

## **BACHELOR OF PERFORMING ARTS / BACHELOR OF MUSIC (HONS.) IN HINDUSTANI VOCAL MUSIC**

### **INTRODUCTION OF THE PROGRAMME:**

The proposed programme i.e Bachelor of Performing Arts / Bachelor of Music (i.e BPA/B MUS) shall be conducted and supervised by the Department of Fine Arts & Music, under the Faculty of Social Science, Rajiv Gandhi University, Arunachal Pradesh. The programme currently offers Honours in Hindustani Vocal Music under Department of Fine Arts & Music, RGU. This programme has been designed on the Choice Based Credit System (CBCS). Under UGC Guidelines, it offers flexibility within the program's structure while ensuring a solid foundation and in-depth knowledge of the discipline. The learning outcome-based curriculum provides its suitability in the present-day needs of the students towards higher education and employment.

### **VISION**

The course aims to produce competent musicians and musicologists with technical know-how who may excel not only in the knowledge but also in the practical presentation of music. It will also focus on a proper understanding of the aesthetic significance and social relevance of these performing Arts forms.

### **PROGRAMME DURATION**

The Bachelor of Performing Arts / Bachelor of Music (i.e. BPA/BMUS) with Honours in Hindustani Vocal Music will be of three years duration. Each Academic year shall have semesters. There will be a total of Six Semesters and each semester will be sixteen weeks.

### **COURSE OFFERED UNDER BPA / B MUSIC (HONS.)**

- i) **Hindustani Vocal Music.**

### **Design of Programme:**

- i) This programme will have fourteen (14) Core Course (CC), two (02) Skill Enhancement Course (SEC), four (04) Discipline Specific Elective Course (DSE), and two (02) Ability Enhancement Compulsory Course (AECC).
- ii) The teaching-learning will involve theory classes and practical classes. The curriculum will be delivered through various methods including chalk & talk, class discussions, small group discussions, talks by experts utilization of relevant e-resources, oral- tradition teaching methodology, practice session, presentation session, Lec.-Dem., Seminars, projects, a concert by eminent artistes and notebook preparation of musical compositions.
- iii) The Evaluation /Assessment process will be two-fold; Internal Assessment (20%) and End Semester Examination (80 %). Internal assessment for both theory and practical will

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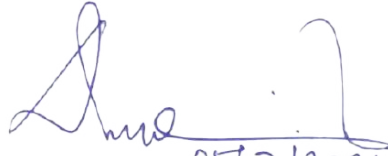
*Syllabus, B.P.A./B.Music in Hindustani Vocal Music*  
*Under CBCS*

broadly consist of continuous evaluation through oral questions, oral presentation, Viva-voce, assignments, worksheets, creative work, class tests and etc. End semester examination shall be conducted for theory as well as practical (stage – performance and viva- voce). Each course (i.e. Core course, SEC, DSE, AECC and GE) shall be 100 marks.

iv) **Class Hours**

1 Credit = 1 Theory period of one-hour duration

1 Credit = 1 Practical period of two hours duration



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Jt. Registrar (Acad. & Conf.)  
Rajiv Gandhi University  
Rono Hills, Doimukh (A.P.)

**COURSE STRUCTURE****BACHELOR OF PERFORMING ARTS / BACHELOR OF MUSIC (HONS.)  
IN HINDUSTANI VOCAL MUSIC****Abbreviations**

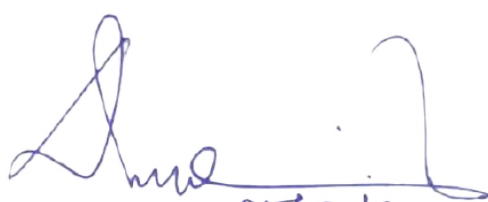
**MUS= Music, C= Core course, CV=Core Vocal, AECC= Ability Enhancement Compulsory course (A), SEC= Skill Enhancement Course (S), DSE= Discipline Specific Elective (D), GE= Generic Elective (G), T= Tabla, V= Vocal, Pr=Practical Course and Th=Theory Course.**

Semester	Core course (14) and Course Code		Ability Enhancement Compulsory (2)		Skill Enhancement course SEC (2)		Discipline-Specific Elective DSE (4)		Generic Elective GE (4)		Credit	Marks (80 End Sem. + 20 Internal = 100)	Nature of Course
I	C1	MUS-CV-111									8	80 + 20	Pr
	C2	MUS-CV-112									4	80 + 20	Th
			AECC-1	MUS-A-113							4	80 + 20	Th
									GE1	MUS-GV-114	6	80 + 20	Th
											<b>Credit</b>	<b>22</b>	<b>400</b>
II	C3	MUS-CV-121									8	80 + 20	Pr
	C4	MUS-CV-122									4	80 + 20	Th
			AECC-2	MUS-A-123							4	80 + 20	Th
									GE2	MUS-GV-124	6	80 + 20	Pr.
											<b>Credit</b>	<b>22</b>	<b>400</b>
III	C5	MUS-CV-211									8	80 + 20	Pr
	C6	MUS-CV-212									8	80 + 20	Pr
	C7	MUS-CV-213									4	80 + 20	Th
					SEC-1	MUS-ST-214					4	80 + 20	Pr
									GE3	MUS-GV-215	6	80 + 20	Pr
										<b>Credit</b>	<b>30</b>	<b>500</b>	
IV	C8	MUS-CV-221									8	80 + 20	Pr
	C9	MUS-CV-222									8	80 + 20	Pr
	C10	MUS-CV-223									4	80 + 20	Th
					SEC-2	MUS-ST-224					4	80 + 20	Pr
									GE4	MUS-GV-225	6	80 + 20	Pr
										<b>Credit</b>	<b>30</b>	<b>500</b>	
V	C11	MUS-CV-311									8	80 + 20	Pr
	C12	MUS-CV-312									4	80 + 20	Th
							DSE-1	MUS-DV-313			6	80 + 20	Pr
							DSE-2	MUS-DV-314			6	80 + 20	Th
											<b>Total Credit</b>	<b>24</b>	<b>400</b>
VI	C13	MUS-CV-321									8	80 + 20	Pr
	C14	MUS-CV-322									4	80 + 20	Th
							DSE-3	MUS-DV-323			6	80 + 20	Pr.
							DSE-4	MUS-DV-324			6	80 + 20	Th
											<b>Credit</b>	<b>24</b>	<b>400</b>
<b>Total Credits and Marks</b>											<b>152</b>	<b>2600</b>	

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**Course code with Course Name**  
**B.P.A./ B. MUSIC (HONOURS) HINDUSTANI VOCAL MUSIC**

Semester	Core course Course Code and Name CORE COURSE (14)	Ability Enhancement Compulsory (2)	Skill Enhancement course S.E.C. (2)	Discipline- Specific Elective D.S.E. (4)	Generic Elective G.E. (4)
I	MUS-CV-111 Stage Performance and Viva- Voce	ENG/ HINDI MUS-A-113			MUS-GV-114 Basic Introduction to Hindustani Music
	MUS-CV- 112 General Theory of Hindustani Music	As per university prescribed			
II	MUS-CV-121 Stage Performance and Viva- Voce	EVS MUS-A-123			MUS-GV-124 Concept of Ragas and Talas
	MUS-CV-122 Theory of Hindustani Music	As per university prescribed			
III	MUS-CV-211 Stage Performance		MUS-ST-214 Fundamentals of Tabla Playing		MUS-GV-215 Stage Performance and Viva Voce
	MUS-CV-212 Viva-Voce				
	MUS-CV-213 Theory of Hindustani Music				
IV	MUS-CV-221 Stage Performance		MUS-ST-224 Techniques of TablaPlaing		MUS-GV-225 Stage Performance
	MUS-CV-222 Viva-Voce				
	MUS-CV-223 Theory of Hindustani Music				
V	MUS-CV-311 Stage Performance & Viva Voce			MUS-DV-313 Folk Music of North East India	
	MUS-CV-312 Theoretical concept of Hindustani Music			MUS-DV-314 Folk Music of North East India	
VI	MUS-CV-321 Stage Performance and Viva- Voce			MUS-DV-323 Co- Relation of Hindustani Music with Folk Music	
	MUS-CV-322 Theory of Hindustani Music			MUS-DV-324 ProjectWork	

  
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**B.P.A./B Music 1<sup>st</sup> Semester**

**Course Name : STAGE PERFORMANCE AND VIVA-VOCE**  
**Course Code : MUS-CV-111**  
**Credit : 8**  
**Total Marks : 100 (END SEM 80+ INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

- To demonstrate various vocal and tonal exercises through Alankars & Paltas.
- To initiate his/ her training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav, etc.
- To initiate his/her training on basic talas.

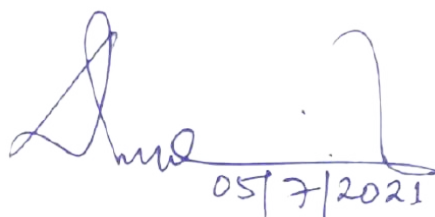
**Course Learning Outcomes**

- The student will become well versed with the techniques of classical Vocal Music.
- The student will be able to achieve dexterity of the voice through regular practice through vocal exercises.
- The students will learn about the Notation system.
- Students will grasp the various grammatical aspects of the prescribed ragas, how they arise? How do the notes move in the ragas? What is the performance time of Ragas?
- Students will learn the basics of Talas as accompanying instruments.

**Prescribed Ragas: Alhaiya Bilawal , Yaman, Bhairava, Bhupali.**

**Course Contents**

- Unit 1:** • Alankars in Thah- laya , DugunLaya , Tigun Laya and Chaugun Laya.
- Unit 2:** • Meend, Murki, Grace note.
- Unit 3:** • Swaramalikas with Dugun – Laya and ChaugunLaya  
in any two Prescribed Ragas
- Lakshan Geets in any two prescribed Ragas.
- Unit 4:** • DruthKhyals with Chalan, Vistar&Tanas in prescribed Ragas.
- Unit 5:** • Reciting the following Talas inThah- Laya, DugunLaya & Chaugunlaya:  
**Trital, Ektal, Jhaptal, Dadra, and Kaharwa.**



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**B.P.A./B Music 1<sup>st</sup> Semester**

**Course Name : GENERAL THEORY OF HINDUSTANI MUSIC**  
**Course code : MUS-CV- 112**  
**Credit : 4**  
**Total Marks : 100 (END SEM 80+ INT 20)**  
**Practical/Theory : THEORY**  
**:**

**Course Objectives**

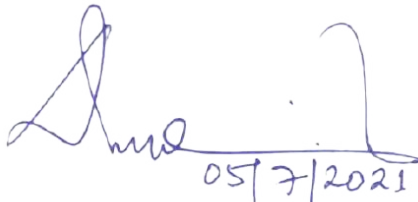
- To initiate a relative beginning into the world of Hindustani Classical Music, Where he is made aware of the rich cultural heritage of India.
- To teach the students the basics of Indian Classical Music, such as sound, notes, scale, tempo, rhythm etc., to make a strong foundation.
- To learn about the musical terminology.

**Course Learning Outcomes**

- The student will know the basic terminologies of Hindustani Classical Music and make them understand the basic concept.
- The student will be able to read and write the notation and composition, which will help in learning new compositions by various composers of Hindustani Music.
- Students will learn about the characteristics of Raga and Tala.

**Course Contents**

- Unit 1:** • Brief History of Indian Music in Ancient Period (upto 13<sup>th</sup> Century).
- Unit 2:** • Classification of the Musical Instruments.
- Unit 3:** • Definition of the following:-  
Sangeet, Nada, Shruti, Swara, Grama, Murchhana, Saptak, Thata, Raga, Aroha, Avaroha, Pakad, Raga-Jati, Vadi, Samavadi, Anuvadi, Vivadi, Tala, Matra, Vibhag, Sam, Tali, Khali and Laya, Meed, Kan, Tala, Matra.
- Unit 4:** • Detailed introduction of following Ragas:-  
Alhaiya Bilawal, Yaman, Bhairava, Khamaj, Brindawani Sarang, and Kafi.
- Unit 5:** • Detailed theoretical knowledge of the following Talas:-  
Trital, Ektal, Jhaptal, Dadra, and Kaharwa.
- Unit 6:** • Life sketch and contributions of the following:  
V. N Bhatkhande, V. D. Paluskar and, Tansen.
- Unit 7:** • A pictorial description of Tanpura.



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**B.P.A./B Music 1<sup>st</sup> Semester**

**Course Name : BASIC INTRODUCTION TO HINDUSTANI MUSIC**  
**Course Code : MUS-GV-114**  
**Credit : 6**  
**Total Marks : 100 (END SEM 80+ INT20)**  
**Practical/Theory: THEORY**

**Course Objectives**

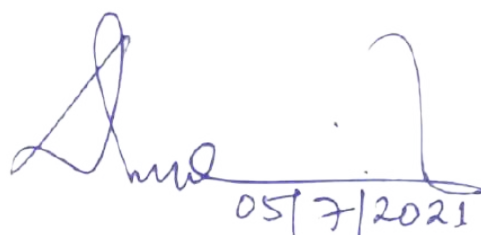
- A basic introduction to the various musical terminologies and theoretical concepts of Hindustani Music.

**Course Learning Outcomes**

- Students will learn the basic terminologies and have the basic concepts of History and Theory of Hindustani Music.
- Students will get a brief knowledge of Ragas, Talas, Notation system, and various forms of Hindustani Music.
- Students will develop the capacity to express their views on relevant Musical Topics.

**Course Contents**

- Unit 1:** • Definition of the following:  
Sangeet, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroha, Avaroha, Vadi, Samavadi, Anuvadi, Vivadi, Pakad, Tala, Matra, Vibhag, Sam, Tali, Khali and Laya.
- Unit 2:** • Biographies of the following Musicians:  
Tansen, Pt. V. N Bhatkhande, Pt. Ravi Shankar.
- Unit 3:** • Musical forms of Hindustani Music.  
Dhrupad, Khyal, Tarana & Thumri.
- Unit 4:** • Introduction of the following Ragas with illustrations:  
Bhairav, Yaman
- Unit 5:** • Introduction of the following Talas with their divisions:  
Teental, Dadra, Kaharwa, Choutal.
- Unit 6:** • Introduction of notation system of Pt. V. N. Bhatkhande.
- Unit 7:** • Essay on the following topics:  
i) Music and Culture  
ii) Music and Psychology.  
iii) Folk Music.  
iv) Your Favourite Musician.



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**B.P.A./B Music 2<sup>nd</sup> Semester**

**Course Name : STAGE PERFORMANCE AND VIVA-VOCE (II)**  
**CourseCode : MUS-CV-121**  
**Credit : 8**  
**Total Marks : 100 (END SEM80+INT20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

- Basic voice culture, learning compositions in the prescribed ragas, and having a basic understanding of Raga, Tala, Laya, etc.

**Course Learning Outcomes**

- Ability to understand ragas (DrutKhyal).
- Ability to sing basic compositions in Prescribed Ragas.
- Preliminary Knowledge of Laya & tala concept in Hindustani Music.

**Prescribed Ragas: Kafi, Jaunpuri, Desh, Brindawani-Sarang.**

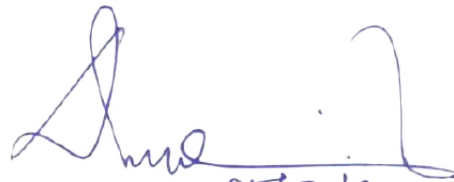
**Course Contents**

**Unit 1:** • Practical Demonstrations of Alankars.

**Unit 2:** • DrutKhyals with Chalan, Vistar, and Tanas in prescribed Ragas.

**Unit 3:** • Tarana in any two of the prescribed Ragas.

**Unit 4:** • Ability to recite the following Talas in Thah-Laya and Dugun-Laya: Tevra, Rupak, Chautal, Sooltal and Dhamar.



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**B.P.A./B Music 2<sup>nd</sup> Semester**

**Course Name :** THEORY OF HINDUSTANIMUSIC  
**Course Code :** MUS-CV-122  
**Credit :** 4  
**Total Marks :** 100 (END SEM80+INT20)  
**Practical/Theory:** THEORY

**Course Objectives**

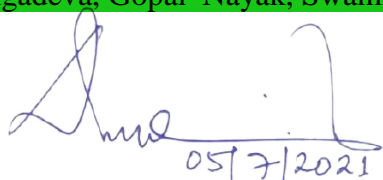
- To impart theoretical knowledge about various forms and genres in Hindustani Classical Music and the concept of Bandish ornamentation.
- To study the contribution of some early practitioners of Music.
- To impart the Knowledge of notating different talas along with Layakaries.

**Course Learning Outcomes**

- To acquire an enhanced understanding of musicological terms related to Hindustani classical music and various genres.
- Develop ability in notating various talas and acquire command over different notation systems.

**Course Contents**

- Unit 1:** • Brief History of Indian Music in Medieval Period. (14<sup>th</sup> to 18<sup>th</sup> Century)
- Unit 2:** • **Brief Description of the following:-**
- (a) Nibaddha-Anibaddha Gan, Prabandha, Dhrupad, Dhamar, Khayal, Tarana, Swara-Malika, LakshanGeet,
- (b) Varna, Alankara, Palta, Sthayee, Antara, Sanchari, Abhog, Alap, Tan, Gamak, Meend, Kan, Nayaki, Gayaki, Alpatwa-Bahutwa, Dugun, Tigon and Chaugun.
- Unit 3:** • Detailed theoretical knowledge of the following Ragas and Comparative study of similar type of Ragas:- Behag, Bilawal, Alhaiya Bilawal, Bhupali, Bhimpalasi and
- Unit 4:** • Knowledge of notating the prescribed Talas in Thah, Dugun, Tigon & Chougunlaya: Teevra, Rupak, Chautal, Soolfaktal and Dhamar.
- Unit 5:** • Knowledge of V N Bhatkhande and Vishnu Digambar Paluskar Notation System.
- Unit 6:** • Ability to write Notation of compositions (Bandish) in Pt. V. N. Bhatkhande Notation System.
- Unit 7:** • Life History of the following: Sharangadeva, Gopal Nayak, Swami Haridas.

  
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**B.P.A./B Music 2<sup>nd</sup> Semester**

**Course Name : CONCEPT OF RAGA AND TALA**  
**Course Code. : MUS-GV-124**  
**Credit : 6**  
**Total Marks : 100 (END SEM 80+INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

- Students will learn about the Ragas and Talas.
- Students will get knowledge about the theoretical description of ragas.
- Different permutation and combinations of vocal patterns of notes, learning Druth Khyal with basic improvisation features in the prescribed Ragas, learning a simple Bhajana and Tarana are the focus areas of this course.


**Course Learning Outcomes**

- Students should learn the various types of classical forms with gayaki.
- Ability to get Knowledge of basic performance.
- To have greater command over voice culture through vocal patterns.
- Ability to sing truth compositions along with a basic understanding of improvisation.
- Ability to sing a bhajan and Tarana.

**Prescribed Ragas: Bhupali, Desh, Bhairav and khamaj.**

**Course Contents**

- Unit 1:** • Six Advance Alankars.
- Unit 2:** • One Sargam Geet from the prescribed Ragas.
- Unit 3:** • Druth Khyals with Swar Vistar and Taans in the prescribed ragas
- Unit 4:** • One Bhajan.
- Unit 5:** • Recite and able to give clapping hands following Tala: Jhaptaal, Rupak, Choutal, Sultaal.



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**B.P.A./B Music 3<sup>rd</sup> Semester**

**Course Name : STAGE PERFORMANCE**  
**Course Code : MUS-CV-211**  
**Credit : 8**  
**Total Marks : 100 (END SEM 80+INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

- This course is an introduction to stage music where they will be able to perform Bilambit Khyal and Dhrupad,
- To impart training in Bilambit Khyal and Dhrupad compositions

**Course Learning Outcomes**

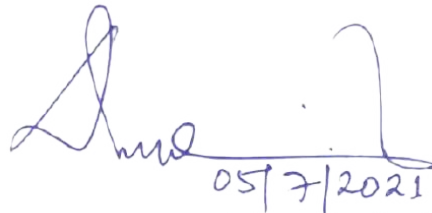
- Students will know about a different genre in Hindustani Classical Music, Khyal & Dhrupad.
- Students will develop an ability to sing basic compositions in Khyal and Dhrupad form.

**Prescribed Ragas: Bhimpalasi, Hindol, Malkauns, Khamaj**

**Course Contents**

**Unit 1:** • A Bilambit Khyal and Druth Khyal with Alap and Tanas

**Unit 2:** • A Dhrupad/ Dhamar in any one prescribed Ragas.



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**Course Name : VIVA- VOCE**  
**Course Code : MUS-CV-212**  
**Credit : 8**  
**Total Marks : 100 (END SEM 80+INT 20)**  
**Practical/Theory: PRACTICAL**

### Course Objectives

- This course is aimed at introducing the students to a specific gayaki in their khayal singing.
- To learn vilambit khayals in Raga other than those covered during the first year.
- Introducing to the notations of vistar, bola alapa, various techniques of Improvisation in khyal.

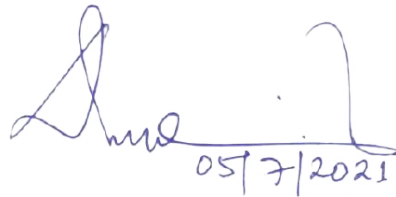
### Course Learning Outcomes

- Ability to have an enhanced understanding of style and gayaki in Hindustani Music.
- Ability to have an understanding of systematic improvisation in Khyal.

**Prescribed Ragas: Bhimpalasi, Hindol, Malkauns, Khamaj.**

### Course Contents

- Unit 1:** • Comparative knowledge of prescribed Ragas
- Unit 2:** • Ability to Identify the prescribed Ragas.  
• Knowledge of the various compositions in all the prescribed ragas other than the choice Ragas.
- Unit 3:** • Ability to recite the following Talas in Thah, DugunLaya, Tigun-Laya, and Chaugun-Laya.:  
**Dipchandi, Ada choutal.**



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**B.P.A./B Music 3<sup>rd</sup> Semester**

**Course Name : THEORY OF HINDUSTANI MUSIC**  
**Course Code : MUS-CV-213**  
**Credit : 4**  
**Total Marks : 100 (END SEM 80+INT20)**  
**Practical/Theory: THEORY**

**Course Objectives**


- To understand a historical perspective of Music in the medieval period.
- To learn about technical terms about musicology.
- To learn the musicological aspects of the prescribed ragas.
- To learn the notation of Talas along with different layakaries.
- To study the contributions of scholar musicians in the field of Hindustani Classical Music.

**Course Learning Outcomes**

- Ability to critically analysis theoretical aspects in Music.
- Acquire a nuanced understanding of various ragas and the ability to articulate this aspect.
- Ability to notate different talas along with intricate layakaris.
- Knowledge about the role of eminent musicians in the context of enriching Hindustani Classical Music.

**Course Contents**

- Unit 1:** • Brief description of the following:-  
Sandhi Prakash Raga, Paramel Praveshak Raga, Purvanga, Uttaranga,  
Raga Lakshana, Swarsambad ( Sadaj-Pancham, Sadaj-Madhyam)
- Unit 2:** • Time Theory of Raga
- Unit 3:** • Raga Jatis.
- Unit 4:** • Detailed theoretical Knowledge of the following Ragas and comparative study of similar type of Ragas:-  
Desh, Jaunpuri, Bhimpalashi, Todi, Bhairavi, Bhupali, Hindol.
- Unit 5:** • Detailed comparative Knowledge of the prescribed Talas, and ability to write Notation in Advance Layakaries ( Aar, kuad, Biad) : Trital, Ektal, Choutal and Dhamar.
- Ability to write notation of Bandishes in Bhatkhande notation system.
  - Musical contributions of the following:  
Pt. Ahobal, Sourindra Mohan Tagore, Abdul Karim Khan,  
Pt. Omkarnath Thakur.

  
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**B.P.A./B Music 3<sup>rd</sup> Semester**

**Course Name : FUNDAMENTALS OF TABLA PLAYING**  
**Course Code : MUS-ST-214**  
**Credit : 4**  
**Total Marks : 100 (END SEM 80+INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

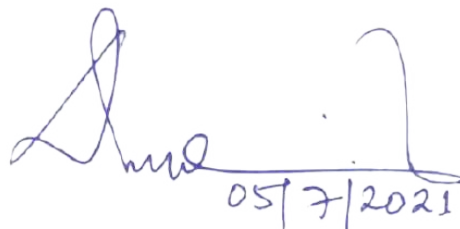
- Skills of performance may develop through personal practice and professional engagements.

**Course Learning Outcomes**

- Students will acquire the knowledge of the basic theory of Tabla compositions.
- Students will acquire the knowledge of Tabla and the ability to play basic thesis of common Talas.

**Course Contents**

- Unit 1:** • Description of the instrument.
- Unit 2:** • Recite the following Talas with Tali Khali barabar, Dugunand ChaugunLaya: Teen taal, Kharawa, Dadra, Jhaptaal
- Unit 3:** • Basic technics of Tabla playing
- Unit 4:** • Demonstration of Thekas of Following Talas: Teen Taal, Kharawa, Dadra, Choutal.
- Unit 5:** • Knowledge of tuning the instrument.



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Rono Hills, Doimukh (A.P.)

**Course Name : STAGE PERFORMANCE AND VIVA-VOCE**  
**Course Code : MUS-GV- 215**  
**Credit : 6**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: PRACTICAL**

### Course Objectives

- To impart Knowledge about musical forms of Hindustani Music i.e Dhrupad, Khayal, Sargamgeet, Bhajan

### Course Learning Outcomes


- Ability to sing various musical compositions.
- Enhanced understanding Drutkhyal.
- Ability to recite prescribed talas.

### Prescribed Ragas:

**Bhairavi, Bhimpalasi & Brindawani Sarang.**

### Course Contents

- Unit 1:** • Demonstration of advanced Alankars in prescribed Ragas.  
**Unit 2:** • One Sargam Geet in any of the prescribed Ragas.  
**Unit 3:** • Drut Khyal with elaboration in prescribed Ragas.  
**Unit 4:** • One Dhrupad or Dhamar with Layakari in any prescribed Ragas.  
**Unit 5:** • Ability to recite the following talas: Sooltal, Tevraand Rupak.  
• Bhajan



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**B.P.A./B Music 4<sup>th</sup> Semester**

**COURSENAME : STAGE PERFORMANCE**  
**COURSECODE : MUS-CV-221**  
**CREDIT : 8**  
**TOTAL MARKS : 100 (END SEM 80 + INT 20)**  
**PRACTICAL/THEORY: PRACTICAL**

**Course Objectives**

- This course focuses on the Dhrupad Dhamar genre and aims at teaching different Druth Khyal compositions in prescribed Ragas.
- To learn the concept of nom – tom alapa. To learn the concept of Layakari while singing Dhrupad and Dhamar compositions.

**Course Learning Outcomes**

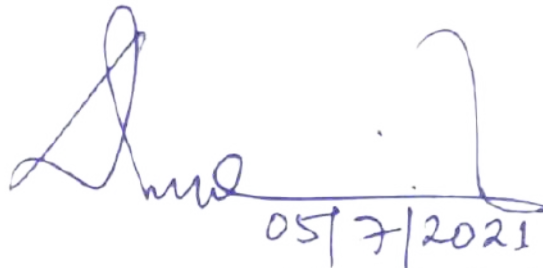
- Ability to sing Dhrupad compositions in prescribed Ragas.
- Ability to have an enhanced understanding of Dhrupad performance practice.
- Ability to understand the DruthKhyal Ragas.

**Prescribed Ragas: Bihag, Bageshree, Todi, kamod.**

**Course Contents**

**Unit 1:** • Dhrupad/ Dhamar with Elaboration in prescribed Raga.

**Unit 2:** • DruthKhyal with Alap and Tanas in Prescribed Raga.



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**B.P.A./B Music 4<sup>th</sup> Semester**

**COURSE NAME : VIVA VOCE**  
**COURSE CODE. : MUS-CV-222**  
**CREDIT : 8**  
**TOTAL MARKS : 100 (END SEM80+ INT 20)**  
**PRACTICAL/THEORY: PRACTICAL**

**Course Objectives**

- This course focuses on imparting an enhanced understanding of Badhat in Vilambit Khayals.
- To Learn nuances of improvisation such as vistar in Akaar, bol- Alaap, and tanas in greater detail.
- To learn the basic theka of different talas common to performance practice in Hindustani classical Music.


**Course Learning Outcomes**

- Ability to elaborate and explore different facets of compositions in prescribed ragas.
- To acquire increasing command over an improvisational skill through which a raga is elaborated.
- Ability to recite thekas of prescribed Talas.

**Prescribed Ragas: Bihag, Bageshree, Todi, kamod.**

**Course Contents:**

- Unit 1:** • Comparative knowledge of prescribed Ragas.
- Unit 2:** • Ability to Identify the prescribed Ragas.  
• Knowledge of the various compositions in all the prescribed ragas other than the choice Ragas.
- Unit 3:** • Ability to recite the following Talas in Thah , DugunLaya, Tigun-Laya, and Chaugun-Laya.  
Tilwada, Jhumra.



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**B.P.A./B Music 4<sup>th</sup> Semester**

**Course Name :** THEORY OF HINDUSTANI MUSIC  
**Course Code. :** MUS- CV- 223  
**Credit :** 4  
**Total Marks :** 100 (END SEM80+ INT 20)  
**Practical/Theory :** THEORY

**Course Objectives**


- To learn about the Sruti and Swara concept and related aspects concerning musicology as propounded in the medieval texts.
- To study the contributions of path breaking practitioners, musicians and scholars in the field of Hindustani Classical Music.

**Course 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 concerning classical Music.
- Ability to acquire a holistic perspective towards leading Classical Music.

**Course Contents**

- Unit 1:** • Gram (Scale), Murchhana.
- Unit 2:** • Sarna Chatustayi by Acharya Bharat.
- Unit 3:** • Detailed theoretical knowledge of the Ragas from previous semesters.
- Unit 4:** • Detailed theoretical knowledge of the Tala from previous semesters.
- Unit 5:** • Ability to write notation of Songs in Bhatkhande or Paluskar Notation System.
- Unit 6:** • Musical contributions of the following personalities:-  
• Ustad Bade Ghulam Ali Khan, Khsetra Mohan Goswami, Srikrishna Narayan Ratanjankar.



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**B.P.A./B Music 4<sup>th</sup> Semester**

**Course Name : TECHNIQUES OF TABLA PLAYING**  
**Course Code. : MUS-ST-224**  
**Credit : 4**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**


- To impart knowledge about various techniques of Tabla playing
- To develop the skill of Tabla playing.

**Course Learning Outcomes**

- Students will learn the various techniques of Tabla playing.
- Students will learn the art of accompaniment.
- Students will develop the skill of solo Tabla playing.

**Course Contents:**

- Unit 1:** • Ability to play Thekas of following Talas:  
Ek Taal, Trital, Dadra, Jhap Taal, Keharwa.
- Unit 2:** • Ability to play Ektaal in Vilambit Laya.
- Unit 3:** • Ability to accompany with any Vocal form.
- Unit 4:** • Ability to play Nagmaon Harmonium.



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**B.P.A./B Music 4<sup>th</sup> Semester**

**Course Name : STAGE PERFORMANCE**  
**Course Code. : MUS-GV-225**  
**Credit : 6**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

- To demonstrate various types of techniques and basic knowledge about the musical term.
- To perform the basic ragas and talas.


**Course Learning Outcomes**

- Students will become well-versed with their active performance.
- Students should learn the different swaras and variations of ragas.

**Prescribed Ragas :Jaunpuri, Malkauns, Deshkar.**  
**Prescribed Tala :Trital, Ektal and Choutal.**

**Course Contents :**

- Unit 1:** • One Chota khayal in prescribed Raga with Taans.
- Unit 2:** • One Bhajan or any regional folk song.
- Unit 3:** • Demonstration in Thah,Dugun and Chougulin prescribed Talas.
- Unit 4:** • One Dhrupad composition with elaboration ( Dugun, Tigun and ChougunLaya)



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**B.P.A./B Music 5<sup>th</sup> Semester**

**Course Name : STAGE PERFORMANCE & VIVA VOCE**  
**Course Code : MUS-CV-311**  
**Credit : 8**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

- To learn vilambit and druth compositions in the prescribed ragas.
- To learn notions of developing a raga through the phrases of a bandish /composition.
- To learn basic principles of semi-classical genres such as Thumri, Dadra, and Bhajan.

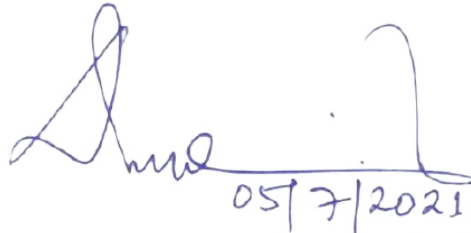
**Course Learning Outcomes**

- Ability to understand Raga and compositions (Vilambit and Druth Bandishes)
- Ability to have an enhanced understanding of gayaki in Khyal.
- Ability to sing Thumri composition.

**Prescribed Ragas: Chayanat, Gaud Sarang, Rageshri, Bahar**  
**Course Contents:**

**Unit 1:** • Vilambitand Drut Khyalin prescribed Ragas

**Unit 2:** • Performance of any semi-classical/ light vocal musical form.



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**B.P.A./B Music 5<sup>th</sup> Semester**

**Course Name : THEORETICAL CONCEPTS OF HINDUSTANI MUSIC**  
**Course Code. : MUS-CV-312**  
**Credit : 4**  
**Total Marks : 100 (END SEM80 + INT 20)**  
**Practical/Theory: Theory**

**Course Objectives**

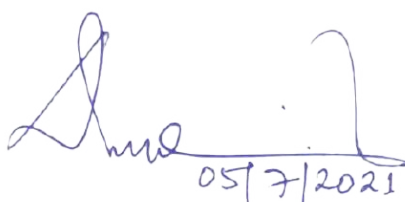
- To study the historical context of Hindustani Music in the modern period and its impact on contemporary performance practice.
- To study the nuances of Karnatic music, the other predominant classical Music system in India, and discussed the comparative aspects between the two systems.
- To study the musicological notions of the prescribed Ragas
- To develop an analytical approach towards music theory.

**Course Learning Outcomes**

- Ability to have a critical understanding of performance practice concerning the development of Hindustani classical Music in the modern period.
- Ability to have an understanding of alternative classical music systems of India such as Karnatic Music
- Ability to analyses subtle nuances of ragas and make a critical study of the same.

**Course Contents**

- Unit 1:** • Brief description of the following:-  
Marga - Sangeet, Deshi – Sangeet, Gandharva – Gan, Jati – Gayan,  
Alapti, Gamak.
- Unit 2:** • Comparative study of the scales in Hindustani and Karnatak music system.
- Unit 3:** • Details theoretical knowledge of the following Ragas:  
Chayanat, Gaud Sarang, Rageshri, Bahar
- Unit 4:** • A comparative study in the talas of Previous semesters.
- Unit 5:** • Ability to write Notation of compositions (Bandish) in Pt. V. N. Bhatkhande Notation System.
- Unit 6: Essay:-**  
i) Gharana system and Hindustani Music.  
ii) Influence of Classical Music on Hindi Film Music.



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**B.P.A./B Music 5<sup>th</sup> Semester**

**Course Name : FOLK MUSIC OF NORTH EAST INDIA**  
**Course Code. : MUS-DV-313**  
**Credit : 6**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: PRACTICAL**

**Course Objectives**

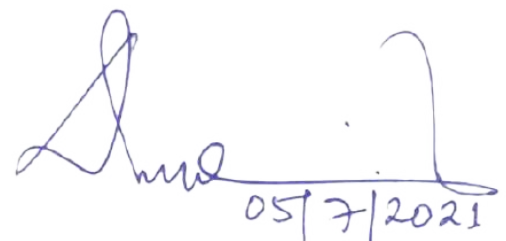
- To impart Knowledge of North East Folk Song.
- To impart Knowledge about the vocal forms and strings instruments in Folk Music in North East India

**Course Learning Outcomes**

- Students will get Knowledge about the Folk Music Traditions of North East India.

**Course Contents**

- Unit 1:** • Introduction to Folk Music.
- Unit 2:** • Various Folk songs of North East India.



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**B.P.A./B Music 5<sup>th</sup> Semester**

**Course Name : FOLK MUSIC OF NORTH EAST INDIA**  
**Course Code : MUS-DV-314**  
**Credit : 6**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: THEORY**

**Course Objectives**


- Students will learn the collections of tales, ballads, marriage songs, proverbs, riddles, etc.
- Students will learn the form and content of folklore characteristics differ from area to area.

**Course Learning Outcomes**

- Students will learn different categories of North East Folk Instruments.
- Students will learn the Socio-Cultural life and others aspects of Folk Music.

**Course Contents**

- Unit 1:** • Introduction to Folk Music: Definition and features.
- Unit 2:** • Introduction to Folk Instruments of North East India.
- Unit 3:** • Introduction to various Folk Traditions of North East India.



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**B.P.A./B Music 6<sup>th</sup> Semester**

**Course Name : STAGE PERFORMANCE AND VIVA VOCE**  
**Course Code : MUS-CV-321**  
**Credit : 8**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory PRACTICAL**

**Course Objectives**

- To learn vilambit and Druthkhyals with gayaki in the prescribed ragas.
- To learn compositions in different genres such as Tarana.

**Course Learning Outcomes**

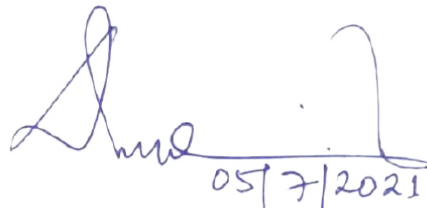
- Ability to develop and interpret a raga through its compositions.
- To have a greater command and subtle understanding about the notions of gayaki and the various techniques of elaborating a bandish/ composition through alapa and tana.
- Ability to sing semi-classical genres with knowledge about the subtle features of such forms.
- Ability to have an analytical approach towards music-making.

**Prescribed Ragas: Ramkali, Ahir Bhairav, Abhogi, Nat Bhairav, Multani.**

**Course Contents**

**Unit 1:** • Vilambitand DrutKhyal in prescribed Ragas

**Unit 2:** • Performance of any semi classical/ light vocal musical form.



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**B.P.A./B Music 6<sup>th</sup>Semester**

**Course Name : THEORY OF HINDUSTANI MUSIC**  
**Course Code : MUS-CV -322**  
**Credit : 4**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory THEORY**

**Course Objectives**

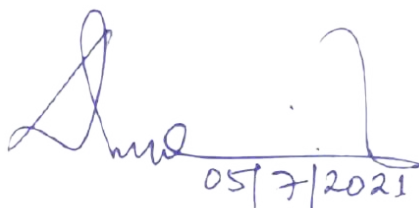
- To impart knowledge about select theoretical concepts of Hindustani Classical Music.
- To enable students to understand the important treatises of Indian Classical Music and their valuable contents .

**Course Learning Outcomes**

- Students will have sound idea about the theoretical concepts
- Students will develop an understanding of important musical treatise.

**Course Contents**

- Unit 1:** • Brief description of the following  
Tan, Gamak, khatka, Kaku.
- Unit 2:** • Ten Principal of Tala
- Unit 3:** • Raga Vargikaran.
- Unit 4:** • Prabandha and its varieties
- Unit 5:** • Brief study of the contents of the following musical text:  
i) Chaturdandi Prakashika  
ii) Sangeet Ratnakara.
- Unit 6:** • Detailed theoretical knowledge of the Ragas from previous semesters.  
• Detailed theoretical knowledge of the Tala from previous semesters.



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**Course Name : CO-RELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC**  
**Course Code : MUS-DV-323**  
**Credit : 6**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory PRACTICAL**

**Course Objectives**

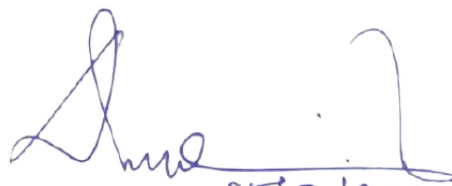
- Students will learn the musical modes with the different folk songs range in melodic and rhythmic features.
- Students will learn the pentatonic musical pattern in the major scale in dominant in seldom-used is found in some lullabies with a rhythmic swing.

**Course Learning Outcomes**

- Students get the knowledge of musical patterns from Folk Music of India
- Students get the knowledge of art form and Ethnic Identity.

**Course Contents**

- Unit 1:** • Folk Songs of various regions of India.
- Unit 2:** • Folk songs related to Marriage, Festivals and lullabies of various communities of Arunachal Pradesh.
- Unit 3:** • Compositions in Ragas based on Folk Tunes:
- i) Mand
  - ii) Pahari
  - iii) Pilu



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**B.P.A./B Music 6<sup>th</sup>Semester**

**Course Name : PROJECT WORK**  
**Course Code : MUS-DV-324**  
**Credit : 6**  
**Total Marks : 100 (END SEM80+ INT 20)**  
**Practical/Theory: THEORY**

**Course Objectives**

- This course focuses on developing the learner's ability to do critical research in the field of Performing Arts, Folk Music Etc.
- To help the students in developing a skill in critical examination and annalysis of facts and concepts of chosen area of research.

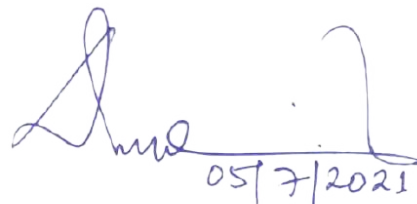
**Course Learning Outcomes**

- The students will understand the basic concept of Research Methodologies.
- The Students will be enabled to carry out research and present the out come in an appropriate manner.

**Note:** Internal Assessment; A summary of the project based on data collection and analysis (not less than 8000 words)

**Course Contents**

- Unit 1:** • Project work in not less than 8000 words on any selected topic related to Performing Arts and Folk Music.
- Unit 2:** • The topic will be chosen in consultation with the teacher at the commencement of semester VI.



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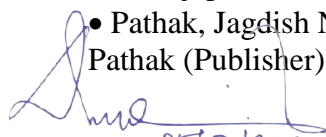
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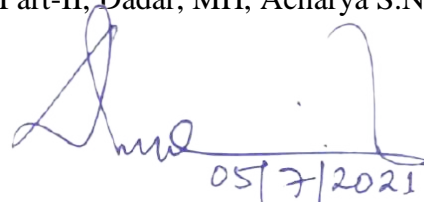
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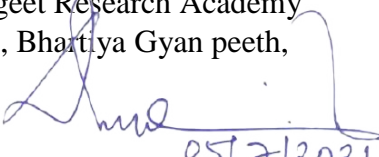
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