



Syllabus
National Education Policy-2020

Visva Bharati University

Sangit Bhavana

Dept. of Hindustani Classical Music
ESRAJ

Dept. of Hindustani Classical Music	Dept. of Rabindra Sangit, Dance and Drama
Hindustani Classical Vocal	Rabindra Sangit
Sitar	Manipuri Dance
Esraj	Kathakali Dance
Tabla	Rabindra Nritya
Pakhawaj	Drama & Theatre

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

MAJOR COURSE (CORE)
COURSE CODE AND PAPER TITLE

Year	Semester.	Course Code	Paper Title	Theory/Practical	Credits
BPA -1	I	MJES-01 (Practical)	Basic Techniques of Esraj	Practical	4
	I	MJES-02 (Theoretical)	General Theory-1	Theory	4
	II	MJES-03 (Practical)	Razakhani Gat Toda and Jhala: 1	Practical	4
	II	MJES-04 (Theoretical)	General Theory-2	Theory	4
BPA-2	III	MJES-05 (Practical)	Razakhani Gat Toda and Jhala : 2	Practical	4
	III	MJES-06 (Theoretical)	History of Music, General Theory	Theory	4
	IV	MJES-07 (Practical)	Alap, Jod and Jhala- 1	Practical	4
	IV	MJES-08 (Practical)	Masitkhani and Razakhani Gat 1	Practical	4
	IV	MJES-09 (Practical)	Stage Demonstration-1	Practical	4
	IV	MJES-10 (Theoretical)	History of Music and Introduction to Carnatic Music	Theory	4
BPA-3	V	MJES-11 (Practical)	Alap , Jod, Jhala	Practical	4
	V	MJES-12 (Practical)	Masitkhani and Razakhani Gat- 2	Practical	4
	V	MJES-13 (Theoretical)	Aesthetics of gharanas and Introduction to Western Classical Music	Theory	4
	VI	MJES-14 (Practical)	Masitkhani and Razakhani Gat 3	Practical	4
	VI	MJES-15 (Theoretical)	History of Music and Musicology 3	Theory	4
	VI	MJES-16 (Theoretical)	Aesthetics	Theory	4
BPA-4	VII	MJES-17	Masitkhani and Razakhani Gat 3	Practical	4

	VII	MJES-18	Stage Demonstration-2	Practical	4
	VII	MJES-19	History of Music and Musicology 2	Theory	4
	VIII	MJES-20	Raga Analysis	Practical	4
	VIII	MJES-21	History of Music and Musicology 3	Theory	4

MINOR COURSE COURSE CODE AND PAPER TITLE

Year	Semester.	Course Code	Paper Title	Theory/Practical
BPA -1	I	MNES-01 (Practical)	Basic techniques of bow, alankars of Esraj	Practical
	II	MNES-02 (Practical)	Techniques & Simple Compositions	Practical
BPA-2	III	MNES-03 (Practical)	Masitkhani and Razakhani Gat	Practical
	IV	MNES-04 (Theoretical)	General Theory on Esraj	Theory
BPA-3	I	MNES-05 (Practical)	Different types of bowing technique, Alankars of Esraj	Practical
	II	MNES-06 (Practical)	Techniques & Simple Compositions	Practical
BPA-4	III	MNES-07 (Practical)	Masitkhani and Razakhani Gat	Practical
	IV	MNS-08 (Theoretical)	General Theory on Esraj	Theory

MULTI-DISCIPLINARY COURSE CODE AND PAPER TITLE

Year	Semester.	Course Code	Paper Title	Theory/Practical
FIRST	I	MDES-01 (Practical)	Basic Techniques and simple compositions of Esraj	Practical

	II	MDES-02 (Practical)	Razakhani Gat Toda and Jhala: 1	Practical
SECOND	III	MDES-03 (Practical)	Razakhani Gat Toda and Jhala: 2	Practical

BPA (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (ESRAJ)
MAJOR COURSE (CORE)

SYLLABUS

SEMESTER -I

Course: MJES01 (Practical)	Full Marks: 100 (80+20)	Credits:4
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Course Title: Basic Techniques of Esraj
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<p>Course objectives: Introduction to the instrument- Basic playing techniques. Introduction to basic ragas and talas of Hindustani Classical music.</p>

Course Content	
1.	Basic bows (Bols) based on Talas
2.	10 Alankars based on Talas
3.	Basic techniques: Meend, Krintan, Kan, Gamak, Ghasit etc.
4.	Murchhana and Jhala of different types.
5.	Swaramalikas from the prescribed Ragas:-Yaman, Bhairav, Khamaj
6.	Ability to recite the theka in Barabar, Dwigun, Tingun and Chougun laya from the prescribed Talas. Talas:-Trital, Jhaptal, Ektal, Rupak, Dadra, Kaharwa.

<p>Learning outcomes: Learners get accustomed with the instrument. Ability to play Swara sadhana and simple Alankars Ability to play simple compositions in basic ragas of Hindustani Classical Music.</p>
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Course: MJES02 (Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: General Theory-1

<p>Course Objectives: Making the learner aware about the historical development of Sitar as an instrument. Knowledge of basic musical terminologies. Developing the interest of the learner in the history of Indian Music and musical instruments.</p>

Course Content	
1.	Description and history of Esraj.
2.	Brief history of Indian music (Ancient period)
3.	Definition of the following musical terms: Sangeet, Naad, Shruti, Swara, Saptak, Thata, Raga, Pakad, Gat, Jati, Aroha, Avaroha, Vadi, Samvadi, Vivadi, Anuvadi, Tala, Matra, Laya, Sam, Khali, Tihai.
4.	Detailed theoretical knowledge of the following Ragas: Yaman, Bhairav, Kafi, Khamaj, Bhupali,
5.	Knowledge of Musical Instruments.

<p>Learning Outcomes: Ability to critically analyze theoretical aspects of music. Acquire a nuanced understanding of various ragas and ability to articulate these aspects. Gain a perspective of the scientific and objective methodology of music theory.</p>

SEMESTER -II

Course: MJES03(Practical)	Full Marks: 100 (80+20)	Credit :4
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Course Title: Razakhani Gat, Toda and Jhala: 1

Course Objectives: Introduction to Razakhani Gats. Development of concept of Toda and Jhala.

Course Content	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Yaman, Bhairav, Bhupali, Khamaj.
2.	Knowledge of following talas:- Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal.

Learning Outcomes: Learners get acquainted with the structure of the instrument (Esraj) as well as playing techniques of Razakhani Gat, Toda and Jhala.

Course: MJES04 (Theoretical)	Full Marks: 100(80+20)	Credits:4
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Course Title: General Theory-2

<p>Course Objectives: Introduction to various genres of Hindustani Classical music. Theoretical details of prescribed ragas covered in the syllabus of CC-3. Theoretical understanding of Gats along with knowledge of Bhatkhande notation system as well as Talalipi notation writing techniques.</p>
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Course Content	
1.	Knowledge of the following musical forms: Dhrupad, Dhamar, Khayal, Thumri, Tarana.
2.	Definition of the following musical terms:- Meend, Krintan, Kan, Gamak, Ghasit, Sut, Jamjama, Murki, Nayaki, Gayaki.
3.	Detailed theoretical knowledge of the following Ragas: Yaman, Bhairav, Bihag, Kafi, Khamaj, Bhupali, Alhaiya-Bilawal, Bhairavi.
4.	Detailed study of Masitkhani and Razakhani Gat.

<p>Learning Outcomes:</p>

SEMESTER -III

Course: MJES05(Practical)	Full Marks: 100(80+20)	Credits: 4
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Course Title: Razakhani Gat Toda and Jhala : 2

Course Objectives: Introduction to Razakhani Gats. Development of concept of Toda and Jhala.

Course Content	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Kafi, Khamaj, Jounpuri, Vrindawani Sarang.
2.	Knowledge of following talas:- Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal

Learning Outcomes: Learners get acquainted with the structure of the instrument (Esraj) as well as playing techniques of Razakhani Gat, Toda and Jhala.

Course: MJES06(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: History of Music, General Theory

<p>Course Objectives: A detailed understanding of the history of Hindustani classical music from 13th to 18th century. Musical terminologies, knowledge about time theory of raga and 72 melas of Vyankatmakhi. Developing the concept of comparative study between ragas. Theoretical details of the prescribed ragas. Knowledge of advance Layakaries.</p>
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Course Content	
1.	Outline history of Hindustani music from 13 th to 18 th century.
2.	Knowledge of the following:- Shuddha, Chhayalag and Sankeerna Ragas, Sandhiprakash Raga, Purvanga and Uttaranga Raga, Graha, Ansha and NyasSwaras, Ragalap, Rupakalap, Alapti, Prabandha, Marga and Deshi Sangit, Avirbhava, Tirobhava, Alpatva, Bahutva.
3.	Time theory of Raga
4.	Method of producing 72 melas of PanditVyankatmakhi
5.	Theoretical knowledge and comparative study of the following Ragas:- Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, Brindavani Sarang, Durga
6.	Number of Ragas of nine Jatis from one Thata and method of producing them.
7.	Ability to write notation of Gat in Bhatkhande notation system of the following ragas:-Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi, Jaunpuri, BrindavaniSarang, Durga
8.	Knowledge of following talas and ability to compose Talalipi in Aad, Kuad and Biad laya according to Bhatkhande notation system:- Deepchandi, Jhaptal, Ada choutal, Pancham sawari, Tilwada

Learning Outcomes:

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

SEMESTER -IV

Course: MJES07(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Alap, Jod and Jhala– 1**Course Objectives:**

Introduction to the concept of alap, Jod and Jhala.

Course Content

1.	Alap, Jod and Jhala of the following Ragas:- Yaman, Bihag, Bhairav, Bhimpalasi, Bhairavi.
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Learning Outcomes:

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

Course: MJES08(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Masitkhani and Razakhani Gat 1

Course objective:
Introduction to Masitkhani Gat along with a focus on the development of a Complete performance.

Course Contents	
1.	Masitkhani/ Vilambit and Razakhani/ Drut Gat with complete baj of the following Ragas:-Yaman, Bhairav, Jaunpuri, Bhimpalasi, BrindavaniSarang, Durga, Bihag

Learning Outcomes:
Students develop an ability to perform and present a complete baj.

Course: MJES09(Practical)	Full Marks: 100(80+20)	Credits: 4
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Course Title: Stage Demonstration-1
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<p>Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the learner nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.</p>
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Course Content
<p>Stage Performance 1 Stage Performance test of about 30 minutes duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented. Prescribed Ragas: Yaman, Bihag, Todi, Bageshri, Jaijaiwanti, Malkauns, Bhairav, Bhimpalasi, Desh, Durga, Jaunpuri</p>

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

Course: MJES10(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: History of Music and Introduction to Carnatic Music
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<p>Course Objectives: Enriching the historical knowledge of Hindustani classical music covering from 13th to 20th century. Musician's merits and demerits Introductoin to Carnatic Music,Comparative study of Hindustani and Carnatic music Musical Contribution of renowned musical personalities.</p>

Course Content	
1.	History of Hindustani music from 13 th to 20 th century.
2.	Merits and demerits of a musician.
3.	Ability to write the notation of the following talas in Ada, Kuad, Biadlaya: Teentala, Ektala, Jhaptala, Rupak
4.	Musical contribution of following personalities: Lochan,Ahobal,Srinivas, Sourindra Mohan Thakur, Swami Prajnanananda, Rajyeswar Mitra, Bimal Roy.
5.	Introduction to Carnatic Music Swaras of Carnatic music Tala system of Carnatic music Comparative study of Suddha and Vikrita swaras of Hindustani and Karnatic music. Knowledge of Karnatic equivalents of Ten Hindustani ThatasKatapayadi chakra and determination of swarasthanam Different forms of carnatic music: Gitam, Swarajati , Jatiswaram, Varnam, Kriti, Tillana, Padam, Javali Contribution of Trinity of Carnatic Music: Tyagaraja, Mutthuswami Dikshitar, Shyamashastrri

Learning Outcomes:

Learners acquire knowledge of historical developments of Hindustani music covering from 13th to 20th century.

A fair understanding of the nuances of Carnatic music.

Merits and demerits of a musician.

Knowledge of renowned musical personalities.

SEMESTER -V**Course: MJES11(Practical)****Full Marks: 100 (80+20)****Credits: 4****Course Title: ALAP , JOD , JHALA****Course Objectives:**

Introduction to the concept of alapa, Jod and Jhala

Course Contents

Alapa, Jod and Jhala of the following Ragas:-

Todi, Bageshri, Jajiwanti, Malkauns, Mian ki Malhar, Marwa, Puriya, Puriyadhanashri, TilakKamod.

Learning Outcomes:

Learners develop and understand the concept of playing alapa, Jod

And Jhala in different ragas.

Course: MJES12(Practical)	Full Marks: 100 (80+20)	Credits:4
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Course Title: Masitkhani & Razakhani Gat

Course Objectives: Introduction to Masitkhani Gat along with a focus on the development of a Complete performance.
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Course Content
Masitkhani/ Vilambit and Razakhani/ Drut Gat with complete baj of the following Ragas:- Todi, Bageshri, Jajaiwanti, Malkauns, Tilakkamod, Purbi. Marwa, Puriya, Puriyadhanashri, Patdeep, Desh.

Learning Outcomes: Students develop an ability to perform and present a complete baj.

Course: MJES13(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Aesthetics of gharanas and Introduction to Western Classical Music

Course Objective:

This course focuses on the aesthetics of gharanas in khyal and an introduction to western classical music and its various facets such as musical scales, musical intervals and rhythm.

Course Content	
1.	Study of Khyal Gharanas Gwalior ,Agra ,Jaipur-Atrauli,Kirana,Patiala
2.	Nuances of western classical music. Musical Scales: Major Scales, Minor Scales, Harmonic Minor, Relative Minor, Melodic Minor. Musical Intervals: Perfect, Major, Minor, Augmented, Diminished Chords and Triads, Transposition Introductory aspects of rhythm in Western Classical Music
3.	Staff notation: Conversion of Indian Melodies to Staff notation and Staff notation to Hindustani or Akaramatrik
4.	Short life sketches of famous Composers of Western music: Mozart, Bach, Beethoven

Learning Outcomes:

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

SEMESTER -VI

Course: MJES14(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Masitkhani and Razakhani Gat 3

Course Objectives:

An in depth study of various gats.

Developing the ability of a complete performance.

Course Content

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

Yaman, Jaunpuri, Ahirbhairav, ShyamKalyan, Lalit, Suddha Sarang, Mian-ki-Todi.Bhatiyar, Multani, DarbariKanada.

Learning Outcomes:

Students enriched with an indepth knowledge of some ragas of Hindustani music.

Learners gain insight in performance practice.

Course: MJES15(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: History of Music and Musicology 3
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<p>Course Objectives: Imparting knowledge about the different Gharanas of the Instrument. To enrich the learner with knowledge of renowned musical personalities. Ability to clearly articulate and write about musicological aspects with respect to classical music Ability to acquire a holistic perspective towards learning classical music</p>

Course Content	
1.	Different Gharanas of Esraj
2.	Difference between Suddha scale of Hindustani music of ancient, medieval and modern period.
3.	Placing of Shuddha swaras on a Vina and their vibrations as explained by Shrinivas.
4.	Sarana Chatushtayi or Chatus- sarana of Bharata Muni. Rasa theory and Bhava of Bharata Muni.
5.	Musical contribution of the following personalities:- Ravi Shankar, Vilayat Khan, Ali Akbar Khan, Ashesh Chandra Bandhyopadhyay, Ranadhir Roy, Bundu Khan.

<p>Learning Outcomes: Ability to have a critical understanding of music theory in tandem with performance practice. Ability to clearly articulate and write about musicological aspects with respect to classical music Ability to acquire a holistic perspective towards learning classical music.</p>

Course: MJES16(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Aesthetics (GENERAL and TAGOREAN)
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<p>Course Objectives: A sound knowledge of General aesthetics & Tagorean aesthetics A conceptual development of philosophy of Art and aesthetics.</p>
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Course Content	
Part-A, GENERAL AESTHETICS	
1.	Definition and discourse of Aesthetics.
2.	Problems of Aesthetics.
3.	Content and form of Aesthetics.
4.	Nine Rasas.
5.	Mimesis theory of Plato.
6.	Croce's Theory of Expression
7.	Edward Hunslick's theory of Configuration.
Part-B, TAGOREAN AESTHETICS	
	<p>Rabindranath Tagore</p> <p>Sahityer Pathe Utsarga [Dedication] b.Vastava [Reality] c.Tathya - O – Satya [Fact and Truth]</p> <p>Rabindranath Tagore, Sahitya</p> <p>a.Saundayabodh [The sence of Beauty]</p> <p>Saundaya – O – Sahitya [Beauty and Literature]</p> <p>Rabindranath Tagore, Sangeet Chinta a.Sangeet – O – Bhav [Music and feeling] b.Sangeet – O – Kavita (Music and poetry) C. Sangeeter Mukti (Emancipation of Music)</p>

Learning outcome- Students will have the preliminary knowledge of general aesthetics & Tagorean aesthetics.

SEMESTER -VII

Course: MJES17(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Masitkhani and Razakhani Gat 3

Course Objectives:

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

Course Content

Vilambit and Drut Gats with complete baj in the following ragas :- (any five)
Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh, Abhogi, Jhinjhoti.

Learning Outcomes:

Students enriched with an in depth knowledge of some ragas of Hindustani music.
Learners get oriented towards presenting a complete baj .

Course: MJES18(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Stage Demonstration-3
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<p>Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the students about the nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.</p>

<p>Course Content</p> <p>Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gats with elaboration to be presented.</p> <p>Prescribed Ragas: Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhinjhoti</p>

<p>Learning Outcomes: Ability to give a solo presentation / performance in any one raga from the prescribed syllabus.</p>
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Course: MJES19(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: History of Music and Musicology 2
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<p>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.</p>

Course Content	
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. Prescribed Ragas: Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti
3.	Thorough knowledge of the Hindusthani musical talas and ability to compose talalipi 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, Sangit Parijat by Pt. Ahobal Raga Tatwa Bibodh by Pt. Shrinibas, SwaramelaKalanidhi by Pt. Ramamatya Raga Tarangini by Pt. Lochan, Chaturdandi Prakashika by Pt. Vyankatmakhi
6.	Bio-graphics of the following leading exponents of Hindustani music : 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.

SEMESTER -VIII**Course: MJES20(Practical)****Full Marks: 100 (80+20)****Credits: 4****Course Title: Raga Analysis****Course Objectives:**

To impart the knowledge of raganga classification.

To teach the characteristic phrases of ragas classified under one group.

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

Course Content

Comparative study of the following ragas:-

1.	Kalyan: Yaman, Bhupali, Kedar, Kamod, Hamir, Chhayana, Suddha kalyan
2.	Bilawal: Alhaiya Bilawal, Bihag, Durga, Deshkar, Devgiri Bilawal, Yamni Bilawal
3.	Bhairav:- Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Bairagi Bhairav
4.	Todi:- Mianki Todi, Gujri Todi, Bilaskhani Todi
5.	Kanhada:- Darbari Kanada, Nyaki Kanada, Adana, Suha, Sahana
6.	Malhar:- Mianki Malhar, Gour Malhar, Megh, SurMalhar
7.	Sarang:- Bridabani Sarang, Suddha Sarang,

Learning Outcome:

Ability to have a critical understanding of raga phrases and demonstrate the same

Ability to clearly distinguish ragas categorized under the same group

Acquire a thorough understanding of the ragangapaddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga.

Course: MJES21(Theoretical)

Full Marks: 100 (80+20)

Credits: 4

Course Title: History of Music and Musicology 3

Course Objectives:

Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.

Course Content

1.	Ancient and modern Nibaddha and AnibaddhaGana.
2.	Vaidik Sangit, Gandharva Sangit, Marga and Deshi Sangit
3.	Raga vargikaran or Raga classification of different time.
4.	Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
5.	Alapa (Dwadasanga) of Instrumental music.
6.	Detailed study of Shruti, Grama, Murchhana.
7.	Detailed study of the following Sangit Shastras :- Sadrag Chyandrodaya by PundarikVittal, Raga Vibodh by Pt. Somnath. Abhinav Raga Manjari by Pt. Bhatkhande, Shreemallakshya Sangitam by Pt. Bhatkhande.
8.	PrabandhaGana.

Learning Outcomes:

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

RESEARCH PROJECT

Course	Sem	Course Code	Paper Title	Theory/ Practical	Credits
BPA Hons. (4-Year Course)	VII	RPES0701R	The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic.	Research Methodology	4
	VIII	RPES0802R		Dissertation	8
Total Courses: 2 Methodology & Dissertation			Total Credits: 12		

Courses for without Research

SEMESTER -VII

Course: MJES17(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Masitkhani and Razakhani Gat 3

Course Objectives: The course is designed for developing the learners' performance level in reference to complete baj.
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Course Content
Vilambit and Drut Gats with complete baj in the following ragas :- (any five) Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhinjhoti.

Learning Outcomes: Students enriched with an in depth knowledge of some ragas of Hindustani music. Learners get oriented towards presenting a complete baj .

Course: MJES18(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Stage Demonstration-3
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Course Objectives: This course focuses on honing the skills of the student as a performer. To teach the students about the nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

Course Content
Stage Performance test of about 30 minute's duration for each candidate in Ragas chosen by the candidate from the prescribed Ragas. Masitkhani and Razakhani gatswith elaboration to be presented. Prescribed Ragas: Marwa, Gujri Todi, Rageshri, PuriyaKalyan, Jog, Megh Abhogi, Jhinjhoti

Learning Outcomes: Ability to give a solo presentation/performance in any one raga from the prescribed syllabus.
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Course: MJES19(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: History of Music and Musicology 2
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<p>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.</p>

Course Content	
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. Prescribed Ragas: Marwa, Gujri Todi, Rageshri, Puriya Kalyan, Jog, Megh Abhogi, Jhinjhoti
3.	Thorough knowledge of the Hindusthani musical talas and ability to compose talalipi 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, Sangit Parijat by Pt. Ahobal Raga Tatwa Bibodh by Pt. Shrinibas, SwaramelaKalanidhi by Pt. Ramamatya Raga Tarangini by Pt. Lochan, Chaturdandi Prakashika by Pt. Vyankatmakhi

6.	Bio-graphics of the following leading exponents of Hindustani music : Tansen, Amir Khusrau, Sadarang, Shori Mian, Man Singh Tomar.
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Learning Outcomes:
The Learners get enriched with details of various aspects of Hindustani Classical Music in the theoretical domain.

Course: MJES20(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Textual tradition, Contribution of Musicians

Course Objectives:

Course Content	
1.	Textual tradition of Hindustani music: Knowledge of salient features of the following texts:., Texts of Bhabavatta: Anupa Sangit Ratnakara, Anupa Sangit vilas, Anupasangitankush. Pundarik Vitthal's texts: Sadrag Chandrodaya, Rag Manjari, Ragmala Swara Mela Kalanidhi by Ramamatya.
2.	Notation of Bandish and tala: 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 chougunlaya
3.	Merits and Demerits of Vocalists and Instrumentalists
4.	Life and contribution of scholars/musicians Ahmad Jan Thirakwa, D.T. Joshi, Radhika Mohan Moitra, Omkarnath Thakur, Bismillah Khan, Acharya K.C.D. Brihaspati, Premlata Sharma

Learning Outcomes:
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

SEMESTER -VIII

Course: MJES21(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Raga Analysis

Course Objectives:

To impart the knowledge of raganga classification.

To teach the characteristic phrases of ragas classified under one group.

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

Course Content

Comparative study of the following ragas:-

1.	Kalyan: Yaman, Bhupali, Kedar, Kamod, Hamir, Chhayana, Suddha kalyan
2.	Bilawal: Alhaiya Bilawal, Bihag, Durga, Deshkar, Devgiri Bilawal, Yamni Bilawal
3.	Bhairav:- Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav, Jogia, Bairagi Bhairav
4.	Todi:- Mianki Todi, Gujri Todi, Bilaskhani Todi
5.	Kanhada:- Darbari Kanada, Nyaki Kanada, Adana, Suha, Sahana
6.	Malhar:- Mianki Malhar, Gour Malhar, Megh, SurMalhar
7.	Sarang:- Bridabani Sarang, Suddha Sarang,

Learning Outcome:

Ability to have a critical understanding of raga phrases and demonstrate the same

Ability to clearly distinguish ragas categorized under the same group

Acquire a thorough understanding of the ragangapaddhati of raga classification and the ability to demonstrate this distinction through bandishes and improvisatory phrases in each raga.

Course: MJES22(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: History of Music and Musicology 3

Course Objectives:
Imparting knowledge on the evolution of various musical genres; Alapa and its angas; musical treatises.

Course Content	
1.	Ancient and modern Nibaddha and AnibaddhaGana.
2.	Vaidik Sangit, Gandharva Sangit, Marga and Deshi Sangit
3.	Raga vargikaran or Raga classification of different time.
4.	Evolution of Dhrupad, Dhamar, Khayal, Thumri, Tarana.
5.	Alapa (Dwadasanga) of Instrumental music.
6.	Detailed study of Shruti, Grama, Murchhana.
7.	Detailed study of the following Sangit Shastras :- Sadrag Chyandrodaya by PundarikVittal, Raga Vibodh by Pt. Somnath. Abhinav Raga Manjari by Pt. Bhatkhande, Shreemallakshya Sangitam by Pt. Bhatkhande.
8.	PrabandhaGana.

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

Course: MJES23(Practical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Advance Training of Esraj
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Course Objectives: .

Course Content	
1.	Compositional forms Prescribed Raga: Hameer, BilaskhaniTodi, Multani, Gaud sarang, Shuddha Sarang Ability to play Vilambit and drut Gat with complete Baj Ability to play one Thumri/Dadra/Dhun
2.	Compositional forms Prescribed Raga: Tilakkamod, Shyam Kalyan, Nayaki Kanada, Deshkar, Darbari Kanada Ability to play drut Gat with Baj
3.	Recitation of tala theka: Ability to recite the theka of the following talas in Deepchandi, Jat, Addha, Dhumali
4.	Revision of previous syllabus

Learning Outcome: Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions Ability to play and present aesthetically, other genres such as Thumri or dadra.
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Course: MJES24(Theoretical)	Full Marks: 100 (80+20)	Credits: 4
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Course Title: Teaching methodology, study of folk musical forms

Course Objectives:

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Course Content	
1.	Teaching learning methodology: Institutionalized teaching of music and Guru-shishya parampara: A comparative analysis Online mode of Hindustani music education and performance practice
2.	Study of Folk music forms: Folk Music: Study of the folk music forms of different regions Folk Music and classical music: A comparative analysis
3.	Life and contribution of scholars and musicians: Begum Akhtar, Amir Khan, Kishori Amonkar, Allah Rakha, Kishan Maharaj, Girija Devi,
4.	Notation of Bandish and tala: Ability to write the notation of compositions in prescribed ragas from semester I to VII Ability to write the notation of all the prescribed talas from semester I to VIII in barabar, dugun, tingun and chougunlaya

Learning Outcome:
 Knowledge of teaching learning methodologies in Hindustani music and comparative analysis
 Contribution of eminent practitioners of Hindustani music
 Knowledge about folk music forms

BPA (HONS) IN HINDUSTHANI CLASSICAL MUSIC INSTRUMENTAL (ESRAJ)
MINOR COURSE (CORE)

SYLLABUS

SEMESTER -I

Course: MNES01(Practical)	Full Marks: 100(80+20)	Credits: 4
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Course Title: Basic Technique of Esraj , Alankars
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<p>Course objectives: This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation. Basic playing technique of Sitar, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.</p>

Course Content	
1.	Basic techniques of Esraj.
2.	Five Alankars based on Tal, Five Alankars based on bows patterns.
3.	Razakhani/Drut Gat in all the following ragas with at least five tans and jhala: Yaman ,Bhairav, Bihag

<p>Learning Outcomes: Ability to understand nuances of Raga sangeet.</p>

Ability to play basic compositions in prescribed ragas
Preliminary knowledge of layatala concept in Hindustani classical Music.

SEMESTER -II

Course: MNES02(Practical)	Full Marks: 100(80+20)	Credits: 4
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Course Title: Techniques & Simple Compositions

Course objectives:

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

Course Contents

1.	Ability to play basic techniques of sitar – Meend, Kan, Gamak, Krintan etc.
2.	One Masitkhani Gat with layakari in tanas.
3.	Razakhani Gat in all the following ragas with toda/tanas and Jhala: Bhupali, AlhaiyaBilawal, Jaunpuri.

Learning Outcomes:

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

SEMESTER -III

Course: MNES03(Practical)	Full Marks: 100(80+20)	Credits: 4
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<u>Course Title: Masitkhani and Razakhani Gat</u>
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Course objectives: Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.
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Course Contents	
1.	Two Masitkhani Gat with Todas/Tans in any two prescribed ragas.
2.	Razakhani Gat with tana and Jhala in all the prescribed ragas.
3.	Ability to play Alaap with techniques in any one raga.
4.	Detailed study of the prescribed Ragas for Viva- vice: Prescribed Ragas:-Malkauns, Desh, Bhimpalasi, Yaman.

Learning Outcomes: Ability to play simple compositions. Enhanced understanding of the instrument.
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SEMESTER -IV

Course: MNES04(Theoretical)	Full Marks:100(80+20)	Credits: 4
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<u>Course Title: General Theory of Esraj</u>

Course objectives:

Course Contents	
1.	Definitions of the following terms:- Nad, Sruti, Swara, Thata, Raga, Raga Lakshanas, Tala, Laya, Sam, Meend, Sut, Vadi, Samvadi, Anuvadi, Vivadi
2.	Description and history of Esraj
3.	Gharanas of Esraj
4.	Detailed theoretical knowledge of the following ragas:-Yaman, Bhupali, Khamaj, Kafi, Bhairav, Bhairavi, Desh, Jaunpuri.
5.	Knowledge of Musical instrument
6.	Life sketch and contribution of the following personalities:- Pt. Bhatkhande, Pt V.D. Paluskar, Pt.Ravi Shankar, U.Vilayat Khan, Pt. Nikhil Banerjee

Learning Outcomes:

SEMESTER -V

Course: MNES05(Practical)	Full Marks: 100(80+20)	Credits: 4
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<u>Course Title: Different techniques of bow ,alankars of Esraj</u>
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<p>Course objectives: This is a generic elective course and provides an opportunity to the students of other disciplines to have an introduction to the nuances of Hindustani music and its appreciation. Basic playing technique of Esraj, learning simple compositions in the prescribed ragas and having a preliminary understanding of tala and laya are the areas of focus for this course.</p>

Course Contents	
1.	Different techniques of bow (ESRAJ).
2.	Five Alankars based on Tal, Five Alankars based on bow patterns.
3.	Razakhani/Drut Gat in all the following ragas with at least five tans and jhala: Yaman ,Bhairav, Bihag

<p>Learning Outcomes: Ability to understand nuances of Raga sangeet. Ability to play basic compositions in prescribed ragas Preliminary knowledge of layatala concept in Hindustani classical Music.</p>

SEMESTER -VI

Course: MNES06(Practical)	Full Marks: 100(80+20)	Credits: 4
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<u>Course Title: Techniques & Simple Compositions</u>
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<p>Course objectives: Different techniques of playing the sitar along with ornamentations and learning Masitkhani gat and Razakhani gats with basic features of improvisation in the prescribed ragas, are the focus areas of this course.</p>

Course Contents	
1.	Ability to play basic techniques of Esraj– Meend, Kan, Gamak, Krintan etc.
2.	One Masitkhani Gat with layakari in tanas.
3.	Razakhani Gat in all the following ragas with toda/tanas and Jhala: Bhupali, AlhaiyaBilawal, Jaunpuri.

<p>Learning Outcomes: To have greater command over the playing techniques of the instrument (Esraj) Ability to play Razakhani and Masitkhani gats/ compositions along with a basic understanding of improvisation.</p>

SEMESTER -VII

Course: MNES07(Practical)	Full Marks: 100(80+20)	Credits: 4
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<u>Course Title: Masitkhani and Razakhani Gat</u>
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Course objectives: Teaching Masitkhani and Razakhani gat along with basic improvisational techniques in the prescribed ragas, and further expanding the understanding of the instrument, are the focus areas of this course.
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Course Contents	
1.	Two Masitkhani Gat with Todas/Tans in any two prescribed ragas.
2.	Razakhani Gat with tana and Jhala in all the prescribed ragas.
3.	Ability to play Alaap with techniques in any one raga.
4.	Detailed study of the prescribed Ragas for Viva- vice: Prescribed Ragas:-Malkauns, Desh, Bhimpalasi, Yaman.

Learning Outcomes: Ability to play simple compositions. Enhanced understanding of the instrument.
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SEMESTER -VIII

Course: MNES08(Theoretical)	Full Marks:100(80+20)	Credits: 4
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<u>Course Title: General Theory of Esraj</u>

Course objectives:

Course Contents	
1.	Definitions of the following terms:- Nad, Sruti, Swara, Thata, Raga, Raga Lakshanas, Tala, Laya, Sam, Meend, Sut, Vadi, Samvadi, Anuvadi, Vivadi
2.	Description and history of Esraj
3.	Gharanas of Esraj
4.	Detailed theoretical knowledge of the following ragas:-Yaman, Bhupali, Khamaj, Kafi, Bhairav, Bhairavi, Desh, Jaunpuri.
5.	Knowledge of Musical instrument.
6.	Life sketch and contribution of the following personalities:- Pt. Bhatkhande, Pt V.D. Paluskar, Pt.Ravi Shankar, U.Vilayat Khan, Pt. Nikhil Banerjee

Learning Outcomes:

Multi-disciplinary Course

SEMESTER -I

Course: MDES01 (Practical)	Full Marks: 75 (60+15)	Credits:3
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<u>Course Title: Basic Techniques and simple compositions of Esraj</u>

<u>Course objectives:</u> Introduction to the instrument- Basic playing techniques. Introduction to simple compositions in basic ragas of Hindustani Classical music.
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<u>Course Contents</u>	
1.	Basic bows (Bols) based on Talas,
2.	Exercise of Swaras
3.	Different Alankars based on Talas
4.	Murchhana and Jhala of different types.
5.	Swaramalikas from the prescribed Ragas:-Yaman, Bhairav, Khamaj
6.	Ability to recite the theka in Barabar, Dwigun, Tingun and Chougun laya from the prescribed Talas. Talas:-Trital, Jhaptal, Ektal, Rupak, Dadra, Kaharwa.

<u>Learning outcomes:</u> Learners get accustomed with the instrument. Ability to play Swara sadhana and simple Alankars Ability to play simple compositions in basic ragas of Hindustani Classical Music.
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SEMESTER -II

Course: MDES02(Practical)	Full Marks: 75 (60+15)	Credit :3
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Course Title: Razakhani Gat Toda and Jhala: 1
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<u>Course Objectives:</u> Introduction to Razakhani Gats. Development of concept of Toda and Jhala.
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<u>Course Contents</u>	
1.	Razakhani Gat with Toda and Jhala of the following ragas:- Yaman, Bhairav, Bhupali, Khamaj.
2.	Knowledge of following talas:- Trital, Jhaptal, Choutal, Dhamar, Jhumra, Ada-choutal.

<u>Learning Outcomes:</u> Learners get acquainted with the structure of the instrument (Esraj) as well as playing techniques of Razakhani Gat, Toda and Jhala.
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SEMESTER -III

Course: MDES03(Practical)	Full Marks: 75 (60+15)	Credits: 3
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Course Title: Razakhani Gat Toda and Jhala : 2

Course Objectives: Introduction to Razakhani Gats. Development of concept of Toda and Jhala.

Course Content	
	Razakhani Gat with Toda and Jhala of the following ragas:- Bihag, Desh, Bhimpalasi, Bhairavi.
	Knowledge of following talas:- Ektal, Rupak, Choutal, Dhamar, Dhamar, Dadra, Kaharva.

Learning Outcome:
