1981). *The Music of India: A Scientific Study*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.
8. Deva B.C. *Musical Instruments*
9. Deva, B. C. (1981). *An introduction to Indian music*. New Delhi: Publ. Div. Ministry of Information and Broadcasting, Govt. of India
10. Garg, Laxminarayan. (1984). *Hamare Sangeet Ratna*. Hathras: Sangeet Karyalaya
11. Gautam, M. R. (1980). *The musical heritage of India*. New Delhi: Abhinav Publication
12. Jha Ramashraya. *Abhinav Geetanjali Vol. I-V*. (Hindi)
13. Karnani Chetan. *Form in Indian Music: A study of Gharanas*
14. Kiran Ravi. *Appreciating Carnatic Music*
15. Mathur M. *Easy Reference to Indian Music* (I & II Vol.)
16. Nigam V.S. *Musicology of India* (Part I & II.)
17. Thakur Omkarnath. *Sangeetanjali Vol. I-V*. (Hindi)
18. Perera E.S. *The origin and development of Dhrupad and its bearings on Instrumental Music*
19. Prajnanananda, Swami. (1973). *The historical development of Indian music; a critical study*. Calcutta: Firma K. L. Mukhopadhyay
20. Prajnanananda, Swami. *A history of Indian music*. Calcutta: Ramakrishna Vedanta Math
21. Raja Deepak. (2007). *Hindustani Music, a Tradition in Transition*. New Delhi: DK Printworld(p) Ltd
22. Ranade Ashok Da. (1997). *Hindustani music*. New Delhi: National Book Trust
23. Ranade Ashok Da. (2006). *Music Contexts: A Concise Dictionary of Hindustani music*. New Delhi: Promilla & Co
24. Ranade Ashok Da. *Some Hindustani Musicians-They lit the Way!*
25. Ranade G.H. (1971). *Hindustani Music- Its Physics and Aesthetics*. Bombay: Popular Prakashan
26. Ratanjankar S.N. (2000). *Sangeet Paribhasha Vivechan*. Mumbai: Acharya S.N. Ratanjankar Foundation
27. Ratanjankar S.N. *Abhinav Geetmanjiri Vol. I-III*. (Hindi)
28. Roychoudhuri Bimalakanta. *The Dictionary of Hindustani Classical Music*

29. Sangit Mahabharati. (2012). The Oxford Encyclopedia of the Music of India (Three Volume Set). New Delhi: Oxford University Press
 30. Sharma Amal Dev. *Musicians of India Past & Present*
 31. Sharma Amal Dev. *Prachin O Navin Sangeetagga*
 32. Vir Ram Avatar. *The Music of India*
 33. Vir Ram Avatar. *Theory of Indian Music*
 34. Wade Bonnie C. Khyal. *Creativity within India's North Indian Tradition*
 35. Sangeet Parichiti (I & II Vol.)- N.R .Bandyopadhyay (Bengali)
 36. Sangeet Darshika (I & II Vol.)- N. G. Bandyopadhyay (Bengali)
 37. Sangeet Nayak- N.C.Baral (Bengali)
 38. Shastriya Sangeet Parichaya- Dr. P. K. Ghosh (Bengali)
 39. Geet vadayam (I Vol.)-L.N Ghosh (Bengali)
 40. Sangeet Manisha (I & II Vol.)-A. D. Sharma (Bengali)
 41. Sangeet Tatta (I & II Vol.)-D. Dutta (Bengali)
 42. Bharatiya Sangeet Kaush- B.K. Roy Chowdhury (Bengali)
 43. *Sangiti Sabda Kosa*- Dr. B. Roy (Bengali)
 44. *Sangeet Shastra*- (I,II,III Vol.)- I. B.Roy (Bengali)
 45. *Sangeet Shastra Pravin*- I.B. Roy (Bengali)
 46. *Sangitik Prabandhabali*- Dr. N. Chowdhury (Bengali)
 47. *Kramik Pustak Malika* (I to XII Vol.)- V. N. Bhatkhande (Bengali)
 48. Nandi Subodh. *Bharatiya Sangite Tala O Chhanda* (Bengali)
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**CURRICULUM FOR POSTGRADUATE COURSE
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

SUBJECT: HINDUSTHANI CLASSICAL INSTRUMENTAL MUSIC-SITAR

SEMESTER-I

Course: C-I (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- An indepth study of various gats.
- Developing the ability of a complete performance .

Masitkhani / Vilambit and Razakhani / Drut Gat with complete baj in the following ragas :- (any five)

Yaman, Jaunpuri, Ahir bhairav, Shyam Kalyan, Lalit, Suddha Sarang, Mian-ki-Todi. Bhatiyar, Multani, Darbari Kanada.

Learning Outcomes:

- Students enriched with an indepth knowledge of some ragas of Hindustani music
- Learners gain insight in performance practice.

Course: C-II (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Development of skills in playing ragas other than in teentala
 - Introducing Thumri style gayaki in instruments.
- a) Broad outlines of the following ragas with sketchy alapa.
Suha, Adana, Deshkar, Shree, Hamsadhwani, Sohini, Gaud Sarang.
- b) Two compositions in tala other than Trital and a few in thumri style.

Learning Outcomes:

- Ability of the learners developed in playing compositions in different talas.
- Learners get acquainted with the thumri style playing skills in instruments.

Course: C-III (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Grooming in the area of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes:

- Learners get groomed in giving a stage performance.

Course: C-IV (Theoretical) Acoustics

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

1. Production and propagation of sound
2. Science of Vibration-Forced vibration and Resonance
3. Necessary media for the audibility of sound
4. Process of the audibility of sound
5. Vibrations- Detailed study of musical instruments-
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
6. Three characteristics of musical sound.
(i)Harmony and Melody (ii) Musical Intervals and measuring them
(iii)Ratio between the number of vibrations of any two notes

Learning Outcomes:

- Ability to understand Music in a scientific way
- Ability to understand how we perceive sound
- Ability to obtain practical knowledge of musical audibility
- Ability to obtain detailed knowledge of Frequency and Amplitude
- Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody

SEMESTER-II

Course: C-V (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- A detailed study of Alapa, Jod and Jhala.

Alap, Jod and Jhala in the following ragas :-

Yaman, Bilaskhani Todi, Bihag, Jaunpuri, Malkauns, Darbari Kanada

Learning Outcomes:

- Learners get well groomed with the various features of alapa, Jod and Jhala in the light of ragas covered within the course.

Course: C-VI (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Grooming in the area of stage performance continued.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes:

- Learners get well groomed in the area of stage performance.

Course: C-VII (Theoretical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Developing sound knowledge of various musical instruments and their use in present days.
- To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.
- To enrich the learners with knowledge on musical treatises.

1. Knowledge of the Musical Instruments of strings, bowing and percussion with their application in the present form of music.
2. Detailed theoretical knowledge of ragas prescribed in the course and comparative study of similar type of ragas.
3. Thorough knowledge of the Hindusthani musical talas and ability to compose tala lipi (notation) of different layakaries.
4. Ability to write notation of compositions (Gats). Alapa, tana, toda learned in the classes. Ability to write improvised compositions based on a given raga and tala.
5. General knowledge of the following Sangit Sastras :
Natyashastra of Bharata Muni
Brihaddeshi of Matanga
Gita Govinda of Jaidev
Sangit Ratnakara of Sharangadeva
6. Bio-graphics of the following leading exponents of Hindusthani music :
7. Tansen, Amir Khusrau, Sadarang, Shori Mian, Man Singh Tomar.

Learning Outcomes:

- The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.

Course: C-VIII (Theoretical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- The course designed with an innovative approach in developing a sound knowledge of the learners covering a wide range of various Sangit Sastras.
1. Detailed study of the following Sangit Granthas :-
 - a) Sangit Parijat by Pt. Ahobal
 - b) Raga Tatwa Bibodh by Pt. Shrinibas
 - c) Swaramela Kalanidhi by Pt. Ramamatya
 - d) Raga Tarangini by Pt. Lochan
 - e) Chaturdandi Prakashika by Pt. Vyankatmakhi
 2. Ancient and modern Nibaddha and Anibaddha Gana.
 3. Vaidik Sangit, Gandharva Sangit, Marga and Deshi Sangit
 4. Raga vargikaran or Raga classification of different time.
 5. Comparative study of Hindusthani and Karnatic tala system.
 6. Comparative study of Melas and Thatas.

Learning Outcomes:

The course enables the learner enriched with a vast knowledge of various musical treatises and other musical concepts.

SEMESTER-III

Course: C-IX (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- The course is designed for developing the learners' performance level in reference to complete baj.

Vilambit and Drut Gats with complete baj in the following ragas :- (any five)

Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti

Learning Outcomes:

- Learners get oriented towards presenting a complete baj .

Course: C-X (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives: To teach the chalans and features of certain rare ragas.

- a) Broad outlines of the following Ragas with sketchy alapa. Sahana, Yamni Bilawal, Devgiri Bilawal, Bihagda, Barwa, Madhuwanti.
- b) Two compositions in the talas other than Trital which would also include a few in thumri style.
- c) Ability to compose a Gat in a particular Raga and tala from given Banis or Bols.

Learning Outcomes: Learners knowledge of ragas enriched with respect to some rare ragas.

Course: C-XI (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives: The course is introduced to teach the nuances of a stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes: Learners acquire an ability to present a raga on stage with considerable proficiency.

Course: C-XII (Theoretical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.
1. Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
 2. Alapa (Dwadas anga) of Instrumental music.
 3. Detailed study of Shruti, Grama, Murchhana.
 4. Detailed study of the following Sangit Shastras :-
 - a) Sadrag Chyandrodaya by Pundarik Vittal
 - b) Raga Vibodh by Pt. Somnath.
 - c) Abhinav Raga Manjari by Pt. Bhatkhande
 - d) Shreemal lakshya Sangitam by Pt. Bhatkhande.
 5. Prabandha Gana.

Learning Outcomes:

- Students knowledge on the evolution of various musical genres, Alapa and its angas and musical treatises, developed.
-

SEMESTER-IV

Course: C-XIII (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- To teach alapa, Jod and Jhala in the prescribed ragas.

Alap, Jod and Jhala in the following ragas :-

Todi, Marwa, Jhinjhoti, Rageshri, Megh, Desh,

Learning Outcomes:

- Learners acquire an ability to play alapa, Jod and Jhala in the prescribed ragas with an enhanced understanding of the ragas

Course: C-XIV (Practical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives:

- Emphasis on the development of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :-

Learning Outcomes:

- Learners stage performance developed to a level of appreciation.

Course: C-XV (Theoretical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives:

- To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies and notation writing.
- To study the work of renowned musical personalities.

1. Detailed Theoretical knowledge of ragas prescribed in the course with comparative studies of similar type of ragas.
2. Ability to write notation of the composition (Gat) Alap, Tan, Toda learned in the classes. Ability to write improvised composition based on a given raga and tala.
3. Evolution of notation system of Hindusthani music.
4. Biographies of the following leading exponents of music :-

Wajir Khan, Allauddin Khan, Enayat Khan, Hafiz Ali Khan, Faiyaz Khan, Amir Khan, Bade Gulam Ali Khan, Abdul Karim Khan, D.T. Joshi, Vilayat Khan, Mustaq Ali Khan, Ali Akbar Khan, Nikhil Banerjee, Pt. Omkarnath Thakur, Ashesh Bandyopadhyay.

Learning Outcomes:

Learners get enriched with theoretical features of different ragas and contribution of some renowned musical personalities.

Course: C-XVI (Theoretical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives: The course designed with an approach of developing the students' perceptive skills in the theoretical domain.

Essays:

1. Gharanas of Hindusthani Music (Vocal & Instrumental)
2. Influence of Music in Life.
3. Relation between Hindusthani Classical Music and Folk Music.
4. Institutional Education of Hindusthani Classical Music and compared with Gharana system (Guru Sishya parampara).
5. Responsibilities of the state, Institutes, Teacher and students in the revival of Hindusthani Music.
6. The place of music in General education.
7. Music appreciation between the performer and listeners.
8. Relation between Hindusthani Classical music and Rabindra Sangit.

Learning Outcomes:

- The learners acquire an ability to clearly articulate about various aspects related to music.

Recommended Books:

Hindusthani Sangit Tansener Sthan – Birendra Kishore Roy Choudhuri (Bengali)

Bharatiya Sangit Prasanga – Dr. Bimal Roy (Bengali)

Bharatiya Sangit Kosh – Bimalakanta Roy Choudhuru (Bengali)

Bharatiya Sangite Gharanar Itihas – Dilip Kumar Mukhopadhyay (Bengali)

Bharatiya Badya Yantra O Yantrasadhak – J.M. Sengupta (Bengali)

Sangit Ratnakar – Sharangaveva (Translated in Bengali by Dr. Pradip Kumar Ghosh)

Amar Katha – Ustad Alauddin Khan (Bengali)

Rag Anurag – Ravi Shankar (Bengali)

Komal Gandhar – Vilayat Khan (Bengali)

Kudrat Rangi Birangi – Kumar Prasad Mukhopadhyaya (Bebngali)

Tahzib e Mousiqu – Jnan Prakash Ghosh (Bengali)

Setarer Bibartane Jaipur Senia o Imdadkhani Gharana – Dr. Sabyasachi Sarkhel (Bengali)

Bharatiya Sangit Badya – Dr. Lalmani Mishra (Hindi)

Rag-Rupanjali – Dr. Puspa Basu (Hindi)

Sangit Chintamani – Acharya K.C.D. Brihaspati (Hindi)

Khusrou Tansen tatha anya kalakar – Sulochana Brihaspati (Hindi)

A Historical study of Indian Music – Swami Prajnanananda (English)

Senia Gharana, its Contribution to Indian Music – Sunita Dhar (English)

Sitar and its Technique – Prof Debu Choudhuri (English)
Indian Music and Ustad Mustaq Ali Khan – Prof. Debu Choudhuri (English)
The Ragas of North Indian Music – Jairaj Bhoy (English)
Indian Classical Music Changing Profiles – Bimal Mukherjee (English)
The Music Heritage of India – Dr. M.R. Gautam (English)
Sitar and Sarod in the 18th and 19th Century – Allyn Miner (English)
Thumri in Historical & Stylistic Perspectives – Peter Manuel (English)
My Music my life – Ravishankar (English)
Musical Instruments of India – B.C. Chaitanya Deva (English)
History of Indian Music – O. Goswmi (English)
The String Instruments of India – Sharmistha Sen (English)
Guldasta D.T. Joshi & his compositions – Pt. Debu Chaudhuri (English)
Musicians of India – Amal Das Sharma (Englilsh)
The Great Masters – Mohan Nadkarni (English)
The origin and development of Dhrupad and its Bearing on Instrumental Music – E.S. Perera

**CURRICULUM FOR POSTGRADUATE COURSE
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

SUBJECT: HINDUSTHANI CLASSICAL INSTRUMENTAL MUSIC-ESRAJ

SEMESTER-I

Course: C-I (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- An indepth study of various gats.
- Developing the ability of a complete performance .

Masitkhani / Vilambit and Razakhani / Drut Gat with complete baj in the following ragas :- (any five)

Yaman, Jaunpuri, Ahir bhairav, Shyam Kalyan, Lalit, Suddha Sarang, Mian-ki-Todi. Bhatiyar, Multani, Darbari Kanada.

Learning Outcomes:

- Students enriched with an indepth knowledge of some beautiful ragas of Hindustani music
- Learners gain insight in performance practice.

Course: C-II (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Development of skills in playing ragas other than teentala
- Introducing Thumri style gayaki in instruments.
- a) Broad outlines of the following ragas with sketchy alapa.
Suha, Adana, Deshkar, Shree, Hamsadhwani, Sohini, Goud Sarang.
- b) Two compositions in tala other than Trital and a few in thumri style.

Learning Outcomes:

- Ability of the learners developed in playing compositions on different talas.
- Learners get acquainted with the thumri style playing skills in instruments.

Course: C-III (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Grooming in the area of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes:

- Learners get groomed in giving a stage performance.

Course: C-IV (Theoretical) Acoustics

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way
 - Ability to understand how we perceive sound
 - Ability to obtain practical knowledge of musical audibility
 - Ability to obtain detailed knowledge of Frequency and Amplitude
 - Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody
1. Production and propagation of sound
 2. Science of Vibration-Forced vibration and Resonance
 3. Necessary media for the audibility of sound
 4. Process of the audibility of sound
 5. Vibrations- Detailed study of musical instruments-
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
 6. Three characteristics of musical sound.
 - (i) Harmony and Melody
 - (ii) Musical Intervals and measuring them
 - (iii) Ratio between the number of vibrations of any two notes
-

SEMESTER-II

Course: C-V (Practical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives:

- A detail study of Alapa, Jod and Jhala.

Alap, Jod and Jhala in the following ragas :-

Yaman, Bilaskhani Todi, Bihag, Jaunpuri, Malkauns, Darbari Kanada

Learning Outcomes:

- Learners get well groomed with the various features of alap, Jod and Jhala in the light of ragas covered within the course.

Course: C-VI (Practical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives:

- Grooming in the area of stage performance continued.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes:

- Learners get well groomed in the area of stage performance.

Course: C-VII (Theoretical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives:

- Developing sound knowledge of various musical instruments and their use in present days.
 - To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies; swaralipi writing as well as talalipi notation.
 - To enrich the learners with knowledge on musical treatises.
1. Knowledge of the Musical Instruments of strings, bowing and percussion with their application in the present form of music.

2. Detailed theoretical knowledge of ragas prescribed in the course and comparative study of similar type of ragas.
3. Thorough knowledge of the Hindusthani musical talas and ability to compose tala lipi (notation) of different layakaries.
4. Ability to write notation of compositions (Gats). Alapa, tana, toda learned in the classes. Ability to write improvised compositions based on a given raga and tala.
5. General knowledge of the following Sangit Sastras :
 - a. Natyashastra of Bharata Muni
 - b. Brihaddeshi of Matanga
 - c. Gita Govinda of Jaidev
 - d. Sangit Ratnakara of Sharangadeva
6. Bio-graphics of the following leading exponents of Hindusthani music :
7. Tansen, Amir Khusrau, Sadarang, Shori Mian, Man Singh Tomar.

Learning Outcomes:

- The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.

Course: C-VIII (Theoretical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives: The course designed with an innovative approach in developing a sound knowledge of the learners covering a wide range of various music texts.

1. Detailed study of the following Sangit Granthas :-
2. Sangit Parijat by Pt. Ahobal
3. Raga Tatwa Bibodh by Pt. Shrinibas
4. Swaramela Kalanidhi by Pt. Ramamatya
5. Raga Tarangini by Pt. Lochan
6. Chaturdandi Prakashika by Pt. Vyankatmakhi
7. Ancient and modern Nibaddha and Anibaddha Gana.
8. Vaidik Sangit, Gandharba Sangit, Marga and Deshi Sangit
9. Raga bargikaran or Raga classification of different time.
10. Comparative study of Hindusthani and Karnataki tala system.
11. Comparative study of Melas and Thatas.

Learning Outcomes:

The course enables the learner enriched with a vast knowledge of various musical treatises and various other musical concepts.

SEMESTER-III

Course: C-IX (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- The course is designed for developing the learners' performance level in reference to complete baj.

Vilambit and Drut Gats with complete baj in the following ragas :- (any five)

Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti

Learning Outcomes:

- Learners get oriented towards presenting a complete baj .

Course: C-X (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives: To teach the chalans and features of certain rare ragas.

- a) Broad outlines of the following Ragas with sketchy alapa. Sahana, Yamni Bilawal, Devgiri Bilawal, Bihagda, Barwa, Madhuwanti.
- b) Two compositions in the talas other than Trital which would also include a few in thumri style.
- c) Ability to compose a Gat in a particular Raga and tala from given Banis or Bols.

Learning Outcomes: Learners knowledge of ragas enriched with respect to some rare ragas.

Course: C-XI (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives: The course is introduced to teach the nuances of a stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :

Learning Outcomes: Learners acquire an ability to present a raga on stage with considerable proficiency.

Course: C-XII (Theoretical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.
1. Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
 2. Alapa (Dwadas anga) of Instrumental music.
 3. Detailed study of Shruti, Grama, Murchhana.
 4. Detailed study of the following Sangit Shastras :-
 5. Sadrag Chyandrodaya by Pundarik Vittal
 6. Raga Vibodh by Pt. Somnath.
 7. Abhinav Raga Manjari by Pt. Bhatkhande
 8. Shreemal lakshya Sangitam by Pt. Bhatkhande.
 9. Prabandha Gana.

Learning Outcomes:

- Students knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises developed.
-

SEMESTER-IV

Course: C-XIII (Practical)

Full Marks: 50 (40+10)

Credits: 4

Course Objectives:

- The course designed with some of the most beautiful ragas of Hindustani classical music highlighting the alapa, Jod and Jhala area of the concerned ragas.

Alap, Jod and Jhala in the following ragas :-

Todi, Marwa, Jhinjhoti, Rageshri, Megh, Desh,

Learning Outcomes: Learners get introduced with the beauty of alapa, Jod and Jhala in the light of some beautiful ragas.

Course: C-XIV (Practical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives: Emphasis on the development of stage performance.

Stage Performance test of about 30 minutes duration for each candidate in ragas chosen by the candidate from the prescribed course :-

Learning Outcomes: Learners stage performance developed to a level of appreciation.

Course: C-XV (Theoretical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives:

- To enrich the theoretical depth of the learner by covering theoretical features of different ragas; its comparative studies and notation writing.
 - To enrich the learners with some renowned musical personalities.
1. Detailed Theoretical knowledge of ragas prescribed in the course with comparative studies of similar type of ragas.
 2. Ability to write notation of the composition (Gat) Alap, Tan, Toda learned in the classes.
 - a. Ability to write improvised composition based on a given raga and tala.
 3. Evolution of notation system of Hindusthani music.
 4. Biographies of the following leading exponents of music :-

Wajir Khan, Alauddin Khan, Enayat Khan, Hafiz Ali Khan, Faiyaz Khan, Amir Khan, Bade Gulam Ali Khan, Abdul Karim Khan, D.T. Joshi, Vilayat Khan, Mustaq Ali Khan, Ali Akbar Khan, Nikhil Banerjee, Pt. Omkarnath Thakur, Ashesh Bandyopadhyay.

Learning Outcomes:

Learners get enriched with theoretical features of different ragas and contribution of some renowned musical personalities.

Course: C-XVI (Theoretical)
Full Marks: 50 (40+10)
Credits: 4

Course Objectives: The course designed with an approach of developing the students innovative skills in the theoretical domain.

Essays :

1. Gharanas of Hindusthani Music (Vocal & Instrumental)
2. Influence of Music in Life.
3. Relation between Hindusthani Classical Music and Folk Music.
4. Institutional Education of Hindusthani Classical Music and compared with Gharana system (Guru Sishya parampara).
5. Responsibilities of the state, Institutes, Teacher and students in the revival of Hindusthani Music.
6. The place of music in General education.
7. Music appreciation between the performer and listeners.
8. Relation between Hindusthani Classical music and Rabindra Sangit.

Learning Outcomes:

- Students innovative writing skills developed to a significant level.

Reference Books :

Hindusthani Sangit Tansener Sthan – Birendra Kishore Roy Choudhuri (Bengali)
Bharatiya Sangit Prasanga – Dr. Bimal Roy (Bengali)
Bharatiya Sangit Kosh – Bimalakanta Roy Choudhuru (Bengali)
Bharatiya Sangite Gharanar Itihas – Dilip Kumar Mukhopadhyay (Bengali)
Bharatiya Badya Yantra O Yantrasadhak – J.M. Sengupta (Bengali)
Sangit Ratnakar – Sharangaveva (Translated in Bengali by Dr. Pradip Kumar Ghosh)
Amar Katha – Ustad Alauddin Khan (Bengali)
Rag Anurag – Ravi Shankar (Bengali)
Komal Gandhar – Vilayat Khan (Bengali)
Kudrat Rangi Birangi – Kumar Prasad Mukhopadhyaya (Bebngali)
Tahzib e Mousiqu – Jnan Prakash Ghosh (Bengali)
Setarer Bibartane Jaipur Senia o Imdadkhani Gharana – Dr. Sabyasachi Sarkhel (Bengali)
Bharatiya Sangit Badya – Dr. Lalmani Mishra (Hindi)
Rag-Rupanjali – Dr. Puspa Basu (Hindi)
Sangit Chintamani – Acharya K.C.D. Brihaspati (Hindi)
Khusrou Tansen tatha anya kalakar – Sulochana Brihaspati (Hindi)
A Historical study of Indian Music – Swami Prajnanananda (English)
Senia Gharana, its Contribution to Indian Music – Sunita Dhar (English)

Sitar and its Technique – Prof Debu Choudhuri (English)
Indian Music and Ustad Mustaq Ali Khan – Prof. Debu Choudhuri (English)
The Ragas of North Indian Music – Jairaj Bhoy (English)
Indian Classical Music Changing Profiles – Bimal Mukherjee (English)
The Music Heritage of India – Dr. M.R. Gautam (English)
Sitar and Sarod in the 18th and 19th Century – Allyn Miner (English)
Thumri in Historical & Stylistic Perspectives – Peter Manuel (English)
My Music my life – Ravishankar (English)
Musical Instruments of India – B.C. Chaitanya Deva (English)
History of Indian Music – O. Goswami (English)
The String Instruments of India – Sharmistha Sen (English)
Guldasta D.T. Joshi & his compositions – Pt. Debu Chaudhuri (English)
Musicians of India – Amal Das Sharma (English)
The Great Masters – Mohan Nadkarni (English)
The origin and development of Dhrapad and its Bearing on Instrumental Music – E.S. Perera

**CURRICULUM FOR POSTGRADUATE COURSE
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

SUBJECT: HINDUSTHANI CLASSICAL INSTRUMENTAL MUSIC-TABLA

1st Semester

Marks : 40+10=50

Practical -Course – I

Course title-Advance Taal Conception.

Course objective:- As it is a Master's course some advance materials have been incorporated. Different kind of compositions in some common Talas, idea of making tihai etc. have been offered so as to give a vast idea about Tabla and students will be benefited from different angle.

Syllabus-

1. Advanced study of Trital, Rupak, Ektal, Sooltal with Uthan, Kaida, Rela, Gats, Mukhras, Chakradars, Paltas, varieties of Tihai in the style of different Gharanas.
2. At least one Gat in Adilaya in each of the above mentioned Tala.
3. At least four mukhras of advanced patterns in different layakaris in each Tala mentioned above.
4. Different kinds of Damdaar and Bedam Tihais in Talas mentioned above.
5. Ability of making Tihais by extempore process.
6. Manjedar and palladar Gats in the Talas mentioned above.
7. Oral rendering of the above talas in Barabar, Dwigun, Tingun, Chowgun with clapping of hands.

Learning outcome- Students should be benefited for different kind of advance materials and they will be more knowledgeable regarding advance level idea have been incorporated.

Practical - Course - II

Marks : 40+10=50

Course title-Gharana conception.

Course objective - A bit higher materials have been included in this paper so that students can get advance ideas about Tabla. Combination of some common and uncommon talas have been included with Gharana based materials along with different compositions, tihai etc. Students will be benefited with this kind of things.

Syllabus-

1. Detail study of Jhamptal, Teora, Pancham-Sawari, Dhamar with Uthan, Kaidas Relas, Parans, different type of Gats, Tukras, Chakradars according the style of Ajrada, Farukhabad and Delhi Gharana.
2. Gats of Tisra, Chatasra and Khanda Jati in above mentioned Talas.
3. Mukhras of advanced pattern in different layakarais in each talas mentioned above.
4. Damdaar and Bedam Tihais of various kinds.
5. Farmaishi Chakradar in above mentioned Talas.
6. Oral rendering of above mentioned Talas in Barabar, Dwigun, Teengun, Chowgun and Ad-laya with clapping in hands.
7. Accompaniment with vocal and instrument.

Learning outcome - Students will be benefited with Gharana conception, jati conception, Tihais and many other important ideas. By this they will reach to a High level of proficiency.

Practical – Course – III

Marks : 40+10=50

Course title-Stage performance-1

Course objective - In this paper students will be benefited with getting idea about stage performance. This will help them to perform on the stage in future confidently.

Syllabus-

Stage performance test of about 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.

Learning outcome- To give an idea of stage demonstration to the students is the target and they will get the privilege by their mentors.

Theoretical - Course - IV (Acoustics)

Marks : 40+10=50

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way
 - Ability to understand how we perceive sound
 - Ability to obtain practical knowledge of musical audibility
 - Ability to obtain detailed knowledge of Frequency and Amplitude
 - Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody
1. Production and propagation of sound
 2. Science of Vibration-Forced vibration and Resonance
 3. Necessary media for the audibility of sound
 4. Process of the audibility of sound
 5. Vibrations- Detailed study of musical instruments-
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
 6. Three characteristics of musical sound.
(i)Harmony and Melody (ii) Musical Intervals and measuring them
(iii)Ratio between the number of vibrations of any two notes
-

2nd Semester

Practical – Course – V

Marks 40+10=50

Course title- Conception of jati and others.

Course objective - In this paper some very important things have been included.

Some talas of pakhawaj are offered so that students can get an idea of Pakhawaj.

Some gharana based materials and more advance compositions have been incorporated for the benefited of the students.

Syllabus-

1. Comprehensive study of Teora, Sooltal, Pancham Sawari, Chowtal, Dhamar with at least two Peshkars, Kaidas, Relas, Gats, Tukras, Chakradars according to the style of Ajrada, Farukhabad and Delhi Gharana.
2. One Gat of Kuwad Laya, Khanda Jati, and Chatasra Jati in each of the above mentioned Talas.
3. Two mukhdas of advanced pattern in different Layakaris in each talas prescribed above.
4. Damdar and Bedam Tihais in all the above mentioned Talas.
5. One Kamal-ki-Gat and Farmaishi Gat in all the above mentioned Talas.

6. Oral rendering of all the above mentioned Talas and Boles.

Learning outcome- They will get the privilege of learning different jati, Gharana , varieties of Gats etc. They will be highly benefited with this.

Practical - Course – VI

Marks : 40+10=50

Course title-Stage Performance-2

Course objective - It is a privilege to the students as because they will get idea about stage performance through this paper. This will make them confident.

Syllabus-

Stage performance test of about 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.

Learning outcome- they will be benefited with mentored about stage demonstration , and self confidence.

Theoretical - Course - VII

Marks : 40+10=50

Course title- Advance theoretical aspects.

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of table as well as Tabla.

- 1.Knowledge of Vadya-Tata, Abanadhya, Susir, Ghana. Their application with reference to Sangit Ratnakar.
- 2.Origin and development of Abanadhya Vadyas from ancient to modern period.
- 3.Classification of Abanadhya Vadyas with reference to Bharat.
- 4.Critical study of the different Gharanas of Tabla with reference to their style (Baaj) of playing.
- 5.Ability to write Talas and Boles in Pt. Bhatkhande notation system.
- 6.General study of the following authors:-
 - a) Matanga, b) Sarangadev, c) Ramamatya, d) Somnath, e) Pundarik, f) Ahobal,
 - g) Sourindra Mohan Tagore, h) Bhatkhande

Learning outcome- They will get the advance level ideas of theoretical aspects of Table as well as Taal sastra and which is a very important area of this subjects.

Theoretical - Course - VIII**Marks : 40+10=50****Course title- higher theoretical ideas.**

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of tabla as well as music as a whole.

1. Names of Abanadhya vadyas - their description as found in Sangit Ratnakar - Detailed Study.
2. Abanadhya Vadyas in the mediaeval period.
3. Detailed study of origin and evolution of Tabla.
4. Advanced study of Tehai.
5. Origin and development of Tal.
6. Study of the life history and contribution to music of the following exponents:
Abid Hussain, Masid Khan, Habibuddin Khan, Anokhelal Misra, Karam Tulla Khan, Gnan Prakash Ghosh, Hirendranath Ganguly, Kanai Dutta.

Learning outcome- The theoretical matters have been included in this paper are very important for a musician and students will be benefited by all this major ideas.

3rd Semester**Practical - Course – IX****Marks : 40+10=50****Course title- Comprehensive study of Taalas.**

Course objective-Different important Taalas have been included. Different important compositions, Tihais, oral rendering also included for the advance Idea of the students.

Syllabus-

1. Comprehensive study of Trital, Sikhartal,Lakshmital, Gajajhampa and Pancham-Sawari with Peskar, Kaida, Paltas, Gat, Tukdas, and Relas etc.
2. One Tripalli Gat and one Chowpalli Gat in Tala mentioned above.
3. Two mukhdas of advanced pattern in each of the above Talas in different Layakaris.
4. Tihais both Bedam and Damdar of different patterns in the above mentioned Talas.
5. Oral renderings of the above mentioned Talas and boles with their Layakaris.

Learning outcome- this will help the students to get idea about Gats, Tihais, oral rendering etc. and they will be benefited in all aspect.

Practical - Course - X**Marks : 40+10=50****Course title-Advance studies of Talas.**

Course objective In this practical paper more important and advance materials have been included . advance studies of bols and taal learnt already. Apart from different valuable things an important thing have been included that is idea about nagma. Students will be benefited with this kind of ideas.

Syllabus-

1. Advanced study and practice of all the Talas and Boles learnt.
2. Study of decorative "Zarve" in the Ati-Vilambit laya in the following Talas: Tilwada, Jhumra, Ada - Chowtal, Jhaptal, Trital and Ektal;
3. Uthan and at least two mukhras, Tukdas, Chakradars and Tihais in Fardosttal and Sooltal.
4. Study of Choupalli Gat, Farmayshi Gat, Manjedar Gat, Darjawali Gat, Kamali Chakradar in Trital.
5. Ability to compose advanced Tukras, Mukhdas, Mohoras, Tihais, in different Talas prescribed in the course.
6. Study of Laharas on Harmonium in different Talas.

Learning outcome- The students will get the idea of Ati Bilambit laya, more about compositions, and a very important thing , that is nagma which will also improve their idea about Tabla playing.

Practical - Course – XI**Marks : 40+10=50****Course title-Stage performance-3**

Course objective -This is a stage performance paper in which students will be benefited through the ideas of performance training. This will make confident in future.

Syllabus-

Stage performance test of about 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.

Learning outcome- More advance level idea they will get in this stage and They will be trained to improve their ideas. They should get advance ideas.

Theoretical - Course - XII**Marks : 40+10=50****Course title-Knowledge of ancient text.**

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Tabla. A very important item have been included by which students will learn about making of taal and bol prastar.

Syllabus-

1. Knowledge of Tala Prastar i.e. formation of Tala by mathematical process and the total number of Talas derivable from a given number of matras.
2. Detailed study of Kavya - Chhanda & Sangeet Chhanda.
3. Evolution of Boles of Abanadhya vadyas with reference to Sanskrit Texts.
4. Detailed Theoretical knowledge of Talas prescribed in the course with comparative studies of similar type of Talas like Chatasra, Tisra, Mishra etc.
5. Detailed study of Bandish (fixed composition) with notation of the following Gharanas :-
Delhi, Ajrada, Lucknow, Farukhabad, Banaras and Punjab.

Learning outcome- The students will be benefited with different ancient texts And some other important matters by which they should improve the cognition.

4th Semester**Practical-Course-XIII****Marks : 40+10=50****Course title- Less common Taalas.**

Course objective - In this paper some less common taalas have been included.

General idea about the taal system of Rabindranath has also been included

For the greater idea about Taal.

Syllabus-

1. General study of the Talas mentioned below: -
 - i) Nasruk
 - ii) Mayur
 - iii) Brahmatala
 - iv) Gaja-Jhampa
 - v) Chartal-ki-Sawari
 - vi) Kayed-ki-Sawari
2. General study of the Talas introduced by Rabindranath Tagore. Their Thekas and relation with other Talas.

A general acquaintance with a few relevant songs of Tagore.

Learning outcome Students will be benefited by getting ideas about playing less common

taalas. In addition to that Some taalas introduced by Rabindranath Tagore are also offered by which students will be benefited in case of accompanying Tagore songs.

Practical-Course-XIV

Marks - 40+10=50

Course title- Stage performance-4.

Course objective - It is a privilege to the students as because they will get idea about stage performance through this paper.

Syllabus-

Stage performance test of about 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.

Learning outcome- Students will be benefited regarding on stage performance and Will achieve more confidence in this subjects.

Theoretical - Course - XV

Marks : 40+10=50

Course title-Salient features of Taal and more.

Course objective - This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Music as well as Tabla.

Syllabus-

1. Detailed study of Ten pranas of Tala with special reference to Graha, Jati.
2. Comparative study of Hindustani Tala system with that of Karnatak system.
3. Detailed study of Abhijata Deshi Talas.
4. Definition and explanation of the following terms:
 - i) Choupalli Gat, ii) Farmayashi Gat, iii) Darjewali Gat, iv) Lom-Bilom, v) Kamali Gat, vi) Chakradar paran, vii) Stuti Paran.
5. Ability to write different compositions of different talas, prescribed for practical papers in Bhatkhande Tallipi system.
6. Study of the following
Layakaris :-
Pounegun ($\frac{3}{4}$),

Sowagun ($\frac{5}{4}$),
Pounedugun ($\frac{7}{4}$),
Sowadugun ($\frac{9}{4}$).

Learning outcome Students will be benefited with the idea of Desi taal ,Hindusthani taal, Karnatik taal and Bhatkhande taal lipi system. Process of laykari have also been included which is a privilege to the students.

Theoretical - Course – XVI

Marks : 40+10=50

Course title-Essay about music

Course objective – This is an essay paper in which many important items and major ideas have been included. This is to improve the knowledge about ancient music system as well as improvement of ideas of imaginations.

Syllabus-

1. Tala system of India with special reference to its origin and utility.
2. Intricacies of Gandharva Tals.
3. Characteristics of Desi Talas.
4. Gurudev Rabindranath Tagore's views regarding Tala and Chhanda.
5. Institutional education of Hindustani classical music as compared with the Gharana system.
6. The place of music in general education.
7. Music appreciation between the performer and listener.
8. Role of accompaniment in Vocal & Instrumental Music.
9. Laya and its various forms as the base of all music.

Learning outcome- This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Music as well as Tabla. Different Taal system and some valuable ideas have been introduced through this Theoretical paper. Students will be benefited in different ways.

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. Pakhawaj and Tabla (History School and Tradition) – Dr. Aban. E. Mistry (English)
 18. Bharatiya Sangit Kosh – Bimalakanta Roychowdhury (Bengali)
 19. Bharater Natya Sastra – Choukhamba SanskritaSansthan, Kashi, BabulalSukla (Bengali)
 20. Sangit-Ratnakar – Adeyar Samskaran, 1st Part – Dr. Pradip Kr. Ghosh Rajya Sangit Academy (Bengali)
 21. Sangit Darpan – Damodar Pandit, Tanjor Sanskaran (Bengali)
 22. Indian Musicians (Past & Present) – Amal Das Sarma (English)
 23. Sangiti Sabda Kosa – Dr. B. Roy (English & Bengali)
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**CURRICULUM FOR POSTGRADUATE COURSE
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

SUBJECT: HINDUSTHANI CLASSICAL INSTRUMENTAL MUSIC-PAKHAWAJ

1st Semester

Practical – Course – I

F.M. : 40+10=50

Course title – Advance Taal Conception

Course objective: As it is a Master's course some advance materials have been incorporated. Different kind of compositions in some common Talas, broad idea of Jatis of Tala and making tehai etc. have been offered so as to give a vast idea about Pakhawaj and students will be benefited from different angle.

Syllabus:

1. Advanced study of Chowtal, Dhamar, Teora, Sultal and Jhamptal with all common varieties of paranas, Sath paran, Gat paran, Tisra Jati Paran, Kamal Paran, Kabita Paran, Selami Paran and Chakradar etc.
2. One Paran in Adi-laya, Tisra and Misra Jatis in the above mentioned tala.
3. Tihais both Bedam and Damder in all the Talas mentioned above.
4. Ganesh Paran and Gat Paran in any one Tala mentioned above.
5. Oral renderings or all Talas and Boles mentioned above.

Learning outcome: Students should be benefited for different kind of advance materials and they will get more knowledge regarding advance level idea have been incorporated.

Practical – Course – II

F.M. : 40+10=50

Course title – Gharana conception

Course objective: A bit higher materials have been included in this paper so that students can get advance ideas about Pakhawaj. Combination of some common and uncommon talas have been included along with different compositions tehai etc. oral renderings Boles and Pakhawaj accompaniment with Dhrupad and Dhamar is being taught here. Students will be benefited with this kind of things.

Syllabus:

1. Comprehensive study of Laxmi, Kumbha and Shikhar Tal with all common varieties of Parana-Sath Paran, Gat Paran, Kabita Paran, and Chakradhars in the above Talas.
2. One Paran of Kuwadi Laya, Khanda and Chatasra Jati in each of the above mentioned Talas.
3. Paranas in Chatasra and Khanda Jati in the Talas mentioned above.
4. Damder and Bedam Tihais in all the above mentioned Talas.
5. Oral renderings of all the above mentioned Talas and Boles.
6. Accompaniment with Vocal (Dhrupad) and Instrument.

Learning outcome: Students will be benefited with Gharana conception jati conception Tihais and many other important ideas. By this they will reach to a High level of proficiency.

Practical – Course – III**F.M. : 40+10=50****Course title – Stage performance-1**

Course objective: In this paper students will be benefited with getting idea about stage performance. This will help them to perform on the stage in future confidently.

Syllabus:

Stage performance test of about 30 minutes duration for each candidate in any two Talas from the prescribed syllabus.

Learning outcome: To give an idea of stage demonstration to the students is the target and they will get the privilege by their mentors.

Theoretical – Course – IV (Acoustics)**F.M. : 40+10=50**Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

Learning Outcome:

- Ability to understand Music in a scientific way

- Ability to understand how we perceive sound
 - Ability to obtain practical knowledge of musical audibility
 - Ability to obtain detailed knowledge of Frequency and Amplitude
 - Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody
1. Production and propagation of sound
 2. Science of Vibration-Forced vibration and Resonance
 3. Necessary media for the audibility of sound
 4. Process of the audibility of sound
 5. Vibrations- Detailed study of musical instruments-
Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
 6. Three characteristics of musical sound.
 - (i) Harmony and Melody (ii) Musical Intervals and measuring them
 - (iii) Ratio between the number of vibrations of any two notes
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2nd Semester

Practical – Course – V

F.M. : 40+10=50

Course title – Conception of Higher Talas and others

Course objective: In this paper some very important things have been included. Some rare talas of Pakhawaj are offered so that students can get an idea of those talas. Some Gharana based materials and more advance compositions have been incorporated for the benefit of the students.

Syllabus:

1. Demonstration in any of the following Talas selected by the Examiner :
 - i) Badatala-Ki-Sawari
 - ii) Sool Tal
 - iii) Teora
 - iv) Dhamar
2. General Study of Rudra & Basant Talas with their Thekas and simple parans.

Learning outcome: They will get the privilege of learning different. Gharana based Parans and Gats etc. They will be highly benefited with this.

Practical – Course – VI**F.M. : 40+10=50****Course title – Stage performance-2**

Course objective: It is a privilege to the students as because they will get idea about stage performance through this paper. This will make them confident for stage performance in future.

Syllabus:

Stage performance test of about 30 minutes duration for each candidate in any two Talas from the prescribed syllabus.

Learning outcome: They will be benefited with mentored about stage demonstration, and self confidence.

Theoretical – Course – VII**F.M. : 40+10=50****Course title – Advance theoretical aspects**

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Pakhawaj, classification of different types of instruments, critical study of different types of Gharanas of Pakhawaj, contribution of famous authors etc.

Syllabus:

1. Knowledge of Vadya-Tata, Abanadhya, Susir, Ghana. Their application with reference to Sangit Ratnakar.
2. Origin and development of Abanadhya Vadyas from ancient to modern period.
3. Classification of Abanadhya Vadyas with reference to Bharat.
4. Critical study of the different Gharanas of Pakhawaj with reference to their style (Baaj) of playing.
5. Ability to write Talas and Boles in Pt. Bhatkhande notation system.
6. General study of the following authors:-
 - a) Matanga b) Sarangadev c) Ramamatya d) Somnath e) Pundarik
 - f) Ahobal g) Sourindra Mohan Tagore h) V.N. Bhatkhande

Learning outcome: They will get the advance level ideas of theoretical aspects of Pakhawaj as well as Taal sastra and which is a very important area of this subjects.

Theoretical – Course – VIII**F.M. : 40+10=50****Course title – Higher theoretical ideas**

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Pakhawaj as well as percussion music as a whole.

Syllabus:

1. Names of Abanadhya vadyas – their descriptions as found in Sangit Ratnakar – Detailed Study.
2. Abanadhya Vadyas in the mediaeval period.
3. Detailed study of origin and evaluation of Pakhawaj.
4. Advanced study of Tihai.
5. Origin and development of Tal.
6. Study of the life history and contribution to music of the following exponents:-

Kadau Singh, Lala Keval Kishan, Parbat Singh, Nana Saheb Panse, Murari Mohan Gupta, Durlabh Bhattacharya.

Learning outcome: The theoretical matters have been included in this paper are very important for a musician and students will be benefited by all this major ideas.

3rd Semester**Practical – Course – IX****F.M. : 40+10=50****Course title – Comprehensive study of Talas**

Course objective: In this semester comprehensive study in different talas are taught for wide knowledge of the students. Different types of layakaries also taught for thorough knowledge.

Syllabus:

1. Comprehensive study of Chowtal, Dhamar, Rudra, Basant and Pancham Sawari with varieties of Paranas and Chakradars.
2. One Dwipally and Tripalli Gat-Paran in Talas mentioned above.
3. Two Mohars of advanced pattern in each of the above Talas in different Layakaries.
4. Tihais both Bedam and Damder of different Pattern in the above mentioned Talas.
5. Oral renderings of all the above mentioned Talas and Boles with their Layakaris.

Learning outcome: This will help the students to get idea about Gats. Tihais, oral rendering etc. and they will be benefited in all aspect.

Practical – Course – X**F.M. : 40+10=50****Course title – Advance studies of Talas**

Course objective: In this practical paper more important and advance materials have been included. Advance studies of Bols and Taal learnt already. Apart from different valuable things an important thing have been included that is idea about nagma. Students will be benefited with this kind of ideas.

Syllabus:

1. Advanced study and practice of all the Talas and Boles learnt.
2. Uthan, Ekhatthi Paran, Chakradar in Dhamar and Sultal.
3. Study of different types of Gat, Gat Paran, Formayeshi Chakradar, Kamal Paran in Chowtal.
4. Ability to compose advanced Mohoras, Tihais in different Talas prescribed in the course.
5. Study of Laharas on Harmonium in different Talas.
6. Accompaniment with Gurudev Rabindranath Tagore's songs of Dhrupad Ang.

Learning outcome: The students will get the idea of Ati Bilambit laya, more about compositions and a very important thing, that is nagma which will also improve their idea about Pakhawaj playing.

Practical – Course – XI**F.M. : 40+10=50****Course title – Stage performance-3**

Course objective: This is a stage performance paper in which students will be benefited through the ideas of performance training. This will make confident in future.

Syllabus:

Stage performance test of about 30 minutes duration for each candidate in any two Talas from the prescribed syllabus.

Learning outcome: More advance level idea they will get in this stage and they will be trained to improve their ideas. They should get advance ideas.

Theoretical – Course – XII**F.M. : 40+10=50****Course title – Knowledge of ancient text**

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Pakhawaj. A very important item have been included by which students will learn about making of Taal and Bol prastar.

Syllabus:

1. Knowledge of Tala Praster i.e. formation of Tala by mathematical process and the total number of Talas derivable from a given number of matras
2. Detailed study of Kavya - Chhanda & Sangeet Chhanda
3. Evolution of Boles of Abanadhya vadyas with reference to Sanskrit Texts.
4. Detailed Theoretical knowledge of Talas prescribed in the course with comparative studies of similar types of Talas like Chatasra, Tisra, Misra etc.
5. Detailed study of Bandish (fixed compositions) with notation of the different Gharanas of Pakhawaj.

Learning outcome: The students will be benefited with different ancient texts and some other important matters by which they should improve the cognition.

4th Semester

Practical – Course – XIII

F.M. : 40+10=50

Course title – Less common Talas

Course objective: In this paper some less common Talas have been included. Students will be benefited by getting ideas about playing less common talas. In addition to that some talas introduced by Rabindranath Tagore are also offered by which students will benefited in case of accompanying Tagore songs.

Syllabus:

1. General Study of the following Talas with their thekas and simple paranas:
 - i) Ganesh Tal
 - ii) Bhanumati Tal
 - iii) Chandra-Chartal
 - iv) Gajajhampa
 - v) Bramha Tal
2. General Study of the Talas introduced by Rabindranath Tagore, their Thekas and relation with other Talas, A general acquaintance with a few relevant songs of Tagore.

Learning outcome: Students will be benefited by getting ideas about playing less common talas. In addition to that some talas introduced by Rabindranath Tagore are also offered by which students will be benefited in case of accompanying Tagore songs.

Practical – Course – XIV

F.M. : 40+10=50

Course title – Stage performance-4

Course objective: It is a privilege to the students as because they will get idea about stage performance through this paper.

Syllabus:

Stage performance test of about 30 minutes duration for each candidate in any two Talas from the prescribed syllabus.

Learning outcome: Students will be benefited regarding on stage performance and will achieve more confidence in this subjects.

Practical – Course – XV

F.M. : 40+10=50

Course title – Salient features of Taal and more

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of music as well as Pakhawaj. Students will be benefited with the idea of Desi Taal, Hindusthani Taal, Karnatik Taal and Bhatkhande Taal lipi system. Process of laykari have also been included which is a privilege to the students.

Syllabus:

1. Detailed study of Ten pranas of Tala with special reference to Graha and Jati.
2. Comparative study of Hindusthani Tala system with that of Karnatak system.
3. Detailed study of Abhijata Deshi Talas.
4. Definition and explanation of the following terms:
 - i) Choupalli Gat ii) Farmayashi Gat iii) Darjewali Gat
 - iv) Lom-Bilom v) Kamali paran vi) Chakradar paran
 - vii) Stuti Paran.
5. Ability to write different compositions of different talas, prescribed for practical papers in Bhatkhande Tallipi system.
6. Study of the following Layakaris :-
Pounegun ($\frac{3}{4}$), Sowagun ($\frac{5}{4}$),

Pounedugun ($7/4$), Sowadugun ($9/4$),
Pounetingun ($11/4$), Sowatingun ($13/4$)

Learning outcome: Students will be benefited with the idea of Desi taal, Hindusthani taal, Karnatik taal and Bhatkhande taal lipi system. Process of laykari have also been included which is a privilege to the students.

Theoretical – Course – XVI

F.M. : 40+10=50

Course title – Essay about music

1. Essay :- (Any two)

Course objective: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of music as well as Pakhawaj. Different Taal system and some valuable ideas have been introduced through this Theoretical paper. Students will be benefited in different ways.

Syllabus:

List of topics given below:-

1. Tala system of India with special reference to its origin and utility.
2. Intricacies of Gandharva Tals.
3. Characteristics of Desi Talas.
4. Gurudev Rabindranath Tagore's views regarding Tala and Chhanda.
5. Institutional education of Hindustani classical music as compared with the Gharana system.
6. The place of music in general education.
7. Music appreciation between the performer and listener.
8. Role of accompaniment in Vocal & Instrumental Music.
9. Laya and its various forms as the base of all music.

Learning outcome: This is a theoretical paper in which many important things have been included so that students can get a clear idea about the theoretical aspects of Music as well as Pakhawaj. Different Taal system and some valuable ideas have been introduced through this Theoretical paper. Students will be benefited in different ways.

Reference Books

1. Mridanga – Prabeshika – Murari Mohan Gupta (Bengali)
 2. Mridanga – Madhukar – Debendranath Dey (Bengali)
 3. Mridanga – Parikrama – Swapan Kr. Ghosh (Bengali)
 4. Mridanga – Badan – Sri Purusattam Das (Nathdwar) (Hindi)
 5. Mridanga Tabla Badan Pddhati – Dallatreya Basudev Alias, Gurudev Patabardhan (Hindi)
 6. Pakhawaj and Tabla (History School and Tradition) – DR. Aban. E. Mistry (English)
 7. Mridang – Anu – Sangit Karyalay, Hatras (Hindi)
 8. Mridanga – Tabla Pravankar (1st & 2nd) – Bhagaban Das Mridangacharya.
 9. Mridanga-Darpan – Ramprasanna Bandopadhyay (Bengali)
 10. Bharatiya Sangit – Kosh – Bimalakanta Roychowdhury (Bengali)
 11. Bharater Natya Sastra – Choukhamsa Sanskrita Sansthan, Kashi, Babulal Sukla (Bengali).
 12. Sangit-Ratuakar – Adeyar Samskaran, 1st Part – Dr. Pradip Kr. Ghosh, Rjya Sangit Academy (Bengali).
 13. Sangit Darpan – Damodar Pandit, Tanjor Sanskaram (Bengali).
 14. Indian Musicians (Past & Present) – Amal Das Sarma
 15. Hamare Sangeet Ratna – Laxminarayan Garg.
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