

DEPARTMENT OF FINE ARTS AND MUSIC  
**SYLLABOUS FOR B. MUSIC PROGRAMME**

w.e.f 2017-18



RAJIV GANDHI UNIVERSITY  
(A Central University)  
RONO HILLS, DOIMUKH

**COURSE STRUCTURE  
BACHELOR OF MUSIC  
IN  
(HONS) Hindustani Classical Music (Vocal)  
PROGRAMME UNDER SEMESTER SYSTEM  
SESSION W.E.F. 2017-2018.**

SEMESTR	Theory/Practical	PAPER CODE PAPER NUMBER	PAPER NAME	SUBJECTS	Total Marks 100	Credit Points
					Marks Distribution	
1 <sup>st</sup> semester	Theory	BENG101 (C)		ENGLISH COMPULSORY	80+20	4
	Practical	BMUS 111(M)	Fundamentals of Hindustani Classical Music	H C M (vocal)	80+20	8
	Theory	BMUS 112(M)	General Theory of Hindustani Classical Music	Do	80+20	4
	Practical	BMUS 111(A)	Folk Music (songs) and String Instrument of North- East India	Allied Course	80+20	4
2 <sup>nd</sup> Semester	Theory	BEVS		EVS. SCIENCE COMPULSORY	80+20	4
	Practical	BMUS 123(M)	Introduction to basic Ragas, Druth Khyal.	H C M (vocal)	80+20	8
	Theory	BMUS124(M)	History of Hindustani Classical Music and theoretical Knowledge of Ragas	Do	80+20	4
	Practical	BMUS 122(A)	Folk Music (songs) and Percussion Instrument of North- East India	Allied Course	80+20	4
3 <sup>rd</sup> Semester	Theory	B MUS 231(SE)	Tabla & Tanpura Skill Enhancement Course	SKILL BASED COURSE1 COMPULSORY	80+20.	4
	Practical	BMUS 235(M)	Introduction to Dhrupad and Dhamar	H C M (Vocal)	80+20	8
	Practical	BMUS 236(M)	Introduction to Vilambit and Druth Khyal	Do	80+20	8

	Practical	BMUS 233(A)	Folk Music( songs) and Earphone and Idiophone Instrument of North- East India.	Allied Course	80+20	4
<b>4<sup>th</sup> semester</b>	Practical	B MUS 242(SE)	Harmonium Skill Enhancement Course	SKILL BASED COURSE2 (COMPULSORY.)	80+20	4
	Practical	BMUS 247(M)	Dhrupad and Dhamar Layakari	H C M (Vocal)	80+20	8
	Practical	BMUS 248(M)	Ragas : Druth and Vilambit Khyal	Do	80+20	8
	Theory	BMUS 244(A)	Theory (Festivals of North East and Musical Instruments of Arunachal Pradesh)	Allied Course	80+20	4
<b>5<sup>th</sup> Semester</b>	Practical	BMUS 359(M)	Ragas : Vilambit ,Druth Khyal , Thumri Dadra and Bhajan	H C M (Vocal)	80+20	8
	Practical	BMUS 3510(M)	Stage Performances	Do	80+20	8
	Theory	BMUS 3511(M)	History of Music & General Theory	Do	80+20	4
	Theory	BMUS3512(M)	Theoretical Knowledge & comparative Study	Do	80+20	4
<b>6<sup>th</sup> Semester</b>	Practical	BMUS 3613(M)	Ragas : Vilambit Druth khyal and Tarana	Do	80+20	8
	Practical	BMUS 3614(M)	Stage Performances dhrupad and Khyal	Do	80+20	8
	Theory	BMUS 3615(M)	History of Hindustani Music	Do	80+20	4
	Theory	BMUS 3616(M)	Music & Musicology of Hindustani Music	Do	80+20	4
					<b>Total</b>	<b>Total Credit points</b>
					<b>2400</b>	<b>136</b>

NOTE:

1. English compulsory paper i.e. BENG-101(c) shall be compulsory paper for B Music (1<sup>st</sup> Semester) and 2<sup>nd</sup> Semester.
2. There will be four papers in each semester. The candidate will take one Allied subject in each semester up to Fourth Semester and the rest of the papers will be based on Major Paper (Theory and Practical) HCM (Vocal) i.e. Hindustani Classical Music (Vocal).
3. 111 e.g. 1: Year 1: Semester 1: Paper
4. C: Compulsory Paper
5. M: Major Paper
6. A : Allied Course
7. S : Skill Enhancement Course

Major Course:

Total no of Papers: 16  
Total Number: 1600  
Total Credit: 104

Allied Course:

Total Number of Papers: 4  
Total Number: 400  
Total Credit: 16

Compulsory Paper:

Total Number of Papers: 4  
Total Number: 400  
Total Credit: 16

Course Structure

**FIRST SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Theory	BENG	101(C)	English Compulsory	4	80	20	100
Practical	BMUS	111(M)	Fundamentals of Hindustani Classical Music	8	80	20	100
Theory	BMUS	112(M)	General Theory of Hindustani Classical Music	4	80	20	100
Practical	BMUS	111(A)	Folk Music and String Instrument of Arunachal Pradesh	4	80	20	100

111 e.g.1: Year 1: Semester 1: Paper

C: Compulsory Paper

M: Major Paper

A : Allied Course

**FIRST SEMISTER**

**Major Paper**

***BMUS 111(M): Practical Paper***

***Fundamentals of Hindustani Classical Music***

Total Marks: 100

Term End : 80

Internal : 20

Credit point:4

**Unit - I:** Ability to sing Alankars in Barabar- Laya, Dugun-Laya, Tigun-Laya and Chaugun-Laya.

**Unit – II:** Ability to sing two Swaramalika (Digun-Laya and Chaugun-Laya) and Lakshan Geet from the following ragas :-  
Bilawal ,Yaman, Bhairav, Khamaj, Asawari and Kafi.

**Unit –III:** Ability to sing Meend, Murki, Grace Note and Murchhana.

**Unit –IV:** Drut Khayals with Chalans, Vistars and Tanas in all the following Ragas :  
Bilawal ,Yaman, Bhairav, Khamaj , Asawari and Kafi.

**Unit – V:** Ability to recite the following Talas in Barabar-Laya, Digun-Laya and Chaugun-Laya.  
Trital, Ektal, Jhaptal, Dadra and Kaharwa.

Text Books:

Reference Books:

**FIRST SEMISTER**

**Major Paper**

**Hindustani Classical Music Vocal (Theory Paper)**

***BMUS 112 (M)***

**General Theory of Hindustani Classical Music**

Total Marks: 100

Term End : 80

Internal : 20

Credit Point : 4

- Unit - I:** Outlines of History of Indian Music in Ancient Period.
- Unit – II:** Knowledge of the Musical Instruments of Tata, Susir, Abananddha and Ghana
- Unit –III:** Description and History of Tanpura.
- Unit –IV:** Definition of the following :-  
Sangeet, Sangeet-Paddhati, Nada, Shruti, Swara, Grama, Murchhana, Saptak, Thata, Raga, Aroha, Avaroha, Jati, Vadi, Samavadi, Anuvadi, Vivadi, Pakad, Tala, Matra, Vivag, Sam, Tali, Khali and Laya.
- Unit – V:** Detailed theoretical knowledge of the following Ragas :-  
Bilawal Yaman Bhairava Khamaj Asawari and kafi.
- Unit –VI:** Detailed theoretical knowledhe of the following Talas :-  
Trital, Ektal, Jhaptal, Dadra and Kaharwa
- Unit –VII:** Life history of the following personalities :-  
Bharat, Sharangadeva, Amir Khusro and Tansen

**FIRST SEMESTER**

**Allied Course**

**Sub: Folk Music of North-East India**

**BMUS 111(A)**

**Folk Music (Songs) and String Instruments of North East India.**

**Full Marks: 100**

**Term ended: 80**

**Internal: 20**

**Credits: 4**

**Unit – I:** Introduction of Folk Music, definition and Features.

**Unit-II:** Two Folk Songs of Arunachal Pradesh based on Harvesting

**Unit-III:** Two Folk Songs of Arunachal Pradesh based on various Rituals.

**Unit-IV:** Knowledge of various types of string Instruments belongs to North East India.

**Unit –V:** Short Biography of an eminent Folk Artist of North East India.

**Text Books:**

**Reference Books**

Course Structure

**SECOND SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Theory		BEVS	EVS. SCIENCE COMPULSORY	4	80	20	100
Practical	BMUS	123(M)	Introduction to basic Ragas (Druth,Khyal)	8	80	20	100
Theory	BMUS	124(M)	History of Hindustani Classical Music and theoretical Knowledge of Ragas.	4	80	20	100
Practical	BMUS	122(A)	Folk Music (songs) and Percussion Instrument of Arunachal Pradesh	4	80	20	100

111 e.g.1: Year 1: Semester 1: Paper

C: Compulsory Paper

M: Major Paper

A : Allied Course

**SECOND SEMESTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Practical Paper**

***BMUS 123(M):***

***Introduction to Basic Ragas (Druth Khyal)***

Term End : 80

Total Marks: 100

Internal : 20

Credit Point: 8

**Unit - I:** Advance exercises in Alankars.

**Unit – II:** *Drut Khayals with Chalans, Vistars and Tanas* in all the following Ragas :  
Bhairavi, Jaunpuri ,Alhaiya Bilawa,l Bhupali, Desh, Brindawani-Sarang.

**Unit –III:** Two Tarana in any one of the under mentioned Ragas :-  
Bhairavi Jounpuri Alhaiya Bilawal Bhupali Desh and Brindawani Sarang.

**Unit –IV:** Ability to recite the following Talas in Barabar-Laya and Digun-Laya:  
Teora, Rupak, Chautal, Surfaktal and Dhamar.

**Unit – V:** Identification of the following Ragas:-  
Yaman, Bhairav, Khamaj, Asawari, Kafi, Desh, Jaunpuri, Alhaiya- Bilawal, Bhupali, Brindawani Sarang and Bhairavi.

Text Books:

Reference Books:

**SECOND SEMESTER**  
**Major Paper**  
**Hindustani Classical Music (Vocal) Theory Paper**  
***BMUS 124(M):***

**History of Hindustani Classical Music and theoretical Knowledge of Ragas**

Total Marks :100

Term End: 80

Internal : 20

Credit Point: 6

**Unit – I:** Outlines of History of Indian Music in Medieval Period

**Unit – II:** Definition of the following :-  
Dhrupad, Dhamar, Khayal, Tarana, Swara-Malika, Lakshan Geet, Varna, Alankara, Palta, Sthayee, Antara, Sanchari, Abhog, Alap, Tan, Gamak, Meend, Kan, Nibaddha Sangeet, Anibaddha Sangeet, Nayaki, Gayaki, Digun, Tingun and Chaugun.

**Unit –III:** Detailed theoretical knowledge of the following Ragas and Comparative study of similar type of Ragas :-  
Bilawal, Alhaiya Bilawal, Bhupali, Bhimpalasi and Behag.

**Unit –IV:** Knowledge of the following Talas and ability to compose Talalipi Notation in Digun, Tingun and Chaugun Laya according to Bhatkhande Notation System and comparative study of similar type of Talas.  
Teora, Rupak, Chautal, Surfaktal and Dhamar.

**Unit – V:** Knowledge of Vishnudigambar Paluskar Notation System

**Unit – VI:** Ability to write Notation of Songs in Bhatkhande Notation System.

**Unit – VII:** Life History of the following personalities :-  
Gopal Nayak, Baiju Bawra, Swami Haridas and Surdas

Text Books:

Reference Books:

**SECOND SEMESTER**  
**Allied Course**  
**Sub: Folk Music of North-East India**  
**B MUS 122(A) *Practical Paper***  
**Folk Music (Songs) and Percussion Instruments of North-East India**

**Full Marks: 100**  
**Term ended: 80**  
**Internal: 20**

**Credits:4**

- Unit – I:** Folk Music and Raga Music.
- Unit-II:** Folk Music and Tala.
- Unit-III:** Ability to sing any four songs belongs to various community of Arunachal Pradesh
- Unit-IV:** Knowledge of various types of Percussion Instruments belongs to North East India
- Unit –V:** Power Point Presentation of any one Folk Musician of North East India.

**Text Books:**

**Reference Books**

Course Structure

**THIRD SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Theory	BMUS	233 ( S E)	Skill Enhancement course 1 Compulsory Paper	4	80	20	100
Practical	BMUS	235 (M)	Introduction to Dhrupad and Dhamar	8	80	20	100
Theory	BMUS	236 (M )	Introduction to Vilambit and Druth Khyal	8	80	20	100
Practical	BMUS	233(A)	Folk Music ( Songs) and Earphone and Idiophone Instrument of North East India	4	80	20	100

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- 2) 111 e.g. 1: Year 1: Semester 1: Paper
- 3) C: Compulsory Paper
- 4) M: Major Paper
- 5) A : Allied Course

**THIRD SEMESTER**  
**Hindustani Classical Music (Vocal)**  
***BMUS 243(C)***  
**SKILL BASED COURSE I COMPULSORY PAPER**

**Term End : 80**  
**Total Marks: 100**  
**Internal : 20**  
**Credit Point:6**

- Unit- I:** Ability to Play Thekas of Following Talas on Tabla : Teental and kaharwa.
- Unit – II:** Knowledge of recording techniques.
- Unit –III:** Attending Classical Concert / music Festivals and making the report / review of the same.
- Unit –IV:** Power point Presentation by the student on the contemporary Classical Music/ on the life and contribution of great Musicians.

Text Books:

Reference Books:

**THIRD SEMESTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Practical Paper**

***BMUS235 (M):***

***Introduction to Dhrupad and Dhamar***

**Total Marks: 100  
Term End: 80  
Internal: 20  
Credit Points: 8**

**Unit- I:** Three Dhrupad and Dhamar with Alap and advanced Layakari, Bant and Upaj in the under mentioned Ragas :-

Yaman, Bhupali ,Kafi, Brindawani Sarang,Puriya ,Hondoul and Jounpuri

Text Books:

Reference Books:

**THIRD SEMESTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Practical Paper**

***BMUS236 (M):***

**INTRODUCTION TO VILAMBIT AND DRUTH KHYAL**

Term End : 80

Total Marks: 100

Internal : 20

Credit Points: 8

**Unit- I:** Two Vilambit Khayal in the under mentioned Ragas :-  
Behag, Bhimpalāsree purbi puriya Marwa Malkounsh and durga

**Unit – II:** Drut Khayal with Vistars and Tanas in all the following Ragas :-  
Behag, Bhimpalāsree purbi puriya Marwa Malkounsh and durga

**Unit –III:** Ability to recite the following Talas in Barabar-Laya, Tingun-Laya and  
Chaugun-Laya.  
Trital, Jhaptal, Chautal, Dhamar Jhumra and Addha.

**Unit –IV:** Ability to recite Notation.

Text Book

Reference Books:

**THIRD SEMESTER**

**Allied Course**

**Sub: Folk Music of North-East India.**

**BMUS 233 (A)**

**Folk Music (Songs) and Earphone and Idiophone Instruments Of North-East India**

**Full Marks: 100**

**Term ended: 80**

**Internal: 20**

**Credits:4**

**Unit – I:** Folk Music and Social Changes.

**Unit-II:** Ability to sing any four songs to various community of Arunachal Pradesh

**Unit-III:** Knowledge of various types of Aerophone and Idiophone Instruments belongs to North East India

**Unit-IV:** Power point presentation on Folk Musician of Arunachal Pradesh.

**Unit –V:** Short Bibliography of any one Folk Musician of North East India.

**Text Books:**

**Reference Books:**

Course Structure

**FORTH SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Practical	BMUS	243 (SE)	Skill Enhancement Course II Compulsory Paper	4	80	20	100
Practical	BMUS	247(M)	Dhrupad and Dhamar Layakari	8	80	20	100
Practical	BMUS	248(M)	Ragas Druth and Vilambit Khyal	8	80	20	100
Theory	BMUS	244(A)	Festivals of North East India and Musical Instruments of Arunachal Pradesh	4	80	20	100

111 e.g.1: Year 1: Semester 1: Paper

C: Compulsory Paper

M: Major Paper

A : Allied Course

**FORTH SEMISTER**

***BMUS 243(C)***

***SKILL BASED COURSE II COMPULSORY PAPER***

Term End : 80      Total Marks: 100  
Internal : 20

**Unit- I:**

**Unit – II:**

**Unit –III:**

**Unit –IV:**

**Unit – V:**

**Unit –VI:**

**Unit –VII:**

Text Books

Reference Books:

**FORTH SEMISTER**  
**Major Paper**  
**Hindustani Classical Music (Vocal)**  
***BMUS 247 (M)***  
***Dhrupad and Dhamar Layakari***

Term End : 80

Total Marks: 100  
Internal : 20  
Credit Point:8

**Unit- I:** Three Dhrupad and Dhamar with Alap and advanced Layakari, Bant and Upaj in the under mentioned Ragas :-  
Kedar, Bahar ,Durga, Bagesree, Sohini ,Malkounsh and Todi.

Text Books:

Referenc

**FORTH SEMISTER**

**Major Paper**

***BMUS 248 (M) Practical Paper***

***Ragas Druth and Bilambit Khyal***

Term End : 80                      Total Marks: 100  
Internal                      : 20

**Unit- I:** Two Vilambit Khayals from the under mentioned Ragas :-

Todi Kedar hambir Gour sarang sankara and hindoul

**Unit – II:** Drut Khayal with Vistars and Tanas from the under mentioned Ragas :-

Todi Kedar hambir Gour sarang sankara and hindoul

**Unit –III:** One Thumri and one Bhajan or Dadra in the any one of the following Ragas :-

Khamaj, and Bhairavi.

**Unit –IV:** Ability to recite the following Talas with different Layakaries :-

Jhaptal jhumra , Deepchandi and Jat.

Text Books:

Reference Books:

**FORTH SEMESTER**

**Allied Course**

**Sub: Folk Music of North-East India**

**BMUS 244(A)**

**Festivals of North East and Musical Instruments of Arunachal Pradesh**

**Full Marks: 100**  
**Term ended: 80**  
**Internal: 20**  
**Credits: 4**

**Unit – I:** Functions and Festivals of North East India.

**Unit-II:** Description of various types of Musical Instruments of Arunachal Pradesh.

**Unit-III:** Various types of Folk Songs of India.

**Unit-IV:** Various Types of Folk Songs North East India.

**Text Books:**

**Reference Books**

Course Structure

**FIFTH SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Theory	BMUS	359 (M)	Raga Vilambit Druth Khyal Thumri Dadra and Bhajaan	8	80	20	100
Practical	BMUS	3510(M)	Stage Performance	8	80	20	100
Theory	BMUS	3511(M)	History of Music and general Theory	4	80	20	100
Practical	BMUS	3512(M)	Theoretical Knowledge and comparative Study	4	80	20	100

111 e.g.1: Year 1: Semester 1: Paper

C: Compulsory Paper

M: Major Paper

A : Allied Course

## Course Structure

### **FIFTH SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Practical	BMUS	359(M)	Raga Vilambit Druth Khyal Thumri Dadra and Bhajan	8	80	20	100
Practical	BMUS	3510(M)	Stage Performance	8	80	20	100
Theory	BMUS	3511(M)	History of Music and General Theory	4	80	20	100
Theory	BMUS	3512(M)	Theoretical Knowledge and Comparative Study	4	80	20	100

111 e.g.1: Year 1: Semester 1: Paper

C: Compulsory Paper

M: Major Paper

A : Allied Course

**FIFTH SEMISTER**  
**Major Paper**  
**Hindustani Classical Music (Vocal)**  
***BMUS 359 (M)***  
***Ragas Vilamvit , Druth Khyal Thumri Dadra and Bhajan.***

Credit Point: 8

Term End : 80

Total Marks: 100  
Internal : 20

**Unit- I:** Four Vilambit Khayals from the following Ragas :-

Sudha Sarang ,Gurjari Todi, Gaur Malhar, Chhayanat, Jaijaiwanti ,Bahar and Darbari Kanara.

**Unit – II:** Drut Khayal with Vistars and Tanas from the under mentioned Ragas :-

Sudha Sarang ,Gurjari Todi, Gaur Malhar, Chhayanat, Jaijaiwanti ,Bahar and Darbari Kanara.

**Unit –III:** Two Thumri and Two Bhajan or Dadra in the the following Ragas:-

Desh ,Kafi, Pilu.

Text Books:

Reference Books:

**FIFTH SEMESTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Practical Paper**

***BMUS 3510 (M)***

***Stage Performance Dhrupad and khyala***

Total Marks: 100

Term End : 80

Internal : 20

Credit Point:8

**Unit - I:** Stage Performance Test about 30 Munits duration for each candidate in any one raga each from dhrupad and Khyal mention bellow:

A) *Raga for Dhrupad :*

*Shree, Bhimpalasree, Gunkali, megh Suddha Sarang and Chandrakaunsh.*

*Raga of Khyal:*

Yaman, Behag, todi and Kedar

Text Books:

Reference Books:

**FIFTH SEMESTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Theory paper**

***BMUS 3511(M):***

***HISTORY OF MUSIC AND GENERAL THEORY***

**Total Marks: 100**

**Term End : 80**

**Internal : 20**

**Credit Point: 4**

**Unit – I:** Outlines of History of Hindustani Music from the 13<sup>th</sup> to 18<sup>th</sup> Century.

**Unit – II:** Definition of the following :-

Dhruva Geeti, Suddha, Chhayalag, Sankirna, Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga, Uttaranga, Graha – Swara, Ansha – Swara, Dhatu, Matu, Tuk and Bedari.

**Unit –III:** Time Theory of Raga.

**Unit –IV:** Method of producing 72 Melas of Pandit Vyankatamakhi.

**Unit – V:** Number of Ragas of nine Jatis from one Thata and method of producing them.

Text Books:

Reference Books:

**FIFTH SEMESTER**  
**Major Paper**  
**Hindustani Classical Music (Vocal)**  
***BMUS 3512(M):***  
**THEORETICAL KNOWLEDGE & COMPARATIVE STUDY OF RAGAS**

**Term End : 80**  
**Total Marks: 100**  
**Internal : 20**  
**CreditPoint:4**

- Unit – I:** Detailed theoretical knowledge of the following Ragas and comparative study of similar type of Ragas :-  
Suddha sarang, Gurjari Todi, Gaud Malhar Chhayanaat Jaijaiwanti bahar darbari Kanara Pilu Puriya Dhanesree Shankara, Mian Ki Malhar, Todi yaman, behag kedar Marwa, desh.
- Unit – II:** Detailed theoretical knowledge of the following Talas and ability to compose Talalipi notation in Ada, Kuada and Viada Laya according to Bhatkhande Notation System and comparative study of similar type of Talas :-  
Trital, Tilwara, Ektal, Chautal, Jhaptal, Surfuktal, Teora, Rupak, Dhamar
- Unit –III:** Ability to write Notation of Songs in Bhatkhande Notation System.
- Unit –IV:** Musical contributions of the following personalities :-  
Shrinivas, Tyagraj, Wajid Ali Shah, Jadu Bhatta, Sourendra Mohan Tagore, Wajir Khan, Abdul Karim Khan, Faij Hussain Khan, Omkar Nath Thakur.
- Unit – V:** Essay :-
- (i) Chhando O Tala.
  - (ii) Tala O Pran.
  - (iii)** Ratnakar's Dashabidhi.

Text Book

Reference Books:

Course Structure

**SIXTH SEMESTER**

Paper	Paper code	Paper Number	Paper Name	Credit Points	Marks Distribution		
					End Semester	Sessional	Total
Practical	BMUS	3613(M)	Ragas Vilambit Druth Khyal and Tarana	8	80	20	100
Practical	BMUS	3614(M)	Stage Performance Dhrupad and Khyal	8	80	20	100
Theory	BMUS	3615(M)	History Of Music	4	80	20	100
Theory	BMUS	3616(M)	Music and Musicology	4	80	20	100

111 e.g.1: Year 1: Semester 1: Paper

C: Compulsory Paper

M: Major Paper

A : Allied Course

**SIXTH SEMESTER**  
**Major Paper**  
**Hindustani Classical Music (Vocal) Practical Paper**  
***BMUS 3513(M):***  
**Ragas : Vilambit Druth Khyal and Tarana**

Term End : 80

Total Marks: 100  
Internal : 20

Credit Point:8

**Unit – I:** Four Vilambit Khayals from the following Ragas :-

Ramkali, Chhayanat, Mian – ki – Malhar, Ahir Bhairav, Basant, Tilak kamod and Sohini.

**Unit – II:** Drut Khayal with Vistars and Tanas in all the following Ragas :-

Ramkali, Chhayanat, Mian – ki – Malhar, Ahir Bhairav, Basant, Tilak kamod and Sohini.

**Unit –III:** Two Taranas in the under mentioned Ragas:

Ramkkali bagesree mian Ki Malhar Ahir Bhairav basant tilak- kamod and Sohini.

**Unit –IV:** Identification of the following Talas :-

Dhamar, Jhumra, Ada – Chautal, Deepchandi and Rupak.

**Unit – V:** Identification of all the Ragas starting from(Semester – I to Semester –VI)

Text Books:

Reference Books:

**SIXTH SEMISTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Practical paper**

***BMUS 3614 (M)***

***Stage Performance Dhrupad and khyala***

Total Marks: 100

Term End : 80

Internal : 20

Credit Point:8

**Unit - I:** Stage Performance Test about 30 Munits duration for each candidate in any one raga each from dhrupad and Khyal mention bellow:

*Raga for Dhrupad:*

*Shree, Bhimpalashree, Gunkali, Megh Suddha Sarang and Chandrakaunsh.*

*Raga of Khyal:*

*Suddha Sarang Gurjari Todi, Ahir Bhairava and Darbari Kanara*

**SIXTH SEMESTER**

**Major Paper**

**Hindustani Classical Music (Vocal) Theory Paper**

***BMUS 3615(M):***

***History of Hindustani Music***

**Term End : 80**

**Total Marks: 100  
Internal : 20  
CreditPoint:4**

**Unit – I:** Outlines of History of Hindustani Music from the 18<sup>th</sup> to 20<sup>th</sup> Century.

**Unit-II:** Definition of the following :-

Gandharva, Jati – Gayan, Marga - Sangeet, Deshi – Sangeet, Alap, Ragalap, Rupakalap, Avirbhava, Tirobhava, Alaptava, Bahutva, Fikrabandi, Vaggeyakara, Bhava Sampurna, Shadava and Oudava

**Unit III:** Comparative study of Shuddha and Vikrita Swaras of Hindustani and Karnatak Music System.

**Unit IV:** Karnatak equivalent of 10 (ten) Hindustani Thatas.

**Unit V:** Merits and Demerits of a Singer.

**Unit VI:** Essay :-

(i) Gharana.

(ii) Rasa.

(iii) Raga and Rasa.

Text Books:

Reference Books:

**SIXTH SEMESTER**  
**Major Paper**  
**Hindustani Classical Music (Vocal) Theory paper**  
***BMUS 3616(M):***  
***Music and Musicology of Hindustani Music***

**Term End : 80**      **Total Marks: 100**  
**Internal : 20**

**CreditPoint:4**

- Unit – I:** Difference between the Suddha Scale of Hindustani Music of Medieval and Modern Period.
- Unit-II:** Placing of Suddha Swara on Veena. Their Vibrations as explained by Pandit Shrinivas.
- Unit III:** Detailed theoretical knowledge of the following Ragas and comparative study of similar type of Ragas :-  
Ramkali, Bagesree Mian – ki- Malhar, Ahir Bhairav, Basant , Tilak Kamod, Sohini, Suddha Sarang, Gurjari Todi Darbari Kanara sree Bhimpalasree gunkali Megh Chandrakounsh.
- Unit IV:** Detailed theoretical knowledge of the following Talas and ability to compose Talalipi Notation in Ada, Kuada and Viada Laya according to Bhatkhande or Paluskar Notation System and comparative study of similar type of Talas :-  
Jhumra, Ada – Chautal, Gaja – Ghampa, Shikhar, Matta, Deepchandi and  
Pancham – Swari.
- Unit V:** Ability to write Notation of Songs in Bhatkhande or Paluskar Notation System.
- Unit VI:** Musical contributions of the following Personalities :-  
Bade Golam Ali Khan, Khsetra Mohan Goswami, Tara Pada Chakraborty, Radhika Prasad Goswami, Srikrishna Narayan Ratanjhankar, Chinmoy Lahiri, Dhruva Tara Joshi, Swami Prajnanananda, Rajyeswar Mitra, Dr. Bimal Roy.

Text Books:

Reference Books