

Curriculum for Four Years Honours Program
National Education Policy: 2020



Department of Hindustani Classical Music (Vocal)
Sangit Bhavana
Visva Bharati, Santiniketan

CURRICULUM FOR 4 YEARS UNDERGRADUATE COURSE

Sl.	Course	Semester	Total Credit	Marks	Full Marks
1	<u>Major Course (With Research)</u> 21 Courses 12 Practical & 09 Theory Courses	I-VIII	84	84X25	2100
	<u>Major Course(Without Research)</u> 24 Courses 13 Practical & 11 Theory Courses	I-VIII	96	96X25	2400
2	<u>Minor Course</u> 08 Courses 06 Courses Practical 02 Courses Theory	I-VIII	32	32X25	800
3	<u>Multidisciplinary Course</u> MD: 03 03 Courses Practical	I-III	09	9X25	225
4	<u>Ability Enhancement Compulsory Course</u> AECC: 04 04 Courses Theory	I-IV	08	8X25	200
5	<u>Skill Enhancement Course</u> SEC: 03 03 Courses Practical	I-III	09	9X25	225
6	<u>Value Added Course</u> VAC: 03 03 Theory	I-III	06	6X25	150
7	Summer Internship	Certificate/Diploma/ Graduation	04	-	-
8	<u>Research Project</u> RP: 02 01 Theory (Research Methodology) 01 Dissertation/Project	VII-VIII	12	12X25	300

***Student(s) who secure at least CGPA 75% in three years and desire 'Honours with Research Degree' will study additional Project/Dissertation courses of 12 credits.**

MAJOR COURSES

Course	Sem	Course Code	Paper Title	Theory/ Practical	Credits
BPA Certificate (1 Year Course)	I	MJCV01	Introduction to Hindustani vocal music-I	Practical	4
	I	MJCV02	General Theory-I	Theory	4
	II	MJCV03	Introduction to Hindustani vocal music-II	Practical	4
	II	MJCV04	General Theory-II	Theory	4
BPA Diploma (2 Years Course)	III	MJCV05	Gayaki in Hindustani vocal music-III	Practical	4
	III	MJCV06	General theory-III	Theory	4
	IV	MJCV07	Introduction to Dhrupad-IVA	Practical	4
	IV	MJCV08	Gayaki in Hindustani vocal music- IVB	Practical	4
	IV	MJCV09	Stage Performance -I	Practical	4
	IV	MJCV10	Study of texts in Hindustani Music, Introduction to Carnatic music-IV	Theory	4
BPA Degree (3 Years Course)	V	MJCV11	Advanced training in Dhrupad-VA	Practical	4
	V	MJCV12	Advanced training in Khyal -VB	Practical	4
	V	MJCV13	Aesthetics of gharanas and introduction to Western music-V	Theory	4
	VI	MJCV14	Advanced training in Khyal- VI	Practical	4
	VI	MJCV15	Classification of ragas, contribution of practitioners VIA	Theory	4
	VI	MJCV16	Aesthetics (General and Tagorean)-VI B	Theory	4
BPA Degree Honours Without Research (4 Years Course)	VII	MJCV17	Advanced training in Khyal-VII A	Practical	4
	VII	MJCV18	Advanced training in Khyal-VII B	Practical	4
	VII	MJCV19	Comparative studies of ragas and talas, Acoustics-VII A	Theory	4
	VII	MJCV20	Textual tradition, Contribution of Musicians- VII B	Theory	4
	VIII	MJCV21	Advanced training in Khyal-VIII A	Practical	4
	VIII	MJCV22	Stage Performance-VIII B	Practical	4
	VIII	MJCV23	Textual tradition, Compositional forms-VIII A	Theory	4
	VIII	MJCV24	Teaching methodology, study of folk music forms-VIII B	Theory	4
BPA Degree Honours with Research (4 Years Course)	VII	MJCV17	Advanced training in Khyal-VII A	Practical	4
	VII	MJCV18	Stage Performance VII B	Practical	4
	VII	MJCV19	Comparative studies of ragas and talas, Acoustics-VII A	Theory	4
	VIII	MJCV20	Advanced training in Khyal-VIII A	Practical	4
	VIII	MJCV21	Textual tradition, Folk music forms, Teaching methodology VIII	Theory	4

MINOR COURSE

Course	Sem .	Course Code	Paper Title	Theory/ Practical	Credits
BPA Certificate (1 Year Course)	I	MNCV01	Introduction to Hindustani vocal music	Practical	4
	II	MNCV02	Basic training in Hindustani vocal music	Practical	4
BPA Diploma (2 Years Course)	III	MNCV03	Gayaki in Hindustani vocal music	Practical	4
	IV	MNCV04	General theory	Theory	4
BPA Graduation (3 Years Course)	V	MNCV05	Introduction to Hindustani vocal music	Practical	4
	VI	MNCV06	Basic training in Hindustani vocal music	Practical	4
BPA Hons. (4 Years Course)	VII	MNCV07	Gayaki in Hindustani vocal music	Practical	4
	VIII	MNCV08	General theory	Theory	4
Total Courses: 06 Practical & 02 Theory			Total Credits: 32		

MULTI-DISCIPLINARY COURSE

Course	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
UG Certificate (1 Year Course)	I	MDCV01	Introduction to Hindustani vocal music	Practical	3
	II	MDCV02	Basic training in Hindustani vocal music	Practical	3
UG Diploma (2 Years Course)	III	MDCV03	Gayaki in Hindustani vocal music	Practical	3
	-	-	-	-	-
Total Courses: 03 Practical			Total Credits: 09		

SKILL ENHANCEMENT COURSE

Course	Sem .	Course Code	Paper Title	Theory/ Practical	Credits
BPA Certificate (1 Year Course)	I	SECV01	Fundamentals of Voice exercises	Practical	3
	II	SECV02	Advance Voice Exercises I	Practical	3
BPA Diploma (2 Years Course)	III	SECV03	Advance Voice Exercises II	Practical	3
Total Courses: 03 Practical			Total Credits: 09		

RESEARCH PROJECT

Course	Sem .	Course Code	Paper Title	Theory/ Practical	Credits
BPA Hons. With Research (4-Year Course)	VII	RPCV01	Research Methodology	Theory	4
	VIII	RPCV02	Dissertation (The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic)	Theory	8
Total Courses: 02			Total Credits: 12		

INTERNSHIP PROGRAM

BPA Certificate (1 Year Course)	The student who wishes to exit after completion of BPA Certificate Course (One Year course/two semesters) has to complete an internship	4 Credit
BPA Diploma (2 Years Course)	The student who wishes to exit after completion of the BPA Diploma Course (Two Year course/four semesters) has to complete an internship	4 Credit
BPA Degree (3 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Three Year course/six semester) has to complete an internship	4 Credit

BPA PROGRAM in HINDUSTANI CLASSICAL VOCAL MUSIC

Program Outcomes (POs):

- BPA four-year graduation program in Hindustani classical vocal music emphasizes on a systematic training in performance practice and musicology.
- The course focuses on proper voice culture and swar sadhana, correct intonation of raga phrases and rigorous training on developing a gayaki. Equal importance is also given on teaching music theory and inculcating an analytical approach towards classical music.
- The present course prepares the student to seek employment opportunities in primary and secondary schools as a vocal music teacher.
- After the completion of the course the student may also pursue a career as an independent practitioner and performer and work in independent organizations or music festivals as music curators.
- Thorough theoretical understanding of Hindustani music will help the student to explore a career as a researcher and critical writer of classical music.

First Year: BPA Certificate Course

Program Specific Outcomes (PSOs):

At the end of the program following outcomes are expected from students:

- To gain primary knowledge about the practical and theoretical aspects of Hindustani classical vocal music.
- To study the history of Hindustani music, notation system, technical definitions.
- To practice techniques of voice production, khyal compositions and basic understanding of laya and tala.
- To enable students to present khyal compositions along with basic improvisation.

Semester	Name of Paper	Credits
I	Introduction to Hindustani vocal music -I	4
	General Theory -I	4
II	Introduction to Hindustani vocal music -II	4
	General Theory -II	4
	Total Credits	16

Suggestive Digital Platforms for Study Material

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	National Cultural Audio-Visual archives (NCAA)	https://ncaa.gov.in/repository/

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	Major Course	Code: MJCv01
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Introduction to Hindustani vocal music-I				
Course Outcomes:				
<ul style="list-style-type: none"> • Understanding of voice culture • Basic understanding of prescribed ragas and talas through compositions. • Ability to sing vilambit and drut compositions with basic elaborative techniques. 				
Unit	Topic			
I	Knowledge of basic concept: <ul style="list-style-type: none"> • Knowledge of the ten thaats of Hindustani music • Concept of different musical forms – Swarmalika, Lakshangeet 			
II	Compositional forms: Prescribed Raga: Yaman, Bhairav, Khamaj <ul style="list-style-type: none"> • Ability to sing Swaramalika and Lakshangeet • Ability to sing vilambit and Drut khyal with gayaki 			
III	Concept of Laya-Tala <ul style="list-style-type: none"> • Knowledge and demonstration of the following talas: Ektala, Teentala, Jhaptala, Dadra 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Deva, B. C. (1981). An introduction to Indian music. New Delhi: Publ. Div. Ministry of Information and Broadcasting, Govt. of India • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Ranade, Ashok Da. (1997). Hindustani music. New Delhi: National Book Trust 				

BPA Certificate Course				
Year: 1 st	Semester: 1 st	Course: 02 (Theory)	Major Course	Code: MJCv02
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: General Theory-I				
Course Outcomes:				
<ul style="list-style-type: none"> • Introduction to musicological terms and historical context in Indian music • Ability to notate compositions and understand the importance of archiving and documentation • Ability to articulate basic music theory in Indian music 				
Unit	Topic			
I	History of Indian music: <ul style="list-style-type: none"> • Historical overview of Indian music in the ancient period 			
II	Technical Definitions: <ul style="list-style-type: none"> • Definition of the following – Sangeet, Nada and its characteristics, Shruti, Swara, Saptak, Thaata, Raga, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Jati, Aroha-avaroha, Laya, Tala, Matra, Vibhag, Sam, Tali, Khali 			
III	Knowledge of instruments: <ul style="list-style-type: none"> • Classification of instruments: Tata (Chordophone), Sushir (Aerophone), Avanaddha (Membranophone) and Ghana (Idiophone) • Structure and components of Tanpura 			
IV	Theoretical knowledge of Ragas and Talas: <ul style="list-style-type: none"> • Detailed study of the following ragas: Yaman, Bhairav, Khamaj • Ability to write the notation of the following talas: Trital, Ektaal, Jhaptala, Dadra 			
V	Notation system: Knowledge of Bhatkhande Notation System			
VI	Life sketch and contribution of musicians/scholars: Bharat, Amir Khusrau, Tansen, Sharangadeva, Jaidev, Raja Man Singh Tomar			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) • Brihaspati Acharya, Sulochana Yajurvedi. (1976). Khusro Tansen Tatha anya kalakar (in Hindi). New Delhi: Rajkamal Publishers Pvt. Ltd • Ranade, Ashok Da. (1997). Hindustani music. New Delhi: National Book Trust • Ranade, Ashok Da. (2006). Music Contexts: Concise Dictionary of Hindustani music. New Delhi: Promilla & Co. • Roychoudhuri, Bimalakanta. The Dictionary of Hindustani Classical Music 				

BPA Certificate Course				
Year: 1 st	Semester: 2 nd	Course: 03 (Practical)	Major Course	Code: MJCV03
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Introduction to Hindustani vocal music-II				
Course Outcomes:				
<ul style="list-style-type: none"> • To learn basic skills of improvisation • Ability to have an enhanced perspective of raga interpretation • Ability to have a basic understanding of vilambit and drut khyal rendition • Ability to have a wider repertoire width within Hindustani music genres 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Alhaiya Bilawal, Bhupali, Bihag, Kafi <ul style="list-style-type: none"> • Ability to sing vilambit and Drut khyal with gayaki • Ability to sing tarana 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Knowledge of laya, chanda, layakari • Ability to recite the theka of the following talas:Rupak,Jhaptala, Choutala, Teevra 			
Note: Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) • Sangit Mahabharati. (2012). The Oxford Encyclopedia of the Music of India (Three Volume Set). New Delhi: Oxford University Press 				

BPA Certificate Course				
Year: 1 st	Semester: 2 nd	Course: 04 (Theory)	Major Course	Code: MJCv04
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: General Theory-II				
Course Outcomes:				
<ul style="list-style-type: none"> 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 				
Unit	Topic			
I	History of Indian music: <ul style="list-style-type: none"> Historical overview of Indian music in the medieval and modern period 			
II	Technical Definitions: <ul style="list-style-type: none"> Definition of the following – Varna, Alankar, Bandish, Sthayi, Antara, Sanchari, Abhog, Alap, Tan, Gamak, Meend, Kan, Khatka, Murki, Meru khand, Lakshan-geet, Sargamgeet, Dhrupad, Dhamar, Khayal, Tarana 			
III	Theoretical knowledge of Ragas: <ul style="list-style-type: none"> Detailed study of the following ragas: Alhaiya Bilawal, Bhupali, Bihag, Kafi 			
IV	Theoretical knowledge of Talas: <ul style="list-style-type: none"> Study of the following talas in detail: Teevra, Rupak, Keharwa, Choutala Ability to notate dugun, tingun and chougun of the prescribed talas in semester I & II 			
V	Notation system: <ul style="list-style-type: none"> Knowledge of Paluskar Notation System Ability to write the notation of compositions in prescribed ragas 			
VI	Life and Contribution of scholars: Vishnu Narayan Bhatkhande, Vishnu Digambar Paluskar			
Suggested Readings:				
<ul style="list-style-type: none"> Ranade, Ashok Da. (2006). Music Contexts: Concise Dictionary of Hindustani music. New Delhi: Promilla & Co. Roychoudhuri, Bimalakanta. The Dictionary of Hindustani Classical Music Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) Sangeet Parichiti (I & II Vol.)- N.R .Bandyopadhyay (Bengali) Sangeet Darshika (I & II Vol.)- N. G. Bandyopadhyay (Bengali) 				

SECOND YEAR: BPA DIPLOMA COURSE

Program Specific Outcomes (PSOs)

At the end of program following outcomes are expected from students:

- Knowledge regarding Hindustani vocal music solo performance on stage with harmonium and tabla accompaniment.
- Enhance the repertoire of ragas and understanding of khyal gayaki
- Knowledge about the Dhrupad form and compositions
- To understand and study the nuances of important texts in Hindustani music
- Ability to notate bandishes and talas

Semester	Name of Paper	Credits
III	Gayaki in Hindustani vocal music -III	4
	General Theory -III	4
IV	Introduction to Dhrupad -IVA	4
	Gayaki in Hindustani vocal music– IVB	4
	Stage Performance -I	4
	Study of texts in Hindustani music, Introduction to Carnatic music -IV	4
	Total Credits	24

Suggestive Digital Platforms for Study Material

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	National Cultural Audio-Visual archives (NCAA)	https://ncaa.gov.in/repository

BPA Diploma Course				
Year: 2 nd	Semester: 3 rd	Course: 05 (Practical)	Major Course	Code: MJC05
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Gayaki in Hindustani vocal music -III				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to have an enhanced understanding of style and gayaki in Hindustani music. • Ability to understand systematic improvisation in Khayal • Increase in repertoire of ragas and command over different genres of Hindustani music such as tarana. 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Bhimpalasi, Jaunpuri, Vrindavani Sarang, Bhairavi <ul style="list-style-type: none"> • Ability to sing Vilambit and Drut khayal with gayaki • Ability to sing Tarana • Ability to sing one semi classical form 			
II	Recitation of Tala Theka: Ability to recite the following talas in Barabar, Dugun, Tigun and Chougun laya: Dadra, Keharwa, Jhaptala, Ektala, Teentala			
Note: Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) • Sangit Mahabharati. (2012). The Oxford Encyclopedia of the Music of India (Three Volume Set). New Delhi: Oxford University Press 				

BPA Diploma Course				
Year: 2 nd	Semester: 3 rd	Course: 06 (Theory)	Major Course	Code: MJCV06
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: General Theory-III				
Course Outcomes:				
<ul style="list-style-type: none"> 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 system 				
Unit	Topic			
I	Raga Classification: <ul style="list-style-type: none"> Margi-Desi, Gandharva-Gaan, Nibaddha-AnibaddhaGaan, Ragalap-Rupakalap, Sthaya, Kaku, Alpatva-bahutva, Avirbhav-tirobhav Time Theory of Raga 			
II	Theoretical knowledge of Ragas: Detailed study of the following ragas: Bhimpalasi, Jaunpuri, Vrindavani Sarang, Bhairavi			
III	Theoretical knowledge of Talas: Ability to write the notation of the following talas in Ada, Kuad, Biadlaya: Teentala, Ektala, Jhaptala, Rupak			
IV	Notation system: Ability to write the notation of bandishes in Bhatkhande Notation System			
V	Life sketch and contribution of musicians and scholars: <ul style="list-style-type: none"> Wajid Ali Shah, SourindraMohun Tagore, Gauhar Jaan, Allauddin Khan 			
Suggested Readings:				
<ul style="list-style-type: none"> Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) Garg, Laxminarayan. (1984). Hamare Sangeet Ratna. Hathras: Sangeet Karyalaya Ranade, Ashok Da. (2006). Music Contexts: Concise Dictionary of Hindustani music. New Delhi: Promilla & Co. Ranade Ashok Da. (2011). Some Hindustani Musicians-They lit the Way!. New Delhi: Promilla & Co Ratanjankar, S.N. (2000). Sangeet Paribhasha Vivechan. Mumbai: Acharya S.N. Ratanjankar Foundation 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 th	Course: 07 (Practical)	Major Course	Code: MJCV07
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Introduction to Dhrupad -IVA				
Course Outcomes:				
<ul style="list-style-type: none"> • Introduction to Dhrupad form. • Ability to sing basic compositions of the Dhrupad form 				
Unit	Topic			
I	Compositional form Dhrupad: <ul style="list-style-type: none"> • Ability to sing two dhrupad compositions with alap and layakari in Ragas Yaman, Bhairav and Desh 			
II	Recitation of tala theka: <ul style="list-style-type: none"> • Ability to recite the following Talas in Barabar, Dugun, Tigun and Chougun laya: Choutala, Teevra 			
Note: Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 rd	Course: 08 (Practical)	Major Course	Code: MJCv08
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Gayaki in Hindustani vocal music – IV B				
Course Outcomes:				
<ul style="list-style-type: none"> • To understand nuances of improvisation such as vistar in akaar, bol-alaap, behelawa and tanas in greater detail • 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 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Ahir Bhairav, Desh, Kedar, Malkauns, Miyan ki Todi <ul style="list-style-type: none"> • Ability to sing Vilambit and Drut Khyal with gayaki • Ability to sing Tarana • Ability to sing one Thumri/Dadra 			
II	Recitation of tala theka: <ul style="list-style-type: none"> • Ability to recite the following talas: Ada-choutala, Jhoomra, Deepchandi, Jat 			
<ul style="list-style-type: none"> ✓ Ability to tune and play tanpura ✓ Revision of previous syllabus 				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) • Sangit Mahabharati. (2012). The Oxford Encyclopedia of the Music of India (Three Volume Set). New Delhi: Oxford University Press 				

BPA Diploma Course				
Year: 2 nd	Semester: 4 th	Course: 09 (Practical)	Major Course	Code: MJCV09
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Stage Performance-I				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a solo performance of khyal 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:				
<ul style="list-style-type: none"> • Performance of about 20 minutes duration in any one Raga (vilambit and drut khyal) from the prescribed syllabus • Performance of five minutes duration in another raga (drut khyal) chosen from the prescribe syllabus • Short presentation of any one semi-classical form 				
Prescribed Syllabus: Ragas from Semester I to Semester IV				

BPA Diploma Course				
Year: 2 nd	Semester: 4 rd	Course: 10 (Theory)	Major Course	Code: MJCV01
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Study of texts in Hindustani music, Introduction to Carnatic music-IV				
Course Outcomes:				
<ul style="list-style-type: none"> • To learn the notation of talas along with different layakarīs • To study the contributions of scholar musicians in the field of Hindustani classical Music 				
Unit	Topic			
I	Textual tradition of Hindustani music: <ul style="list-style-type: none"> • Knowledge of salient features of the following texts: Bharat Natya Shastra, Sangeet Ratnakar 			
II	Notation of bandish and tala: <ul style="list-style-type: none"> • Ability to write the notation of the following talas in dugun, tingun and chougun laya: Adachoutala, Jhoomra, Deepchandi, Jat • Ability to write the notation of vilambit and drut khyals in prescribed ragas 			
III	Theoretical knowledge of Ragas: Detailed study of the following Ragas Ahir Bhairav, Desh, Kedar, Malkauns, Miyan ki Todi			
IV	Contribution of scholars and musicians: Alladiya Khan, Abdul Karim Khan, Balakrishnabua Icchalkaranjkar, Faiyaz Khan			
	Introduction to Carnatic Music <ul style="list-style-type: none"> • Swaras of Carnatic music • Tala system of Carnatic music • Different forms of carnatic music: Gitam, Swarajati , Jatiswaram, Varnam, Kriti, Tillana, Padam, Javali • Contribution of Trinity of Carnatic Music: Tyagaraja, Mutthuswami Dikshitar, Shyamashastrī 			
Suggested Readings:				
<ul style="list-style-type: none"> • Ranade, Ashok Da. (1997). Hindustani music. New Delhi: National Book Trust • Garg, Laxminarayan. (1984). Hamare Sangeet Ratna. Hathras: Sangeet Karyalaya • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Prajnanananda, Swami. (1973). The historical development of Indian music: A critical study. Calcutta: Firma K. L. Mukhopadhyay • Ranade, Ashok Da. Some Hindustani Musicians-They lit the Way • Sangeet Shastra Pravin- I.B. Roy (Bengali) 				

Third Year: BPA Degree Course

Program-Specific Outcomes (PSOs)

At the end of the program following outcomes are expected from students:

- To enable the students to perform a Hindustani classical vocal recital on stage with tabla and harmonium accompaniment.
- To develop a personalized expression in Hindustani music through expanded repertoire of ragas and advanced skills in improvisation.
- To acquire enhanced understanding of other genres like Dhrupad
- To practice and perform some semi classical forms of Hindustani music
- To understand the role of documentation and develop the ability to create a personal archive through notating compositions
- To study important texts of Hindustani music, contributions of practitioners and scholars and understand the aesthetics of different gharanas in Hindustani music

Semester	Name of Paper	Credits
V	Advanced training in Dhrupad-VA	4
	Advanced training in Khyal -VB	4
	Aesthetics of gharanas and introduction to Western music-V	4
VI	Advanced training in khyal -VI	4
	Classification of ragas, contribution of practitioners – VI A	4
	Aesthetics–VI B	4
Total Credits		24

Suggestive Digital Platforms for Study Material

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	National Cultural Audio-Visual archives (NCAA)	https://ncaa.gov.in/repository

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 11 (Practical)	Major Course	Code: MJC11
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Dhrupad-VA				
Course Outcomes:				
<ul style="list-style-type: none"> • 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 				
Unit	Topic			
I	Compositional form Dhrupad: <ul style="list-style-type: none"> • Ability to sing two dhrupad compositions with alap and layakari in dugun and chougun in Ragas Bihag, Malkauns, Kafi. 			
II	Recitation of tala theka: <ul style="list-style-type: none"> • Ability to recite the following Talas in Barabar, Dugun, Tigun and Chougun laya, Choutala, Dhamar 			
III	Introduction of Dhamar: <ul style="list-style-type: none"> • Ability to perform one Dhamar 			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) 				

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 12 (Practical)	Major Course	Code: MJCV12
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Khyal -VB				
Course Outcomes:				
<ul style="list-style-type: none"> • 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 • Ability to sing semi classical genres with knowledge about the subtle features of such forms. 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Bageshree, Chayanat, Bahar, Puriya Dhanashree, Marwa <ul style="list-style-type: none"> • Ability to sing Vilambit and Drut Khyal with gayaki • Ability to sing Tarana • Ability to sing one Thumri/Dadra/Chaiti 			
II	Recitation of tala theka: Ability to recite the theka of the following talas in dugun, tingun and chougun laya: Ada-choutala, Deepchandi, Jat, Jhoomra, Tilwada			
<ul style="list-style-type: none"> ✓ Ability to tune and play tanpura ✓ Revision of previous syllabus 				
Suggested Readings:				
<ul style="list-style-type: none"> • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) 				

BPA Degree Course				
Year: 3 rd	Semester: 5 th	Course: 13 (Theory)	Major Course	Code: MJC13
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Aesthetics of gharanas and introduction to Western classical music -V				
Course Outcomes:				
<ul style="list-style-type: none"> • To understand the aesthetics of gharanas in khyal vocalism and various styles in semi classical forms • Introduction to Western classical music • Ability to develop a critical approach towards Music theory and understand the co-relationship between performance practice and musicology 				
Unit	Topic			
I	Study of Khyal Gharanas a) Gwalior b) Agra c) Jaipur-Atrauli d) Kirana e)Patiala			
II	Brief introduction to the Study of styles in <ul style="list-style-type: none"> • Semi-classical forms -Thumri (Purab anga, Punjab anga, Lucknow anga) • Instrumental music 			
III	Technical Definitions: <ul style="list-style-type: none"> • Gram, Moorchana, Jati gayan, Prabandha, Alapti, Swasthan Niyam, Tala-Dasapranas • Maseetkhani gat, Razakhani gat, Theka, Peshkar, Qayda, Avartan, Krintan, Soot, Zamzama, Ghaseet, Jhala 			
IV	Theoretical knowledge of Ragas: Detailed study of the prescribed ragas in semester V			
V	Notation of Bandish and tala: <ul style="list-style-type: none"> • Ability to write the notation of compositions in prescribed ragas. • Ability to write the notation of the following talas in dugun, tingun, chougun laya: Jhoomra, Tilwada, Deepchandi, Jat, Adachoutala 			
VI	Introduction to Western classical music <ul style="list-style-type: none"> • Nuances of western classical music • Chords and Triads , Transposition, Musical Scales Major and Minor Scales, Musical Intervals • Aspects of rhythm in Western Classical Music, Staff notation, Contribution of Composers of western classical music: Mozart, Bach, Beethoven 			
Suggested Readings:				
<ul style="list-style-type: none"> • Karnani, Chetan. Form in Indian Music: A study of Gharanas • Deshpande, Vamanrao H. Indian Musical Traditions: An Aesthetic Study of the Gharanas in Hindustani Music • Wade, Bonnie C. Khyal. Creativity within India's North Indian Tradition • Sangeet Tatta (I & II Vol.)-D. Dutta (Bengali) • Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 14 (Practical)	Major Course	Code: MJCV14
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Khyal - VI				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to develop and interpret a complete raga through its vilambit and drut khyals • Ability to present semi classical forms • Ability to have an analytical approach towards music making 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Shankara, Basant, Puriya, Ramkali, MiyanMalhar <ul style="list-style-type: none"> • Ability to sing Vilambit and drut khyal with gayaki • Ability to sing tarana • Ability to sing one Thumri/Dadra/Chaiti 			
II	Recitation of tala theka: <ul style="list-style-type: none"> • Ability to recite the theka of following talas along with layakari: Ektala, Teentala, Jhoomra, Tilwada, Adachautala, Jhaptala, Rupak • Ability to recite the vilambit theka of the prescribed talas 			
<ul style="list-style-type: none"> ✓ Ability to tune and play tanpura ✓ Revision of previous syllabus 				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha, Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 15 (Theory)	Major Course	Code: MJCV15
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Classification of ragas, contribution of practitioners– VI A				
Course Outcomes:				
<ul style="list-style-type: none"> • Knowledge of different systems of Raga classification • To understand important aspects concerning musicology such as Rasa theory • Knowledge about the contribution of scholars and practitioners of Hindustani music 				
Unit	Topic			
I	Study of Classification of Ragas <ul style="list-style-type: none"> • Gram-Raga Classification • Raga-Ragini Classification • Thaata-Raga Classification • Raganga-Raga Classification • Time theory of Ragas Shuddha-Chayalag-Sankeerna Raga, Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga-Uttaranga Raga			
II	Study of Musical concepts <ul style="list-style-type: none"> • Knowledge of Sarana Chatushtayi • Rasa Theory and relationship between Raga and Rasa 			
III	Contribution of scholars and musicians: Omkarnath Thakur, Bade Ghulam Ali Khan, Hirabai Barodekar, S.N. Ratanjankar, Siddheshwari Devi, Vilayat Hussian Khan, Bhimsen Joshi			
IV	Notation of Bandish and tala: <ul style="list-style-type: none"> • Ability to write the notation of compositions in prescribed ragas. • Ability to write the notation of the following talas in dugun, tingun and chougun layas: Ektala, Teentala, Jhoomra, Tilwada, Adachautala, Jhaptala, Rupak 			
V	Theoretical knowledge of Ragas: Detailed theoretical knowledge of Ragas prescribed in semester VI			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bagchee, Sandeep. (1998). NAD Understanding Raga Music. Mumbai: Eeshwar • Garg, Laxminarayan. (1984). Hamare Sangeet Ratna. Hathras: Sangeet Karyalaya • Ranade, Ashok Da. Some Hindustani Musicians-They lit the Way! • Ranade, G.H. (1971). Hindustani Music- Its Physics and Aesthetics. Bombay: Popular Prakashan 				

BPA Degree Course				
Year: 3 rd	Semester: 6 th	Course: 16 (Theory)	Major Course	Code: MJC16
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Aesthetics (General and Tagorean)-VI B				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to understand the essence of Tagore’s thoughts on aesthetics in the arts • Ability to have a critical understanding of aesthetical studies. 				
Unit	Topic			
	Part-A General Aesthetics <ol style="list-style-type: none"> a. Definition and discourse of Aesthetics. b. Problems of Aesthetics. c. Content and form of Aesthetics. d. Nine Rasas. e. Mimesis theory of Plato. f. Croce’s Theory of Expression g. Edward Hunslick’s theory of Configuration 			
	Part B Tagorean Aesthetics <ol style="list-style-type: none"> I. Rabindranath Tagore, Sahityer Pathe <ol style="list-style-type: none"> a. Utsarga [Dedication] b. Vastava [Real] c. Tathya - O – Satya [Fact and Truth] II. Rabindranath Tagore, Sahitya <ol style="list-style-type: none"> a. Saundaryabodha [The essence of Beauty] b. Saundarya – O – Sahitya [Beauty and Literature] III. Rabindranath Tagore, Sangeet Chinta <ol style="list-style-type: none"> a. Sangeet – O – Bhava [Music and feeling] b. Sangeet – O – Kavita [Music and Poetry] c. Sangeeter Mukti [Emancipation of Music] 			

Fourth Year: BPA Honours Course

Program-Specific Outcomes (PSOs)

At the end of the program following outcomes are expected from students:

- To enable the students to acquire professionalism in presenting Hindustani classical vocal music recitals on stage with melodic and percussion accompaniment.
- Knowledge of improvisational techniques of khyal gayaki like bolalap, bol bant, tana and bol tana and ability to present them as part of performance practice.
- To enable student to present semi classical forms like thumri, dadra, kajri, hori, tappa
- To acquire command over an enhanced repertoire of ragas
- Ability to conduct comparative analysis between different ragas and talas, knowledge of acoustical studies in music and contribution of eminent vocalists and instrumentalists of Hindustani music.

Semester	Name of Paper	Credits
VII	Advanced training in Khyal–VII A	4
	Advanced training in Khyal–VII B	4
	Comparative studies of ragas and talas, Acoustics- VII A	4
	Textual tradition, Contribution of Musicians- VII B	4
VIII	Advanced training in Khyal–VIII A	4
	Stage Performance–VIII B	4
	Textual tradition, Compositional forms–VIII A	4
	Teaching methodology, study of folk music forms–VIII B	4
	Total Credits	32

Suggestive Digital Platforms for Study Material

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	National Cultural Audio-Visual archives (NCAA)	https://ncaa.gov.in/repository

Four Year: BPA Degree Honours				
Year: 4 rd	Semester: 7 th	Course: 17 (Practical)	Major Course	Code: MJCV17
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Khyal –VII A				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions • Ability to sing and present aesthetically, other genres such as Thumri or dadra. 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Hameer, Bilaskhani Todi, Multani, Gaudsarang, Shuddha Sarang Ability to sing Vilambit and Drut khyal with gayaki <ul style="list-style-type: none"> • Ability to sing tarana • Ability to sing one Thumri/Dadra/Chaiti/Kajri 			
II	Recitation of tala theka: Ability to recite the theka of the following talas in Deepchandi, Jat, Addha, Dhumali			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

Four Year: BPA Degree Honours				
Year: 4 rd	Semester: 7 th	Course: 18 (Practical)	Major Course	Code: MJCV18
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Khyal–VII B				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation • Ability to sing forms such as tarana in the prescribed ragas 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Tilakkamod, Shyam Kalyan, Nayaki Kanada, Deshkar, Darbari Kanada <ul style="list-style-type: none"> • Ability to sing Drut khyal with gayaki • Ability to sing tarana • Ability to sing one semi classical form 			
II	Recitation of tala theka: Ability to recite the theka of the following talas: Pancham Sawari, Gaja Jhampa, Shikhar, Matta tala			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

Four Year: BPA Degree Honours				
Year: 4 rd	Semester: 7 th	Course: 19 (Theory)	Major Course	Code: MJCV19
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Comparative study of ragas and talas, Acoustics- VII A				
Course Outcomes:				
<ul style="list-style-type: none"> • Comparative study of raga and tala • Detailed study of acoustics • Knowledge about samagayan 				
Unit	Topic			
I	Detailed study of Samagayan			
II	Comparative Study of Ragas and talas: <ul style="list-style-type: none"> • Bhairav-Ramkali, Marwa-Puriya-Sohini, Desh-Tilakkamod, Bhupali-Deshkar, Miya ki Todi-Multani, Bageshree-Bhimpalasi • Tilwada-Teentala, Jhoomra-Adachoutala, Deepchandi-Dhamar, Jhaptala-Sooltala, Ektala-Choutala, Rupak-Teevra 			
III	Theoretical knowledge of Ragas: Detailed theoretical knowledge of prescribed Ragas in semester VII			
IV	Acoustics: <ul style="list-style-type: none"> • Production and propagation of sound • Pitch, Intensity, Timbre, Vibration, Resonance, equally tempered scale, Harmony, Melody 			
Suggested Readings:				
<ul style="list-style-type: none"> • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Ratanjankar S.N. (2000). Sangeet Paribhasha Vivechan. Mumbai: Acharya S.N. Ratanjankar Foundation • Ranade, G.H. (1939). Hindustani Music: Its Physics and Aesthetics. Bombay: Popular Prakashan • Prajnanananda, Swami. (1963). A history of Indian music. Calcutta: Ramakrishna Vedanta Math 				

Four Year: BPA Degree Honours				
Year: 4 rd	Semester: 7 th	Course: 20 (Theory)	Major Course	Code: MJCV20
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Textual tradition, Contribution of Musicians- VII B				
Course Outcomes:				
<ul style="list-style-type: none"> • Study and understanding of salient features in medieval texts of Hindustani music • Knowledge about the contribution of eminent scholars and musicians of Hindustani music • Understanding of musicological concepts 				
Unit	Topic			
I	Textual tradition of Hindustani music: <ul style="list-style-type: none"> • Knowledge of salient features of the following texts:, a) Chaturdandi Prakashika (b) Pundarik Vitthal's texts c) Swara Melakalanidhi 			
II	Notation of Bandish and tala: <ul style="list-style-type: none"> • Ability to write the notation of compositions in prescribed ragas. • Ability to write the notation of all the prescribed talas from semester I to VII in barabar, dugun, tingun and chougun laya 			
III	<ul style="list-style-type: none"> • Merits and Demerits of Vocalists and Instrumentalists • Placing of swaras on Veena as described by Shrinivas 			
IV	Life and contribution of scholars/musicians Ahmad Jan Thirakwa, D.T. Joshi, Radhika Mohan Moitra, Bismillah Khan Acharya K.C.D. Brihaspati, Premlata Sharma			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande, V.N. (1972). Music systems in India: A comparative study of some of the leading systems of the 15th 16th 17th& 18th centuries. Bombay: Indian Musicological Society • Garg, Laxminarayan. (1984). Hamare Sangeet Ratna. Hathras: Sangeet Karyalaya • Bhatkhande V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) • Ranade Ashok Da. (2011). Some Hindustani Musicians-They lit the Way!. New Delhi: Promilla & Co. 				

Four Year: BPA Degree Honours				
Year: 4 rd	Semester: 8 th	Course: 21 (Practical)	Major Course	Code: MJCV21
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title Advanced training in Khyal– VIII A				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions • Ability to sing and present aesthetically, other genres such as Thumri or dadra. 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Abhogi, Lalit, Madhuvanti, Shuddha Kalyan, Nand <ul style="list-style-type: none"> • Ability to sing Vilambit and Drut khyal with gayaki • Ability to sing tarana Ability to sing one Thumri/Dadra/Chaiti/Kajri/Hori			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

Four Year: BPA Degree Honours				
Year: 4 rd	Semester: 8 th	Course: 22 (Practical)	Major Course	Code: MJCV22
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Stage performance– VIII B				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a solo performance of khyal 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 				
Unit	Topic			
I	<ul style="list-style-type: none"> • Stage performance about 20 minutes duration in any one Raga (vilambit and Drut khyal) from the prescribed syllabus • Stage performance of five minutes duration in another raga (Drut khyal) chosen from the prescribe syllabus • Short presentation of any one semi classical form: Thumri, dadra <p>Prescribed Syllabus: Ragas from Semester V to VIII</p>			
✓ Revision of previous syllabus				

Four Year: BPA Degree Honours				
Year: 4 th	Semester: 8 th	Course: 23 (Theory)	Major Course	Code: MJCV23
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Textual tradition, Compositional forms– VIII A				
Course Outcomes:				
<ul style="list-style-type: none"> • Knowledge of textual tradition of Hindustani music • Introduction to the nuances of Western classical music • To acquire detailed knowledge about salient features of compositional forms 				
Unit	Topic			
I	Textual tradition of Hindustani music: <ul style="list-style-type: none"> • Knowledge of salient features of the following texts:, a) Hridaya Kautaka and Hridaya Prakash b) Raga Tarangini, c) Naghmat-e-asifi d) Tohfath-ul-hind 			
II	<ul style="list-style-type: none"> • Compositional forms in Hindustani music: Dhrupad, Dhamar, Khyal, Tarana, Thumri, Dadra, Kajri, Chaiti, Hori, Sawan 			
III	Contribution of scholars and musicians: <ul style="list-style-type: none"> • Omkarnath Thakur, S.N. Ratanjankar, Dagar brothers, Kumar Gandharva, Ravi Shankar, Vilayat Khan 			
Suggested Readings:				
<ul style="list-style-type: none"> • Sangit Mahabharati. (2012). The Oxford Encyclopedia of the Music of India (Three Volume Set). New Delhi: Oxford University Press • Roychoudhuri Bimalakanta. The Dictionary of Hindustani Classical Music • Ranade Ashok Da. (2006). Music Contexts: A Concise Dictionary of Hindustani music. New Delhi: Promilla & Co 				

Four Year: BPA Degree Honours				
Year: 4 th	Semester: 8 th	Course: 24 (Theory)	Major Course	Code: MJCV24
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Teaching methodology, study of folk music forms– VIII B				
Course Outcomes:				
<ul style="list-style-type: none"> • Knowledge of teaching learning methodologies in Hindustani music and comparative analysis • Contribution of eminent practitioners of Hindustani music • Knowledge about folk music forms 				
Unit	Topic			
I	Teaching learning methodology: <ul style="list-style-type: none"> • Institutionalized teaching of music and Guru-shishya parampara: A comparative analysis • Online mode of Hindustani music education and performance practice 			
II	Study of Folk music forms: <ul style="list-style-type: none"> • Folk Music: Study of the folk music forms of different regions • Folk Music and classical music: A comparative analysis 			
III	Life and contribution of scholars and musicians: Begum Akhtar, Amir Khan, Kishori Amonkar, Allah Rakha, Kishan Maharaj, Girija Devi			
IV	Notation of Bandish and tala: <ul style="list-style-type: none"> • Ability to write the notation of compositions in prescribed ragas. • Ability to write the notation of all the prescribed talas from semester I to VIII in barabar, dugun, tingun and chougun laya 			
Suggested Readings:				
<ul style="list-style-type: none"> • Gautam, M. R. (1980). The musical heritage of India. New Delhi : Abhinav Publication • Nadkarni, Mohan. (2004). The Great Masters: Profiles in Hindustani classical vocal music. New Delhi: Rupa & Co • Ranade Ashok Da. (2011). Some Hindustani Musicians-They lit the Way!. New Delhi: Promilla & Co. 				

Fourth Year: BPA Honours with Research

Program-Specific Outcomes (PSOs)

At the end of the program following outcomes are expected from students:

1. To enable the students to acquire professionalism in presenting Hindustani classical vocal music recitals on stage with melodic and percussion accompaniment.
2. Knowledge of improvisational techniques of khyal gayaki like bol-alap, bol bant, tana and bol tana and ability to present them as part of performance practice.
3. To enable student to present semi classical forms like thumri, dadra, kajri, hori, tappa
4. To acquire command over an enhanced repertoire of ragas
5. Ability to conduct comparative analysis between different ragas and talas, knowledge of acoustical studies in music and contribution of eminent vocalists and instrumentalists of Hindustani music.
6. To develop research skills and awareness of research methodology.
7. To identify problems and gaps among the domains of knowledge and search for solutions.
8. To acquaint with the existing body of knowledge of the major discipline and develop interdisciplinary/multi-disciplinary approaches for project work.
9. To develop observation and critical thinking on the contemporary issues of music.

Semester	Name of Paper	Credits
VII	Advanced training in Khyal-VII A	4
	Stage Performance VII B	4
	Comparative studies of ragas and talas, Acoustics – VII	4
VIII	Advanced training in Khyal-VIII	4
	Textual tradition, Folk music forms, Teaching methodology – VIII	4
	Total Credits	20

Four Year: BPA Degree Honours with Research				
Year: 4 rd	Semester: 7 th	Course: 17 (Practical)	Major Course	Code: MJCV17
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Khyal– VII A				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions • Ability to sing and present aesthetically, other genres such as Thumri or dadra. 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Hameer, Bilaskhani Todi, Multani, Gaudsarang, Shuddha Sarang Ability to sing Vilambit and Drut khyal with gayaki <ul style="list-style-type: none"> • Ability to sing tarana • Ability to sing one Thumri/Dadra/Chaiti/Kajri 			
II	Compositional forms Prescribed Raga: Tilakkamod, Shyam Kalyan, Nayaki Kanada, Deshkar, Darbari Kanada <ul style="list-style-type: none"> • Ability to sing Drut khyal with gayaki 			
III	Recitation of tala theka: Ability to recite the theka of the following talas in Deepchandi, Jat, Addha, Dhumali			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

Four Year: BPA Degree Honours with Research				
Year: 4 rd	Semester: 7 th	Course: 18 (Practical)	Major Course	Code: MJC V18
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Stage Performance VII B				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a solo performance of khyal 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 				
Unit	Topic			
I	<ul style="list-style-type: none"> • Stage performance about 20 minutes duration in any one Raga (vilambit and Drut khyal) from the prescribed syllabus • Stage performance of five minutes duration in another raga (Drut khyal) chosen from the prescribe syllabus • Short presentation of any one semi classical form: Thumri, dadra <p style="text-align: center;">Prescribed Syllabus: Ragas from Semester V to VII</p>			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

Four Year: BPA Degree Honours with research				
Year: 4 rd	Semester: 7 th	Course: 19 (Theory)	Major Course	Code: MJCV19
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Comparative studies of ragas and talas, Acoustics– VII				
Course Outcomes:				
<ul style="list-style-type: none"> • Comparative study of raga and tala • Detailed study of acoustics • Knowledge about samagayan 				
Unit	Topic			
I	Detailed study of Samagayan			
	Comparative Study of Ragas and talas: <ul style="list-style-type: none"> • Bhairav-Ramkali, Marwa-Puriya-Sohini, Desh-Tilakkamod, Bhupali-Deshkar, Miya ki Todi-Multani, Bageshree-Bhimpalasi • Tilwada-Teentala, Jhoomra-Adachoutala, Deepchandi-Dhamar, Jhaptala-Sooltala, Ektala-Choutala, Rupak-Teevra 			
	Theoretical knowledge of Ragas: Detailed theoretical knowledge of prescribed Ragas in semester VII			
	Acoustics: <ul style="list-style-type: none"> • Production and propagation of sound Pitch, Intensity, Timbre, Vibration, Resonance, Equally tempered scale, Harmony, Melody			
Suggested Readings:				
<ul style="list-style-type: none"> • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Ratanjankar S.N. (2000). Sangeet Paribhasha Vivechan. Mumbai: Acharya S.N. Ratanjankar Foundation • Ranade, G.H. (1939). Hindustani Music: Its Physics and Aesthetics. Bombay: Popular Prakashan • Prajnanananda, Swami. (1963). A history of Indian music. Calcutta: Ramakrishna Vedanta Math 				

Four Year: BPA Degree Honours with Research				
Year: 4 rd	Semester: 8 th	Course: 20 (Practical)	Major Course	Code: MJCV20
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Advanced training in Khyal– VIII				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions • Ability to sing and present aesthetically, other genres such as Thumri or dadra. 				
Unit	Topic			
I	Compositional forms Prescribed Raga: Abhogi, Lalit, Madhuvanti, Shuddha Kalyan, Nand <ul style="list-style-type: none"> • Ability to sing Vilambit and Drut khyal with gayaki • Ability to sing tarana Ability to sing one Thumri/Dadra/Chaiti/Kajri/Hori			
✓ Revision of previous syllabus				
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-VI. (Hindi) • Jha Ramashreya. Abhinav Geetanjali Vol. I-V. (Hindi) • Omkarnath Thakur- Sangeetanjali Vol. I-V. (Hindi) 				

Four Year: BPA Degree Honours with Research				
Year: 4 th	Semester: 8 th	Course: 21 (Theory)	Major Course	Code: MJCV21
Credit: 4		Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Textual tradition, Folk music forms, Teaching methodology – VIII				
Course Outcomes:				
<ul style="list-style-type: none"> • Knowledge of textual tradition of Hindustani music • Knowledge of teaching learning methodologies in Hindustani music and comparative analysis • Contribution of eminent practitioners of Hindustani music • Knowledge about folk music forms 				
Unit	Topic			
I	Textual tradition of Hindustani music: <ul style="list-style-type: none"> • Knowledge of salient features of the following texts:, a) Chaturdandi Prakashika (b Hridaya Kautaka and Hridaya Prakash c) Naghmat-e-asifi d) Swara Melakalanidhi 			
II	Teaching learning methodology: <ul style="list-style-type: none"> • Institutionalized teaching of music and Guru-shishya parampara: A comparative analysis • Online mode of Hindustani music education and performance practice 			
III	Study of Folk music forms <ul style="list-style-type: none"> • Folk Music: Study of the folk music forms of different regions • Folk Music and classical music: A comparative analysis 			
IV	Life and contribution of scholars/musicians Ahmad Jan Thirakwa, D.T. Joshi, Radhika Mohan Moitra, Bismillah Khan Acharya K.C.D. Brihaspati, Premlata Sharma, Kumar Gandharva, Ravi Shankar, Begum Akhtar, Girija Devi			
V	Notation of Bandish and tala: <ul style="list-style-type: none"> • Ability to write the notation of compositions in prescribed ragas. • Ability to write the notation of all the prescribed talas from semester I to VIII in barabar, dugun, tingun and chougun laya 			
Suggested Readings:				
<ul style="list-style-type: none"> • Sangit Mahabharati. (2012). The Oxford Encyclopedia of the Music of India (Three Volume Set). New Delhi: Oxford University Press • Gautam, M. R. (1980). The musical heritage of India. New Delhi : Abhinav Publication • Nadkarni, Mohan. (2004). The Great Masters: Profiles in Hindustani classical vocal music. New Delhi: Rupa & Co 				

RESEARCH PROJECT

Course	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
BPA Hons. with Research (4-Year Course)	VII	RPCV01	Research Methodology	Theory	4
	VIII	RPCV02	Dissertation (The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi- disciplinary topic)	Theory	8
Total Courses: 2			Total Credits: 12		

Four Year: BPA Degree Honours with Research			
Year: 4 rd	Semester: 7 th	Code: RPCV01	
Credit: 4	Max. Marks: 100	Min. Passing Marks: 40	
Course Title: Research Methodology			
Course Outcomes: <ul style="list-style-type: none"> • To obtain the clear concept of research in performing arts • To obtain deep study for a good research work • To search for appropriate questionnaires • To collect data systematically • To write the report in a proper way 			
Unit	Topic		
I	Concept and Types of Research <ol style="list-style-type: none"> 1. Historical Research 2. Applied Research 3. Qualitative Research 4. Quantitative Research 5. Conceptual Research 6. Analytical Research 7. Interdisciplinary Research 8. Empirical Research 		

II	<p>Research Process</p> <ol style="list-style-type: none"> 1. Questionnaire 2. Literature Review 3. Hypothesis 4. Formulation of objectives 5. Research Design 6. Data Collection 7. Data Analysis and Interpretation 8. Problems of Research 9. Conclusion 10. Writing a Research Report
III	<p>Research Tools & Techniques</p> <ol style="list-style-type: none"> 1. Interview 2. Footnotes 3. Endnotes 4. Citation 5. Reference 6. Bibliography 7. Acknowledgement
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Ahmad, Najma Perveen. Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors, 2002. • Goutam, Reena. Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers & Distributors, 2002. • Kothari, C.R. Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers, 2004. • Mehta, R.C., comp. Directory of Doctoral Thesis in Music. Vol. 24. Bombay & Baroda: Indian Musicological Society, 1994. • R.C. Mehta, ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society, 1995. • Sangeet. Sangeet Patrika (Shodh Ank), January - February 1990. <p>Journals:</p> <p>Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc</p>	

Four Year: BPA Degree Honours with Research		
Year: 4 rd	Semester: 8 th	Code: RPCV02
Credit: 8	Max. Marks: 200	Min. Passing Marks: 80
Course Title: Dissertation		
Course Outcomes: <ul style="list-style-type: none"> • Selection of a relevant topic for dissertation • Literature survey • Writing a well-structured dissertation 		
Unit	Topic	
I	To write a dissertation in an area of the student's choice related to Hindustani music or in any inter-disciplinary domain.	

MULTI-DISCIPLINARY COURSE

Course	Sem.	Course Code	Paper Title	Theory/ Practical	Credits
UG Certificate (1 Year Course)	I	MDCV01	Introduction to Hindustani vocal music	Practical	3
	II	MDCV02	Basic training in Hindustani vocal music	Practical	3
UG Diploma (2 Years Course)	III	MDCV03	Gayaki in Hindustani vocal music	Practical	3
	-	-	-	-	-
Total Courses: 03 Practical			Total Credits: 09		

UG Certificate (1 Year Course)				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	MD Course	Code: MDCV01
Credit: 3	Max. Marks: 75		Min. Passing Marks: 30	
Course Title: Introduction to Hindustani vocal music				
Course Outcomes: <ul style="list-style-type: none"> • Introduction to proper voice culture through different vocal exercises. • Ability to sing drut compositions with basic techniques. • Ability to recite tala. 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Yaman, Bhairav <ul style="list-style-type: none"> • Ability to sing basic Alankars • Ability to sing Swaramalika and Lakshangeet • Ability to sing Drut Khyal 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Knowledge of Laya, Chanda • Ability to recite the theka of the following talas: Dadra, Kaherva, Teentala 			
Suggested Readings: <ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I& II. (Hindi) 				

UG Certificate (1 Year Course)				
Year: 1 st	Semester: 2 nd	Course: 02 (Practical)	MD Course	Code: MDCV02
Credit: 3	Max. Marks: 75		Min. Passing Marks: 30	
Course Title: Basic training in Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing drut compositions with basic techniques. • Ability to recite tala. 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Khamaj, Kafi, Bihag <ul style="list-style-type: none"> • Ability to sing basic Alankars • Ability to sing Swaramalika and Lakshangeet • Ability to sing Drut Khyal 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Knowledge of Layakari • Ability to recite the theka of the following talas: Jhaptaal, Ektaal 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I& II. (Hindi) 				

UG Diploma (2 Years Course)				
Year: 2 nd	Semester: 3 rd	Course: 03 (Practical)	MD Course	Code: MDCV03
Credit: 3	Max. Marks: 75		Min. Passing Marks: 30	
Course Title: Gayaki in Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing drut compositions with basic techniques. • Ability to recite tala. • Ability to recite layakari 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Bhoopali, Bhairavi <ul style="list-style-type: none"> • Ability to sing all kinds of Alankars • Ability to sing Swaramalika and Lakshangeet • Ability to sing Drut Khyal 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Knowledge of Layakari • Ability to recite the theka of the following talas: Rupak, Teora, Chautaal 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I & II. (Hindi) 				

MINOR COURSE

(Discipline-Specific Course)

Course	Sem	Course Code	Paper Title	Theory/ Practical	Credits
BPA Certificate (1 Year Course)	I	MNCV01	Introduction to Hindustani vocal music	Practical	4
	II	MNCV02	Basic training in Hindustani vocal music	Practical	4
BPA Diploma (2 Years Course)	III	MNCV03	Gayaki in Hindustani vocal music	Practical	4
	IV	MNCV04	General theory	Theory	4
BPA Graduation (3 Years Course)	V	MNCV05	Introduction to Hindustani vocal music	Practical	4
	VI	MNCV06	Basic training in Hindustani vocal music	Practical	4
BPA Hons. (4 Years Course)	VII	MNCV07	Gayaki in Hindustani vocal music	Practical	4
	VIII	MNCV08	General theory	Theory	4
Total Courses: 6 Practical & 2 Theory			Total Credits: 32		

BPA Certificate (1 Year Course)				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	Minor Course	Code: MNCV01
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Introduction to Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • 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 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Yaman, Bhairav <ul style="list-style-type: none"> • Six alankars to be presented in prescribed Ragas • One sargam geet in any one raga • One drut khayal in any one raga with tanas 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Ability to recite the theka of the following talas: Dadra, Ektala, Teentala 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-II. (Hindi) 				

BPA Certificate (1 Year Course)				
Year: 1 st	Semester: 2 nd	Course: 02 (Practical)	Minor Course	Code: MNCV02
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Basic training in Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • 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 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Khamaj, Kafi, Bhoopali <ul style="list-style-type: none"> • Six Alankars to be presented in prescribed ragas • One Sargam geet in any one raga • One Lakshan geet in any one raga • Drut khayals with swar vistar and tanas in the prescribed ragas 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Ability to recite the theka of the following talas: Keharva, Jhaptala 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I & II (Hindi) 				

BPA Diploma (2 Years Course)				
Year:2 nd	Semester: 3 rd	Course: 03 (Practical)	Minor Course	Code: MNCV03
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Gayaki in Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing tarana compositions • Ability to sing bhajan • Enhanced understanding of the khayal form • Ability to recite prescribed talas 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: - Des, Bhairavi <ul style="list-style-type: none"> • Advanced alankars to be presented in prescribed ragas • One sargam geet in any one raga • One lakshan geet in any one raga • Drut khayals with swar vistar and tanas in the prescribed ragas • One tarana in any one raga • One bhajan 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Ability to recite the theka of the following talas: Rupak 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I II & III (Hindi) 				

BPA Graduation (2 Years Course)				
Year: 2 nd	Semester: 4 th	Course: 04 (Theory)	Minor Course	Code: MNCV04
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: General theory				
Course Outcomes:				
<ul style="list-style-type: none"> The student is expected to acquire a critical understanding about musicology and the theoretical aspect pertaining to Hindustani classical music 				
Unit	Topic			
I	<ul style="list-style-type: none"> Outlines of History of Indian music Ancient, Medieval and Modern period. 			
II	<ul style="list-style-type: none"> Knowledge of the musical instruments of Tata, Sushir, Avanaddha and Ghana. 			
III	<ul style="list-style-type: none"> Definition of the following :- Sangeet, Sangeet – Paddhati, Nada, Shruti, Swara, Grama, Murchhana, Saptak, Thaata, Raga, Aroha, Avaroha, Jati, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Tala, Matra, Vibhag, Sam, Tali, Khali, Dhruvad, Dhamar, Khayal, Sargam Geet, Lakshangeet, Alap, Tana. 			
IV	<ul style="list-style-type: none"> Knowledge of Bhatkhande Notation System Ability to write Notation of drut bandish (in any raga) in Bhatkhande Notation System. 			
V	<ul style="list-style-type: none"> Detailed theoretical knowledge of the following Ragas :- Bhairav, Yaman, Khamaj, Kafi, Bhoopali, Des, Bhairavi 			
VI	<ul style="list-style-type: none"> Knowledge of matra, laya, chhanda, avartan, sam, khali, vibhag, tihai Ability to write Notation of thekas of any tala in Bhatkhande Notation System (Talalipi). Knowledge of the following Talas along with layakarīs (dwiḡun, tiguḡun and chouḡun) :- Dadra, Rupak, Kaherva, Jhaptaal, Ektaal Teentaal 			
Suggested Readings:				
<ul style="list-style-type: none"> Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) Prajnanananda, Swami. (1973). The historical development of Indian music: A critical study. Calcutta: Firma K. L. Mukhopadhyay Ranade, Ashok Da. (2006). Music Contexts: Concise Dictionary of Hindustani music. New Delhi: Promilla & Co. Roychoudhuri, Bimalakanta. The Dictionary of Hindustani Classical Music Sangeet Parichiti (I & II Vol.)- N. R .Bandyopadhyay (Bengali) 				

BPA Degree (3 Years Course)				
Year: 3	Semester: 5 th	Course: 05 (Practical)	Minor Course	Code: MNCV05
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Introduction to Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • 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 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Yaman, Bhairav <ul style="list-style-type: none"> • Six alankars to be presented in prescribed Ragas • One sargam geet in any one raga • One drut khayal in any one raga with tanas 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Ability to recite the theka of the following talas: Dadra, Ektala, Teentala 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I-II. (Hindi) 				

BPA Degree (3 Years Course)				
Year: 3 rd	Semester: 6 th	Course: 06 (Practical)	Minor Course	Code: MNCV06
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Basic training in Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • 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 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: Khamaj, Kafi, Bhoopali <ul style="list-style-type: none"> • Six Alankars to be presented in prescribed ragas • One Sargam geet in any one raga • One Lakshan geet in any one raga • Drut khayals with swar vistar and tanas in the prescribed ragas 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Ability to recite the theka of the following talas: Keharva, Jhaptala 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I & II (Hindi) 				

BPA Degree Honours (4 Years Course)				
Year:4 th	Semester: 7 th	Course: 07 (Practical)	Minor Course	Code: MNCV07
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Gayaki in Hindustani vocal music				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing tarana compositions • Ability to sing bhajan • Enhanced understanding of the khayal form • Ability to recite prescribed talas 				
Unit	Topic			
I	Compositional forms: Prescribed Raga: - Des, Bhairavi <ul style="list-style-type: none"> • Advanced alankars to be presented in prescribed ragas • One sargam geet in any one raga • One lakshan geet in any one raga • Drut khayals with swar vistar and tanas in the prescribed ragas • One tarana in any one raga • One bhajan 			
II	Concept of Laya-Tala <ul style="list-style-type: none"> • Ability to recite the theka of the following talas: Rupak 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I II & III (Hindi) 				

BPA Degree Honours (4 Years Course)				
Year: 4 th	Semester: 8 th	Course: 08 (Theory)	Minor Course	Code: MNCV08
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: General theory				
Course Outcomes:				
<ul style="list-style-type: none"> The student is expected to acquire a critical understanding about musicology and the theoretical aspect pertaining to Hindustani classical music 				
Unit	Topic			
I	<ul style="list-style-type: none"> Outlines of History of Indian music Ancient, Medieval and Modern period. 			
II	<ul style="list-style-type: none"> Knowledge of the musical instruments of Tata, Susir, Avanaddha and Ghana. 			
III	<ul style="list-style-type: none"> Definition of the following :- Sangeet, Sangeet – Paddhati, Nada, Shruti, Swara, Grama, Murchhana, Saptak, Thaata, Raga, Aroha, Avaroha, Jati, Vadi, Samvadi, Anuvadi, Vivadi, Pakad, Tala, Matra, Vibhag, Sam, Tali, Khali, Dhrupad, Dhamar, Khayal, Sargam Geet, Lakshangeet, Alap, Tana. 			
IV	<ul style="list-style-type: none"> Knowledge of Bhatkhande Notation System Ability to write Notation of drut bandish (in any raga) in Bhatkhande Notation System. 			
V	<ul style="list-style-type: none"> Detailed theoretical knowledge of the following Ragas :- Bhairav, Yaman, Khamaj, Kafi, Bhoopali, Des, Bhairavi 			
VI	<ul style="list-style-type: none"> Knowledge of matra, laya, chhanda, avartan, sam, khali, vibhag, tihai Ability to write Notation of thekas of any tala in Bhatkhande Notation System (Talalipi). Knowledge of the following Talas along with layakarīs (dwiḡun, tigiḡun and chougūn) :- Dadra, Rupak, Kaherva, Jhaptaal, Ektaal Teentaal 			
Suggested Readings:				
<ul style="list-style-type: none"> Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I to IV (Hindi) Prajnanananda, Swami. (1973). The historical development of Indian music: A critical study. Calcutta: Firma K. L. Mukhopadhyay Ranade, Ashok Da. (2006). Music Contexts: Concise Dictionary of Hindustani music. New Delhi: Promilla & Co. Roychoudhuri, Bimalakanta. The Dictionary of Hindustani Classical Music Sangeet Parichiti (I & II Vol.)- N. R .Bandyopadhyay (Bengali) 				

SKILL ENHANCEMENT COMPULSORY COURSE

SEC COURSE

(Discipline-Specific Course)

Course	Sem .	Course Code	Paper Title	Theory/ Practical	Credits
BPA Certificate (1 Year Course)	I	SECV01	Fundamentals of Voice exercises	Practical	3
	II	SECV02	Advance Voice Exercises I	Practical	3
BPA Diploma (2 Years Course)	III	SECV03	Advance Voice Exercises II	Practical	3
Total Courses: 03 Practical			Total Credits: 09		

BPA Certificate (1 Year Course)				
Year: 1 st	Semester: 1 st	Course: 01 (Practical)	SEC Course	Code: SECV01
Credit: 3	Max. Marks:75		Min. Passing Marks: 30	
Course Title: Fundamentals of Voice Exercises				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing basic notes and knowledge of proper voice culture • Basic knowledge of swara and tala • Ability to sing notes and note patterns in different thaats 				
Unit	Topic			
I	Knowledge of fundamental of voice exercises: Prescribed Thaats: Bilawal, Kalyan, Khamaj <ul style="list-style-type: none"> • Knowledge of basic voice training oriented practices. • Development and identification of swaras of the prescribed thaats 			
II	Knowledge of alankars and textual concept of basic terminologies: <ul style="list-style-type: none"> • Ability to sing basic alankars/paltas in prescribed thaats in Teental. • Knowledge of textual concept of swara, tala and thaats. 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. KramikPustak Malika Vol. I • Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I 				

BPA Certificate (1 Year Course)				
Year: 1 st	Semester: 2 nd	Course: 02 (Practical)	SEC Course	Code: SECV02
Credit: 3	Max. Marks: 75		Min. Passing Marks: 30	
Course Title: Advance Voice Exercises I				
Course Outcomes:				
<ul style="list-style-type: none"> • Ability to sing advanced voice exercises. • Introduction to tuning and playing of tanpura • Introduction to fundamentals of Harmonium playing. 				
Unit	Topic			
I	Knowledge of advanced Voice Exercises: Prescribed Taat: Bhairav, Kafi, Asawari <ul style="list-style-type: none"> • Knowledge of advanced voice training oriented practices. • Practice of murchhanas in sargam and aakaar. • Ability to sing advanced alankars/ paltas in prescribed thaats in Teental. 			
II	Knowledge of Ornamentations & basics of Tanpura & Harmonium playing: <ul style="list-style-type: none"> • Development of sense of Layakari in perspective of Paltas. • Knowledge of Ornamentations - Meend, Murki and kan swara. • Introduction to tuning and playing tanpura. • Introduction to fundamentals of Harmonium playing. 			
Suggested Readings:				
<ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I • Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I • Brockschmidt Kraig Satyaki The Harmonium Handbook • Pandit, Shankar Krishnarao Harmonium Sikshan 				

BPA Diploma (2 Year Course)				
Year:2 nd	Semester: 3 rd	Course: 03 (Practical)	SEC Course	Code: SECV03
Credit: 4	Max. Marks: 100		Min. Passing Marks: 40	
Course Title: Advance Voice Exercises II				
Course Outcomes: <ul style="list-style-type: none"> • Development of creative aptitude. • Ability to sing note patterns in different thaats • Ability to tune and play tanpura • Ability to play Harmonium. 				
Unit	Topic			
I	Knowledge of permutation combination techniques: Prescribed Thaat: Marwa, Poorvi, Bhairavi, Todi <ul style="list-style-type: none"> • Identification and application of twelve notes in alankar/palta • Practice of chromatic notes and its application in framing paltas. • Developing the knowledge of permutation and combination to frame paltas & sargams in different thaats. • Learning techniques of playing & tuning of tanpura • Practice of Palta/Sargam along with Harmonium. 			
Suggested Readings: <ul style="list-style-type: none"> • Bhatkhande V.N. Kramik Pustak Malika Vol. I • Bhatkhande, V.N. Hindustani Sangeet Shastra Vol. I 				