

To,

THE DEAN, STUDENTS' WELFARE
B. B. M. K. UNIVERSITY
DHANBAD

01.08.2022

Sub: Submitting the NEP 2020 UG SYLLABUS (Revised)
of Hindustani Classical music (Vocal)

Respected Sir,

Please find the NEP 2020 UG Syllabus
of Hindustani Classical music (Vocal) of
Sem I to Semester IV.

Thanking you,

Sincerely yours,
Tapati Chakravarty
Head, University Dept. of Art & Culture
Assistant Professor, Dept of Philosophy
B. B. M. K. University
Dhanbad.

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



SYLLABUS

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

Implemented From 2022

Hindustani Classical Music (Vocal)/Research

UG II Year / Diploma in Hindustani Music (Vocal)

Hindustani Classical Music (Vocal)/Research

UG III Year / Bachelor of Hindustani Music (Vocal)

Arsh
26.10.22

Justina
26/10/22

Tapeli Chakravarty
26.10.2022

Rashmi Penagar
26.10.22

Arsh
26.10.2022

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-I

MDC

(Theory)

Credit: 03

Full Marks: 75

Unit-1:

Definition of the following basic musical terms:-

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

Unit-2:

Prescribed Raga:

Bhupali, Yaman, Bhairav, Bhairavi.

Prescribed Raga:

Dadra, Kaharwa, Jhaptaal, Teentaal.

Writing notation of the prescribed ragas.

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

Unit-3:

Brief Introduction of Western Music.

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

Unit-4:

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

Unit-5:

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

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-I

PAPER: MJ-1(THEORY)

THEORY OF INDIAN MUSIC-1

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Unit-1:

Definition of the following terms:-

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

Unit-2:

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

Unit-3:

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

Unit-4:

Study of the Biographies and the contribution of the legendary Musicians: Tansen, Swami Haridas, Amir Khusro, V.D.Paluskar.

Unit-5:

Physical Description of Tanpura & Tabla.

Writing alankar of Raga Bilawal and Kalyan Thaata.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-II

PAPER: MJ-2(THEORY)

THEORY OF INDIAN MUSIC-2

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Unit-1:

Definition of the following terms:-

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

Unit-2:

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

Unit-3:

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

Unit-4:

Time-Theory of Ragas.

Writing of alankar in Raga Bhairav and Kafi Thaata.

Unit-5:

Biography and Contribution of the following music scholars:-

Ustad Amir Khan

Ustaad Bade G hulam Ali Khan

Pt. Ravi Shankar

Pt. Bhimsen Joshi

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-II

PAPER: MJ-3 (PRACTICAL)

STUDY OF RAGAS AND TALAS

3hrs

Credit: 04

Full Marks: 100

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

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-III

PAPER: MJ-4 (THEORY)

THEORY OF INDIAN MUSIC-2

HISTORY OF INDIAN CLASSICAL MUSIC

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Unit-1:

Detailed study of the following musical terms:-

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

Unit-2:

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

Unit-3:

Detailed study of the following periods of Indian Music:-

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

Unit-4:

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

Unit-5:

Write the following talas in Thay, Digun, Tigun and Chaugun & comparative study of the talas with each other:

- ❖ Deepchandi
- ❖ Ada Choutaal
- ❖ Dhamar

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-III

PAPER: MJ-5 (PRACTICAL)

STUDY OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

3 Ans

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

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-6 (THEORY)

NOTATION, SCALES AND TIME SIGNATURE

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Unit-1:

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

Unit-2:

Detailed study of developing 72 Thaats from one Saptak and 484 ragas from one Thaati in Hindustani Music.

Unit-3:

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

Unit-4:

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

Unit-5:

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

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-7 (THEORY)

THEORY OF INDIAN MUSIC

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Unit-1:

Definition of the following terms:-

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

Unit-2:

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

Unit-3:

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

Unit-4:

Study of the Biographies and the contribution of the legenderay Musicians:

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

Unit-5:

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

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-8 (PRACTICAL)

STUDIES OF RAGAS AND TALAS

3825

Credit: 04

Full Marks: 100

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