

SYLLABUS

Four Years Bachelor of Performing Arts in Hindustani Vocal Music, with Honours

(Under NEP 2020)
w.e.f. 2024-25 Academic Session



Department of Fine Arts & Music
Under the Faculty of Visual and Performing Arts
Rajiv Gandhi University
(A Central University)
Doimukh -Arunachal Pradesh
India-791112

SYLLABUS -BACHELOR OF PERFORMING ARTS

in

(HINDUSTANI VOCAL MUSIC)

UNDER NEP-2020

INTRODUCTION

The proposed programme i.e. Music (4-year Undergraduate programme under NEP 2020) shall be conducted and supervised by the Department of Fine Arts & Music, under the Faculty of Visual and Performing Arts , Rajiv Gandhi University , Doimukh, Arunachal Pradesh.

This proposed syllabus i.e. Four Years BPA UG Programme offers only Hindustani Classical Vocal Music under NEP 2020, under the Department of Fine Arts & Music, Rajiv Gandhi University.

This programme has been designed in accordance with the NEP 2020 and followed the Curriculum and Credit Framework for Undergraduate Programmes of the UGC. This has formulated a new student-centric “CCFUP” incorporating a flexible choice-based system, multidisciplinary approach, and multiple entry and exit options. This will facilitate students to pursue their career path by choosing the subject/field of their interest.

PROGRAMME OFFERED

- i) UG Certificate in Hindustani Vocal Music
- ii) UG Diploma in Hindustani Vocal Music
- iii) 3-year BPA Degree in Hindustani Vocal Music
- iv) 4-year BPA Degree **with Honours in Hindustani Classical Vocal Music**
- v) 4-year BPA Degree **with Honours & Research in Hindustani Classical Vocal Music**

PROGRAMME DURATION

- i) UG Certificate: 1 year (i.e. 1st and 2nd Semester)
- ii) UG Diploma: 2 years (i.e. 1st, 2nd, 3rd and 4th Semester)
- iii) 3-year BPA Degree: 3 years (i.e. 1st, 2nd, 3rd, 4th, 5th and 6th Semester)

- iv) 4-year BPA Degree with Honours: 4 years (i.e. 1st, 2nd, 3rd, 4th, 5th, 6th, 7th and 8th Semester)
- v) 4-year BPA Degree with **Honours & Research**: 4 years (i.e. 1st, 2nd, 3rd, 4th, 5th, 6th and Research Project/Dissertation in 4th year i.e. 7th and 8th Semester)

PROGRAMME DESIGN

- i) **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 sessions, presentation sessions, Lec.-Dem., Seminars, projects, a concert by eminent artistes and notebook preparation of musical compositions.
- ii) **The Evaluation /Assessment** process will be two-fold; Internal Assessment (20%) and End Semester Examination (80 %) as per RGU Ordinance. Internal assessment for both theory and practical-oriented courses will 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 PRACICAL VIVA- VOCE). Each course (i.e. Major course, Minor Course, MDC, SEC, DE, AECC and Value-Added Course) shall be 100 marks.

iii) **Credit Hours for Courses**

The workload of a course is measured in terms of credit hours. The duration of a semester shall be 15 weeks (Minimum).

1 Credit= One-hour Lecture

1 Credit = Two-hours Practicum

1 Credit = One-hour Tutorial

NB: Some courses have only a lecture or tutorial or practicum component and some courses have a combination of lecture + tutorial or lecture + practicum or tutorial + practicum and component of all (lecture + tutorial + practicum).

COURSE STRUCTURE BPA in Hindustani Vocal Music under NEP 2020

Sem.	Major Course				Minor Course	MDC	AEC	SEC	VAD	Internship	PR	Credit
I	MUS-001-CC-1110	***	***	***	MUS-001-MC-1110	MUS-001-MD-1110	ENG-AE-1110	MUS-001-SE-0010	EVS-VA-1110	***	***	
	4				4	3	4	3	2			20
II	MUS-001-CC-1210	***	***	***	MUS-001-MC-1210	MUS-001-MD-1210	ENG-AE-1210	MUS-001-SE-0020	EVS-VA-1210	***	***	
	4				4	3	4	3	2			20
Students exiting the programme after securing 40 credits will be awarded Certificate in the Hindustani Classical Vocal Music provided they secure 4 credits in work-based vocational courses offered during the summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during the first and second semester												
III	MUS-001-CC-2110	MUS-001-CC-2120	***	***	MUS-001-MC-2110	MUS-001-MD-2110	***	MUS-001-SE-0030	EVS-VA-2310	***	***	
	4	4			4	3		3	2			20
IV	MUS-001-CC-2210	MUS-001-CC-2220	MUS-001-CC-2230	MUS-001-CC-2240	MUS-001-MC-2210	***	***	***	***	***	***	
	4	4	4	4	4							20
Students exiting the programme after securing 80 credits will be awarded Diploma in the Hindustani Classical Vocal Music provided they secure additional 4 credits in skill-based vocational courses offered during the first year or second year summer term.												
V	MUS-001-CC-3110	MUS-001-CC-3120	MUS-001-CC-3130	MUS-001-CC-3540	MUS-001-MC-3110	***	***	***	***	Internship	***	
	4	4	4	2	4					2		20
VI	MUS-001-CC-3210	MUS-001-CC-3220	MUS-001-CC-3230	MUS-001-CC-3240	MUS-001-MC-3110	***	***	***	***	***	***	
	4	4	4	4	4							20
Students who want to undertake a 3-year UG programme will be awarded Degree in BPA Hindustani Classical Vocal Music upon securing 120 credits.												
VII	MUS-001-CC-4110	MUS-001-CC-4120	MUS-001-CC-4130	MUS-001-CC-4140	MUS-001-RC-4110	***	***	***	***	***	***	
	4	4	4	4	4							
VIII	MUS-001-CC-4210	MUS-001-CC-4220	MUS-001-CC-4230	MUS-001-CC-4240	MUS-001-RC-4210	Degree with Honours in Hindustani Vocal Music					***	
	4	4	4	4	4							20
VIII	MUS-001-CC-4210	***	***	***	MUS-001-RC-4210	Degree with Honours & Research in Hindustani Vocal Music (students who secured at least CGPA 75%in three years and desire " Honours with Research Degree")					MUS-PR-4810	
	4				4						12	20
											Total Credit	160

Programme Outcomes (POs)

- POs 1:** BPA four -Years graduation programme in Hindustani Music emphasizes on a systematic training in practical performance and musicology.
- POs 2:** The course focuses upon proper voice-culture, correct intonation of Raga phrases and rigorous training on developing a gayaki (style of singing). Equal importance is also given to teaching music theory and inculcating an analytical approach towards Hindustani music.
- POs 3:** The present course prepares the student to seek employment opportunities in educational institutions as a music teacher/faculty in Higher Educational Institutions.
- POs 4:** After the completion of the course, the students may also pursue a career as an independent practitioner and performer and work in independent organizations or music festivals as music curator.
- POs 5:** Theoretical understanding of Hindustani Music will help the students to explore a career as a researcher and critical writer of classical Music.

Programme Specific Outcomes (PSOs)

- PSOs 1:** To enable the students to acquire professionalism in presenting Hindustani vocal music recitals on stage with melodic and percussion accompaniment
- PSOs 2:** To study the history of Hindustani music, notation systems, various technical terms and definitions, to practice the various techniques for vocal production, to understand the basics of Laya and Taal along with learning khayal compositions.
- PSOs 3:** To enable the students to present khayal compositions along with basic improvisations in solo performance.
- PSOs 4:** Knowledge about the various forms of Hindustani Vocal Music, i.e. Dhrupad, Dhamar, Sadra, Vilambit and Drut Khayal etc. and Semi-classical forms, i.e. Thumri, Dadra, Tappa etc.
- PSOs 5:** To develop observation and critical thinking on the contemporary issues of music and develop interdisciplinary/multi-disciplinary approaches. To develop research skills and awareness of research methodology and to identify problems and gaps among the domains of knowledge .

BPA 1st and 2nd Semester (1Years Course)

BPA 1st Semester							
NCrF	Type of Course	Course Code	Course Title	Credit			Total credit
				L	T	P	
4.5	Major Course-1	MUS-001-CC-1110	PRACTICAL – I (PERFORMANCE)	0	0	4	4
	Minor Course-1	MUS-001-MC-1110	FOLK SONGS OF ARUNACHAL PRADESH	0	0	4	4
	Multidisciplinary Course-1	MUS-001-MD-1110	INTRODUCTION TO HINDUSTANI MUSIC	2	1	0	3
	Ability Enhancement Course AEC 1	ENG-001-AE-1110		4	0	0	4
	SEC-1	MUS-001-SE-0010	FUNDAMENTALS OF TABLA PLAYING	0	0	3	3
	VAC-1	EVS-001-VA-1110	ENVIRONMENTAL SCIENCE – I	2	0	0	2
CREDIT							20
BPA 2ND SEMESTER							
4.5	Major Course-2	MUS-001-CC-1210	PRACTICAL – II (PERFORMANCE)	0	0	4	4
	Minor Course-2	MUS-001-MC-1210	PERFORMANCE OF FOLK SONGS	0	0	4	4
	Multidisciplinary Course-2	MUS-001-MD-1210	PRACTICAL (PERFORMANCE)	0	0	3	3
	Ability Enhancement Course AEC 2	ENG-001-AE-1110		4	0		4
	SEC-2	MUS-001-SE-0020	TECHNIQUES OF TABLA PLAYING	0	0	3	3
	VAC- 2	EVS-001-VA-1110	ENVIRONMENTAL SCIENCE - II	2	0	0	2
Credit							20
Total Credit 1 Year							40
Students existing the programme after securing 40 credits will be awarded UG certificate in the relevant Discipline / subject provided they secure 4 credits in work-based vocational courses offered during the summer term or internship / Apprenticeship in addition to 6 credits from skill – based courses earned during the first and second semester.							

ABBREVIATION	
MUS= Music	SE= Skill Enhancement Course
CC= Major course/Core Course	VA= Value-Added Course
MC= Minor Course	RP= Research Project/Dissertation
MD= Multidisciplinary Course	DE= Elective Course (Departmental)
AE= Ability Enhancementcourse	V= Vocal

BPA 3rd and 4th Semester (2 Years Course)

BPA 3rd Semester							
NCrF	Type of Course	Course Code	Course Title	Credit			Total credit
				L	T	P	
5	Major Course-3	MUS-001-CC-2110	PRACTICAL – III (PERFORMANCE)	0	0	4	4
	Major Course-4	MUS-001-CC-2120	THEORY OF HINDUSTANI MUSIC	4	0	0	4
	Minor Course-3	MUS-001-MC-2110	FOLK SONGS OF NORTH - EAST INDIA	4	0	0	4
	Multidisciplinary Course-3	MUS-001-MD-2110	PRACTICAL (PERFORMANCE AND VIVA-VOCE)	0	0	3	3
	SEC-3	MUS-001-SE-0030	TECHNIQUES OF TABLA PLAYING	0	0	3	3
	VAC-3	RGU Common Course		2	0	0	2
	Credit						
BPA 4th Semester							
5	Major Course-5	MUS-001-CC-2210	PRACTICAL – IV (PERFORMANCE)	0	0	4	4
	Major Course-6	MUS-001-CC-2220	PRACTICAL – V (VIVA-VOCE)	0	0	4	4
	Major Course-7	MUS-001-CC-2230	THEORY OF HINDUSTANI MUSIC	4	0	0	4
	Major Course-8	MUS-001-CC-2240	THEORITICAL CONCEPT OF HINDUSTANI MUSIC	4	0	0	4
	Minor Course-4	MUS-001-MC-2210	PRACTICAL - FOLK SONGS OF NORTH - EAST INDIA	0	0	4	4
Credit							20
Total Credit in 2 Year							80
<ul style="list-style-type: none"> Students exiting the programme after securing 80 credits will be awarded a Diploma in Hindustani Classical Vocal Music. Note: Student secure additional 4 credits in work-based vocational course offered during the summer term or internship/ Apprenticeship in addition to 6 credits from skill-based courses earned during the first and second semester. 							

BPA 5th and 6th Semester (3 Years Course)

BPA 5th Semester							
NCrF	Type of Course	Course Code	Course Title	Credit			Total credit
				L	T	P	
5.5	Major Course-9	MUS-001-CC-3110	PRACTICAL – VI (STAGE PERFORMANCE)	0	0	4	4
	Major Course-10	MUS-001-CC-3120	THEORETICAL CONCEPTS OF HINDUSTANI MUSIC	4	0	0	4
	Major Course-11	MUS-001-CC-3130	PRACTICAL – VII (VIVA-VOCE)	0	0	4	4
	Major Course-12	MUS-001-CC-3540	THEORY OF HINDUSTANI MUSIC	4	0	0	2
	Minor Course-5	MUS-001-MC-3110	CO-RELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC	0	0	4	4
	Internship	INT-001-MUS-0010	SUMMER TERM INTERNSHIP/APPRENTICESHIP	0	0	0	2
Credit							20
BPA 6th Semester							
5.5	Major Course-13	MUS-001-CC-3210	PRACTICAL – VIII (PERFORMANCE)	4	0	0	4
	Major Course-14	MUS-001-CC-3220	GHARANAS IN HINDUSTANI MUSIC	0	0	4	4
	Major Course-15	MUS-001-CC-3230	CLASSIFICATION OF RAGAS CONTRIBUTION OF PRACTITIONERS	4	0	0	4
	Major Course-16	MUS-001-CC-3240	AESTHETICS OF INDIAN MUSIC	4	0	0	4
	Minor Course-6	MUS-001-MC-3110	FOLK MUSIC OF INDIA	0	0	4	4
Credit							20
Total Credit 3 Year							120
<ul style="list-style-type: none"> Students exiting the programme after securing 120 credits will be awarded BPA without Honours and Research Degree in Hindustani Classical Vocal Music 							

BPA 7th and 8th Semester (4 Years Course)

BPA 7th Semester							
NCrF	Type of Course	Course Code	Course Title	Credit			Total credit
				L	T	P	
6	Major Course-17	MUS-001-CC-4110	PRACTICAL – IX (PERFORMANCE)	0	0	4	4
	Major Course-18	MUS-001-CC-4120	PRACTICAL – X (PERFORMANCE)	0	0	4	4
	Major Course-19	MUS-001-CC-4130	COMPARATIVE STUDY OF RAGA AND TALAS ACOUSTICS	4	0	0	4
	Major Course-20	MUS-001-CC-4140	TEXTUAL TRADITION CONTRIBUTION OF MUSICIANS	4	0	0	4
	Minor Course-7	MUS-001-RC-4110	RESEARCH METHODOLOGY	4	0	0	4
Credit							20
BPA 8th Semester							
6	Major Course-21	MUS-001-CC-4210	ADVANCE TRAINING IN KHAYAL	0	0	4	4
	Major Course-22	MUS-001-CC-4220	STAGE PERFORMANCE	0	0	4	4
	Major Course-23	MUS-001-CC-4230	TEXTUAL TRADITION, COMPOSITIONAL FORMS	4	0	0	4
	Major Course-24	MUS-001-CC-4240	TEACHING METHODOLOGY, STUDY OF FOLK MUSIC FORMS	4	0	0	4
	Minor Course-8	MUS-001-RC-4210	RESEARCH METHODOLOGY AND PUBLICATION ETHICS				
				4	0	0	4
Credit							20
Total Credit 4 years							160
<ul style="list-style-type: none"> Students after securing 160 credits will be awarded BPA with Honours & Research Degree in Hindustani Classical Vocal Music 							

List of Major Courses (CC) offered by the Dept of Fine Arts and Music

Sem	Type of Course	Course Code	Course Title	Credit			Total credit	Contact Hours
				L	T	P		
I	Major Course-1	MUS-001-CC-1110	PRACTICAL – I (PERFORMANCE)	0	0	4	4	120
II	Major Course-2	MUS-001-CC-1210	PRACTICAL – II (PERFORMANCE)	0	0	4	4	120
III	Major Course-3	MUS-001-CC-2110	PRACTICAL – III(PERFORMANCE)	0	0	4	4	120
	Major Course-4	MUS-001-CC-2120	THEORY OF HINDUSTANI MUSIC	4	0	0	4	60
IV	Major Course-5	MUS-001-CC-2210	PRACTICAL – IIV(PERFORMANCE)	0	0	4	4	120
	Major Course-6	MUS-001-CC-2220	VIVA-VOCE	0	0	4	4	120
	Major Course-7	MUS-001-CC-2230	THEORYTICAL ASPECTS OF HINDUSTANI MUSIC	4	0	0	4	60
	Major Course-8	MUS-001-CC-2240	THEORETICAL CONCEPT OF HINDUSTANI MUSIC	4	0	0	4	60
V	Major Course-9	MUS-001-CC-3110	PRACTICAL STAGE PERFORMANCE &VIVA VOCE	0	0	4	4	120
	Major Course-10	MUS-001-CC-3120	THEORETICAL CONCEPT OF HINDUSTANI MUSIC	4	0	0	4	60
	Major Course-11	MUS-001-CC-3130	PRACTICAL STAGE PERFORMANCE AND VIVA-VOCE	0	0	4	4	120
	Major Course-12	MUS-001-CC-3540	THEORY OF HINDUSTANI MUSIC	4	0	0	2	60
VI	Major Course-13	MUS-001-CC-3210	AESTHETICS OF GHARANAS AND INTRODUCTION TO WESTERN MUSIC	4	0	0	4	60
	Major Course-14	MUS-001-CC-3220	ADVANCE TRAINING IN KHAYAL	0	0	4	4	120
	Major Course-15	MUS-001-CC-3230	CLASSIFICATION OF RAGAS CONTRIBUTION OF PRACTITIONERS	4	0	0	4	60
	Major Course-16	MUS-001-CC-3240	AESTHETICS OF INDIAN MUSIC	4	0	0	4	60
VII	Major Course-17	MUS-001-CC-4110	ADVANCE TRAINING IN KHAYAL	0	0	4	4	120
	Major Course-18	MUS-001-CC-4120	ADVANCE TRAINING IN KHAYAL	0	0	4	4	120
	Major Course-19	MUS-001-CC-4130	COMPARATIVE STUDY OF RAGA AND TALAS ACOUSTICS	4	0	0	4	60
	Major Course-20	MUS-001-CC-4140	TEXTUAL TRADITION AND CONTRIBUTION OF MUSICIANS	4	0	0	4	60
VIII	Major Course-21	MUS-001-CC-4210	ADVANCE TRAINING IN KHAYAL	0	0	4	4	120
	Major Course-22	MUS-001-CC-4220	STAGE PERFORMANCE	0	0	4	4	120
	Major Course-23	MUS-001-CC-4230	TEXTUAL TRADITION, COMPOSITIONAL FORMS	4	0	0	4	60
	Major Course-24	MUS-001-CC-4240	TEACHING METHODOLOGY, STUDY OF FOLK MUSIC FORMS	4	0	0	4	60
Credit							94	2160

List of Minor Courses (MC) offered by the Dept of Fine Arts and Music

Sem	Type of Course	Course Code	Course Title	Credit			Total credit	Contact Hours
				L	T	P		
I	Minor Course-1	MUS-001-MC-1110	FOLK SONGS OF ARUNACHAL PRADESH	0	0	4	4	120
II	Minor Course-2	MUS-001-MC-1210	PERFORMANCE OF FOLK SONG	0	0	4	4	120
III	Minor Course-3	MUS-001-MC-2110	FOLK SONGS OF NORTH -EAST INDIA 1	4	0	0	4	60
IV	Minor Course-4	MUS-001-MC-2210	FOLK SONGS OF NORTH -EAST INDIA 2	0	0	4	4	120
V	Minor Course-5	MUS-001-MC-3110	CO- RELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC	0	0	4	4	120
VI	Minor Course-6	MUS-001-MC-3110	FOLK MUSIC OF NORTH INDIA	0	0	4	4	120
VII	Minor Course-7	MUS-001-RC-4110	RESEARCH METHODOLOGY	4	0	0	4	60
VIII	Minor Course-8	MUS-001-RC-4210	RESEARCH METHODOLOGY AND PUBLICATION ETHICS	4	0	0	4	60
Credit							32	780

List of Multidisciplinary Courses (MDC) offered by the Dept of Fine Arts and Music

Sem	Type of Course	Course Code	Course Title	Credit			Total credit	Contact Hours
				L	T	P		
I	Multidisciplinary Course-1	MUS-001-MD-1110	INTRODUCTION TO HINDUSTANI MUSIC	3	0	0	3	45
II	Multidisciplinary Course-2	MUS-001-MD-1210	PRACTICAL (PERFORMANCE)	0	0	3	3	90
III	Multidisciplinary Course-3	MUS-001-MD-2110	PRACTICAL PERFORMANCE AND VIVA VOCE	0	0	3	3	90
Credit							9	225

List of Skill Enhance Courses (SEC) offered by the Dept of Fine Arts and Music

Sem	Type of Course	Course Code	Course Title	Credit			Total credit	Contact Hours
				L	T	P		
I	SEC-1	MUS-001-SE-0010	FUNDAMENTALS OF TABLA PLAYING	0	0	4	3	90
II	SEC-2	MUS-001-SE-0020	TECHNIQUES OF TABLA PLAYING	0	0	4	3	90
III	SEC-3	MUS-001-SE-0030	TECHNIQUES OF TABLA PLAYING	0	0	4	3	90
Credit							9	270

1st Semester

Major Course-1

Course Title	PRACTICAL – I (PERFORMANCE)
Course Code	MUS-001-CC-1110
Credit	4
Total Marks	100 (80+ 20 IA)
Nature of Course	Practical
Contact Hours	120

Learning Objectives	
LO 1	To initiate learning the practical aspect of Hindustani Music.
LO 2	To learn various vocal and tonal Exercises through Alankars

Course Outcomes	
CO 1	The student will learn the basic nuances and techniques of Hindustani Vocal Music
CO 2	Students will learn the practical aspects of prescribed Tala and Laya
CO 3	The student will learn the basic nuances and techniques of Hindustani Vocal Music
CO 4	The students will sing the basic Chota Khayal

Prescribed Ragas: Alhaiya-Bilawal, Yaman, Bhairava& Bhupali

Course Contents

- Unit- 1** Alankars in Thah- laya , DugunLaya , TigunLaya and ChaugunLaya
- Unit- 2** Swaramalikas with Dugun – Laya and ChaugunLaya in any two Prescribed Ragas
- Unit -3** Lakshan Geets in any two prescribed Ragas
- Unit- 4** Chota Khyals in prescribed Ragas
- Unit- 5** Reciting the following Talas in Thah- Laya, Dugun Laya & Chaugun Laya:
Teental, Ektal, Jhaptal, Dadra, and Kaharwa

1st Semester

Suggested Readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I - IV Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I,- III Pune, MH, Dr.Madhusudhan Patwardhan
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan.
 - Jha Ramashray , “Abhinaba Raga Manjari”
 - Abhinaba Gitanjali (Vol I-V)
 - Sangitanjali (I-VI) Pandit Omkarnath Thakur
- Sharma Swatantra , Fundamentals of Indian Music, Pratibha Prakashan.
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication , Fundamentals of Indian Music, Pratibha Prakashan.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

1st Semester

Minor Course-1	
Course Title	FOLK SONGS OF ARUNACHAL PRADESH
Course Code	MUS-001-MC-1110
Credit	4
Total Marks	100 (80+ 20 IA)
Nature of Course	Practical
Contact Hours	

Learning Objectives

- To understand what is folk Music
- The various types of Folk Music with relation to Classical Musical Raga and Tala

Course Outcomes

- Students will learn the various types of Folk Music
- Ability to get knowledgeable about the relation with the classical Raga and Tala

Prescribe song: Ten Folk songs (different ethnics/tribes) of Arunachal Pradesh

Course Contents

Unit 1	Folk Songs of Arunachal Pradesh related to Harvest season
Unit 2	Folk Songs of Arunachal Pradesh related to different Rituals

1st Semester

Suggested Readings: :

- Dilip Ranjan Barhakur : the Music and Musical Instruments of North Eastern India
- DC Sharma: Folk Music of NORTH -EAST
- Jayanta Bordoloi & Antara Boro: Folk Dances and Music NORTH -EAST India
- Jayanta Bordoloi & Antara Boro: Encyclopedia of NORTH -EAST India Music, Art , Architecture and Folk Dance (Vol 1 & 2)
- KaniTakhe: Agricultural festivals of Arunachal Pradesh, Purbadesg Mudran Rehabari, Guwahati, 1993.
- Prof S Dutta and Dr B Tripathy : Sources of the History of Arunachal Pradesh, Gyan Publishing House

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

1st Semester

Multidisciplinary Course-1	
Course Title	INTRODUCTION TO HINDUSTANI MUSIC
Course Code	MUS-001-MD-1110
Credit	3
Total Marks	100 (80+ 20 IA)
Nature of Course	Theory (Lecture)
Contact Hours	

Learning Objectives

- Knowledge of various musical terms and basic theoretical concepts of Hindustani Music

Course Outcomes

- Students will learn the basic terminology and get to know the Historical and Theoretical aspects of Hindustani Music
- Students will get a brief knowledge about 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, Vadi, Samavadi, Anuvadi, Vivadi, Saptak, Thata, Raga, Aroha, Avaroha, , Pakad, Tala, Matra, Vibhag, Sam, Tali, Khali and Laya
Unit 2	Biographies of the following Musicians: Tansen, Pt. Vishnu Narayan Bhatkhande, Pt. Ravi Shankar
Unit 3	Musical forms of Hindustani Music: Dhrupad & Dhamar, Khyal, Tarana & Thumri.
Unit 4	Theoretical Description of the following Ragas with illustration: Bhairava & Yaman
Unit 5	Introduction of the following Talas with their divisions: Teental, Dadra, Kaharwa, Choutal & Deepchandi
Unit 6	Notation system of Pt. Vishnu Narayan Bhatkhande

1st Semester

The Mapping level contribution between COs- POs are Categorized as (3:High; 2; Medium;1:Low; - No Correlation)

Suggested Readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I - IV Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I,- III Pune, MH, Dr.Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- SharmaSwatantra, Fundamentals of Indian Music, Pratibha Prakashan.
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

1st Semester

Skill Enhancement Course-1	
Course Title	FUNDAMENTALS OF TABLA PLAYING
Course Code	MUS-001-SE-0010
Credit	3
Total Marks	100 (80+ 20 IA)
Nature of Course	Practical
Contact Hours	

Learning Objectives

- To know about the fundamentals of Tabla Playing

Course Outcomes

- Students will acquire the Knowledge of the basic techniques and art of Tabla Playing

Course Contents

Unit 1	Description of Tabla Instrument
Unit 2	Demonstration of the Thekas of the following Talas: Teentaal, Keherava ,Dadra, Jhaptaal and Choutal
Unit 3	Layakari (Dugun ,Tigun ,Chougun) of the Thekas of the prescribed Talas

1st Semester

The Mapping level contribution between COs- Pos are Categorized as (3:High; 2; Medium;1:Low; - No Correlation)

Suggested Readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I – IV Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I,- III Pune, MH, Dr.Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- SharmaSwatantra , Fundamentals of Indian Music, Pratibha Prakashan.
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

2nd Semester

Major Course-2	
Course Title	PRACTICAL – II (PERFORMANCE)
Course Code	MUS-001-CC-1210
Credit	4
Total Marks	100 (80+ 20 IA)
Nature of Course	Practical
Contact Hours	

Learning Objectives

- The students will learn the vocal techniques & compositions in prescribed Ragas

Course Outcomes

- Ability to perform Chhota Khyal in prescribed Ragas
- The student will get to know about improvisation in compositions

Prescribed Ragas: Kafi, Jaunpuri, Desh and Brindawani-Sarang

Course Contents

Unit 1	Practical Demonstration of Alankars in prescribed ragas
Unit 2	Performance of Chhota Khyals with improvisation in prescribed Ragas
Unit 3	Dhrupad in any one of the prescribed Ragas
Unit 4	Ability to recite the following Talas in Thah- Laya, Dugun Laya & Chaugun Laya: Tevra, Rupak, Chautal, Sooltal and Dhamar

2nd Semester

Suggested Readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I – IV Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I,- III Pune, MH, Dr.Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- SharmaSwatantra , Fundamentals of Indian Music, Pratibha Prakashan.
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication of Indian Music, Pratibha Prakashan.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

2nd Semester

Minor Course-2	
Course Title	PERFORMANCE OF FOLK SONG
Course Code	MUS-001-MC-1210
Credit	4
Total Marks	100 (80+ 20 IA)
Nature of Course	Theory
Contact Hours	60

Learning Objectives

- To Understand the meaning of Folk Music and learn about the Folk Music of Arunachal Pradesh

Course Outcomes

- The student will know about the Folk Music of Arunachal Pradesh

Course Contents

Unit 1	Definition and features of Folk Music
Unit 2	Cultural tradition of Arunachal Pradesh
Unit 3	Folk Songs of Arunachal Pradesh related to Harvest season
Unit 4	Folk Songs of Arunachal Pradesh related to different Rituals
Unit 5	Biographies of eminent Folk Artists of Arunachal Pradesh

2nd Semester

Suggested Readings:

- Dilip Ranjan Barthakur : the Music and Musical Instruments of North Eastern India
- DC Sharma: Folk Music of NORTH -EAST
- Jayanta Bordoloi& Antara Boro: Folk Dances and Music NORTH -EAST India
- Jayanta Bordoloi& Antara Boro: Encyclopedia of NORTH -EAST India Music, Art, Architecture and Folk Dance (Vol 1 & 2)
- KaniTakhe: Agricultural festivals of Arunachal Pradesh , PurbadesgMudranRehabari Guwahati , 1993.
- Prof S Dutta and Dr B Tripathy : Sources of the History of Arunachal Pradesh, Gyan Publishing House

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

2nd Semester

Multidisciplinary Course-2	
Course Title	PRACTICAL PERFORMANCE
Course Code	MUS-001-MD-1210
Credit	3
Total Marks	100 (80+ 20 IA)
Nature of Course	Practical
Contact Hours	

Learning Objectives

- To initiate learning the practical aspect of Hindustani Music
- To learn various vocal and tonal exercises through Alankars

Course Outcomes

- The student will learn the basic nuances and techniques of Hindustani Vocal Music
- Students will learn the practical aspects of prescribed Talas and Laya

Prescribed Ragas: Yaman, Bhupali and Bhairava

Course Contents

Unit 1	Six Advance Alankars
Unit 2	Sargam Geet in Prescribed Ragas
Unit 3	Chhota Khyalsin Prescribed Ragas
Unit 4	Demonstration of the Following Talas: Teental, Dadra, Kaharwa, Choutala and Deepchandi

2nd Semester

Suggested Readings:

- Dilip Ranjan Barthakur : the Music and Musical Instruments of North Eastern India
- DC Sharma: Folk Music of NORTH -EAST
- Jayanta Bordoloi& Antara Boro: Folk Dances and Music NORTH -EAST India
- Jayanta Bordoloi& Antara Boro: Encyclopedia of NORTH -EAST India Music, Art, Architecture and Folk Dance (Vol 1 & 2)
- KaniTakhe: Agricultural festivals of Arunachal Pradesh , PurbadesgMudranRehabari Guwahati , 1993.
- Prof S Dutta and Dr B Tripathy : Sources of the History of Arunachal Pradesh, Gyan Publishing House

Suggested Readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I – IV Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I,- III Pune, MH, Dr.Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- SharmaSwatantra , Fundamentals of Indian Music, Pratibha Prakashan.
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

2nd Semester

Skill Enhancement Course-2	
Course Title	TECHNIQUES OF TABLA PLAYING
Course Code	MUS-001-SE-0020
Credit	3
Total Marks	100 (80+ 20 IA)
Nature of Course	Practical
Contact Hours	

Learning Objectives

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

Course Outcomes

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

Course Contents:

Unit 1	Ability to Play Thekas of the Following Talas: Ektal, Teental, Dadra, Jhaptal and Keharwa.
Unit 2	Ability to Play Ektal and Trital in Vilambit Laya along with Dugun and Chougun.
Unit 3	Ability to play a basic Kayda and Tukda in Teental.

2nd Semester

Suggested Readings:

- Bhatkhande, V.N. (2000) KramikPustak Malika, Part-I - IV Hathras, U.P., Sangeet Karyalaya
- Patwardhan, V.R., (2001) Raga Vigyan, Part-I,- III Pune, MH, Dr.Madhusudhan Patwardhan
- Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan
- SharmaSwatantra , Fundamentals of Indian Music, Pratibha Prakashan.
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

B.P.A. 3rd Semester

Course Name : PRACTICAL – III (PERFORMANCE)
Course Code. : MUS-001-CC-2110
Credit : 4
Total Marks : 100 (END SEM 80+INT 20)
Practical/Theory: PRACTICAL
Contact Hours

Learning Objectives

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

Course Outcomes

- Students will know about a different genre in Hindustani Classical Music, Khayal & 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 Khayal and DRUTKhyaal with Alap and Tanas

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

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

Course Name : THEORY OF HINDUSTANI MUSIC
Course Code. : MUS-001-CC-2120
Credit : 4
Total Marks : 100 (80+ 20 IA)
Practical/Theory : THEORY
Contact Hours 60

Learning 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 Outcomes

- Ability to have a critical understanding of Music theory in tandem with performance practice
- Ability to clear 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: • Description of the prescribed Ragas (including previous Semesters)
• Description of the Prescribed Talas (including previous Semesters)
Unit 4: • Detailed theoretical Knowledge of the Tala from previous semesters.
Unit 5: • Ability to write Notation of Khayal / Dhrupad / Dhamar compositions.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

B.P.A. 3rd Semester

Course Name : FOLK SONGS OF NORTH - EAST INDIA
Course Code. : MUS-001-MC-2110
Credit : 4
Total Marks : 100 (80+ 20 IA)
Practical/Theory: PRACTICAL
Contact Hours 120

Learning 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 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.

Suggested Readings: :

- Dilip Ranjan Barthakur : the Music and Musical Instruments of North Eastern India
- DC Sharma: Folk Music of NORTH -EAST
- Jayanta Bordoloi & Antara Boro: Folk Dances and Music NORTH -EAST India
- Jayanta Bordoloi & Antara Boro: Encyclopedia of NORTH -EAST India Music, Art , Architecture and Folk Dance (Vol 1 & 2)
- KaniTakhe: Agricultural festivals of Arunachal Pradesh, Purbadesg Mudran Rehabari, Guwahati, 1993.
- Prof S Dutta and Dr B Tripathy : Sources of the History of Arunachal Pradesh, Gyan Publishing House

Suggestive Digital Platforms for Study Materials

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I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

B.P.A. 3rd Semester

Course Name : PRACTICAL PERFORMANCE AND VIVA-VOCE
Course Code : MUS-001-MD-2110
Credit : 3
Total Marks : 100 (END SEM 80+ INT 20)
Practical/Theory: PRACTICAL
Contact Hours 90

Learning Objectives

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

Course Outcomes

- Ability to sing various musical compositions.
- Enhanced understanding Drut khayal.
- 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, Tevra and Rupak.
• Bhajan

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

B.P.A. 3rd Semester

Course Name : TECHNIQUES OF TABLA PLAYING
Course Code. : MUS-001-SE-0030
Credit : 3
Total Marks : 100 (80+ 20 IA)
Practical/Theory: PRACTICAL
Contact Hours

Learning Objectives

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

Course 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 Nagma on Harmonium.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

COURSE NAME : PRACTICAL IV (PERFORMANCE)
COURSE CODE : MUS-001-CC-2210
CREDIT : 4
TOTAL MARKS : 100 (END SEM 80+ INT 20)
PRACTICAL/THEORY: PRACTICAL
Contact Hours

Learning Objectives

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

Course Outcomes

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

prescribed Ragas: Bihag, Bageshree, Todi, Kamod.

Course Contents

- Unit 1:**
- Dhrupad/ Dhamar with Elaboration in prescribed Raga.
- Unit 2:**
- DRUT Khyal with Alap and Tanas in Prescribed Raga.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

BPA 4th Semester

COURSE NAME : PRACTICAL V AND VIVA-VOCE
COURSE CODE. : MUS-001-CC-2220
CREDIT : 4
TOTAL MARKS : 100 (80+ 20 IA)
PRACTICAL/THEORY: PRACTICAL
Contact Hours 120

Learning 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 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 , Dugun Laya, Tigun-Laya, and Chaugun-Laya.
Tilwada, Jhumra.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

BPA 4th Semester

Course Name : THEORY OF HINDUSTANI MUSIC
Course Code. : MUS-001-CC-2230
Credit : 4
Total Marks : 100 (80+ 20 IA)
Practical/Theory : THEORY
Contact Hours : 60

Learning 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 Outcomes

- Ability to have a critical understanding of Music theory in tandem with performance practice
- Ability to clear 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: • Description of the prescribed Ragas (including previous Semesters)
• Description of the Prescribed Talas (including previous Semesters)
Unit 4: • Detailed theoretical Knowledge of the Tala from previous semesters.
Unit 5: • Ability to write Notation of Khayal / Dhrupad / Dhamar compositions.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

Course Name : THEORETICAL ASPECTS OF HINDUSTANI MUSIC
Course Code. : MUS-001-CC-2240
Credit : 4
Total Marks : 100 (80+ 20 IA)
Practical/Theory: Theory
Contact Hours 60

Learning 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 Carnatic 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 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
- Unit4:** • 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.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/

BPA 4th Semester

Course Name : PRACTICAL FOLK SONGS OF NORTH -EAST INDIA
Course Code : MUS-001-MC-2210
Credit : 4
Total Marks : 100 (80+ 20 IA)
Practical/Theory THEORY
Contact Hours 60

Learning 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 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.

Suggestive Digital Platforms for Study Materials

Sl. No.	Digital Platform	Web Link
I.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
II.	National Digital Library	https://ndl.itkgp.ac.in/
III.	e-Gyan Kosh	https://egyankosh.ac.in/
IV.	Swayam Portal	https://swayam.gov.in/
V.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
VI.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
VII.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
VIII.	National Cultural Audio Visual archives (NCAA)	https://ncaa.gov.in/repository/