

**BINOD BIHARI MAHTO KOYALANCHAL
UNIVERSITY**

SYLLABUS

HINDUSTANI CLASSICAL MUSIC (VOCAL)

ACADEMIC SESSION: w.e.f. 2023-2027



For

All constituent /Affiliated Colleges Under

Binod Bihari Mahto Koyalanchal University, Dhanbad

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-I

MDC

(Theory)

Credit: 03

Full Marks:75

Time: 03 Hrs.

Unit-1:

Definition of the following basic musical terms:-

Nada, Sangit, Dhvani and its quality, Shruti, Swara, Vadi, Samvadi, Anuvadi, Vvadi, Verna, Alankaar, Saptak, Gamak, Meed, Murki, Basic knowledge of Tanpura and Tabla and its parts. Ten Thaats, Purvang ewm Uttarang.

Unit-2:

Prescribed Raga: Bhupali, Yaman, Bhairav, Bhairavi.

Prescribed Raga: Dadra, Kaharwa, Jhaptaal, Teentaal.

Writing notation of the prescribed ragas.

Writing taal as in different layakaries like Digun, Tigun, Chaugun.

Unit-3:

Brief Introduction of Western Music.

Scale, Notes and Note values, Grand staff, Bass clef, Treble clef, Time signature.

Unit-4:

Life History and Contribution of the following music scholars- Tansen, V.D.Paluskar, V.N.Bhatkhande, Ustad Bade Ghulam Ali Khan.

Unit-5:

Brief History of Indian Music- Ancient, Medieval, Modern Period.

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B.A. Music

(Hindustani Classical Music) Vocal

Semester-I

PAPER: MJ-1(THEORY)

THEORY OF INDIAN MUSIC-1

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Definition of the following terms:-

Nada, Swar, Sangeet, Saptak, Laya, Raga, Varna, Aroha, Avaroh, Vadi, Samvadi, Anuvadi, Vivadi, Varjita Swara, Jati, Name of ten thaats and their notes, Taal, Laya, Vibhag, Avartan, Matra, Sam, Khali, Aalap, Taan, Sthayee, Antara.

Unit-2:

- Detailed study of the Prescribed Ragas-
- Notation of the composition (Vilambit khyal/Chhota Khyal) of the Prescribed Ragas: Alhaiya Bilawal, Yaman, Bhupali
- Notation of the composition (chhota khyal)- Des, Khamaj, Vrindavani Sarang.

Unit-3: Ability to write the notation of the following talas in dugun, tigun and chaugun & comparative study of the talas with each other.- Dadra, Kaharwa, Teental, Vilambit Ektaal

Unit-4: Study of the Biographies and the contribution of the Legendary Musicians: Tansen, Swami Haridas, Amir Khusro, V.D.Paluskar.

Unit-5: Physical Description of Tanpura & Tabla.

Writing alankar of Raga Bilawal and Kalyan Thaata.

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Semester-II

PAPER: MJ-2(THEORY)

THEORY OF INDIAN MUSIC-2

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Definition of the following terms:-

Shruti, Gram, Murchhna, Aashray Raga, Parmel Praweshak Raga, Sandhiprakash Raga, Gamak, Murki, Khatka, Meed, Kan Swar, Graha-Ansh-Nyash Swar.

Unit-2:

- Detailed study of the Prescribed Ragas-
- Notation of the composition (Vilambit khyal/Chhota Khyal) of the Prescribed Ragas: Bihag, Bhairav, Bhimpalasi.
- Notation of the composition (chhota khyal)- Durga, Kafi, Kamod.

Unit-3: Ability to write the notation of the following talas in dugun, tigon and chaugun & comparative study of the talas with each other.- Jhaptaal, Ektaal, Choutaal, Detailed knowledge of Vilambit Ektal.

Unit-4: Time-Theory of Ragas.

Writing of alankar in Raga Bhairav and Kafi Thaata.

Unit-5: Biography and Contribution of the following music scholars:-

Ustad Amir Khan, Ustead Bade G hulam Ali Khan, Pt. Ravi Shankar, Pt. Bhimsen Joshi.

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B.A. Music

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Semester-II

PAPER: MJ-3 (PRACTICAL)

STUDY OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

Time: 3 Hrs.

- ❖ Vilambit and Drut khyal in any two ragas with simple vistaar, alap, and taan from the prescribed ragas.
- ❖ One Chhota khyal with vistaar, taan and boltaan from the prescribed ragas.
- ❖ Dhrupad & Dhamar in any of the prescribed ragas with alap & layakari of sthayi.
- ❖ Bhajan and Patriotic Song.
- ❖ Five to Six alankaars in Ashavari and Bhairavi Thaats.
- ❖ Ability to recite the prescribed Tala with Taali and Khali along with digun, tigon and chougun layakari.

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Semester-III

PAPER: MJ-4 (THEORY)

THEORY OF INDIAN MUSIC

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Detailed study of the following musical terms:-

Prabandha, Alpatwa, Bahutwa, Suddha-Chhayalag-Sankrin Raga, Gayak, Nayak, Varjita Swara, Jati, Margi-Deshi-Sangit.

Unit-2:

- Detailed and comparative study of the Prescribed Raga.
- Notation of the composition (Vilambit khayal/Chhota khayal) of the Prescribed Ragas : Malkoush, Bageshree, Aashawari.
- Notation of the composition (Chhota khayal): Deshkaar, Bhairavi, Patdeep.

Unit-3:Detailed study of the following periods of Indian Music:-

- ❖ Vedic Period
- ❖ Ramayan Period
- ❖ Mahabharat Period
- ❖ Medievel Period
- ❖ Modern Period

Unit-4:

- ❖ Classification of Indian Musical Instruments.
- ❖ Detailed study of Shruti: Ancient & Modern Shruti Positions.
- ❖ Knowledge of writing alankaar in Aasawari and Bhairavi Thaata.

Unit-5:Write the following talas in Thay, Digun, Tigun and Chaugun & comparative study of the talas with each other: Deepchandi, Ada Choutaal, Dhamar.

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Semester-III

PAPER: MJ-5 (PRACTICAL)

STUDY OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

Time: 3 Hrs.

- ❖ Vilambit and Drut khyal in any two ragas with simple vistaar, alap, and taan from the prescribed ragas.
- ❖ One Chhota khyal with vistaar, taan and boltaan from the prescribed ragas.
- ❖ Dhrupad/Dhamar composition in any of the prescribed Ragas with alap & layakari of sthayi.
- ❖ Tarana from the prescribed ragas.
- ❖ Presentation of one Semi-Classical/Bhajan (Non-Filmi).
- ❖ Ability to recite the prescribed Taal with Taali and Khali along with digun, tigung, and Aad layakari.

BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY

B.A. Music

(Hindustani Classical Music) Vocal

Semester-IV

PAPER: MJ-6 (THEORY)

NOTATION, SCALES AND TIME SIGNATURE

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

- Detailed and comparative study of the Prescribed Raga.
- Notation of the composition (Vilambit khayal/Chhota khayal) of the Prescribed Ragas : Puriya Dhanashri, Kamod, Miya ki Todi, Hansdhwani.
- Notation of the composition (Chhota khayal): Puriya, Shankara, Purvi, Multani

Unit-2: Detailed study of developing 72 Thaats from one Saptak and 484 ragas from one Taat in Hindustani Music.

Unit-3:

- ❖ Detailed and comparative study of notation system of Pt. V.D.Paluskar and Pt.V.N.Bhatkhande.
- ❖ Time value, Staff Note, Time signature, Treble clef, Bass clef.
- ❖ Natural scale, Diatonic scale, Tempered scale, Chromatic scale.

Unit-4:

- ❖ Detailed study of Raga-Ragani Classification.
- ❖ Detailed study of Taat-Raga Classification.

Unit-5:

- ❖ Ability to write Pancham savari, Sooltaal & Jhoomra taal in Digun, Tigun and Aad layakari.
- ❖ Comparative study of the talas with each other.

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Semester-IV

PAPER: MJ-7 (THEORY)

THEORY OF INDIAN MUSIC

Credit: 04

Internal Assessment: 25

End-Sem: 75

Full Marks: 100

Time: 3 Hrs.

Unit-1:

Definition of the following terms:-

Nada, Swar, Sangeet, Saptak, Laya, Raga, Varna, Aroha, Avaroha, Vadi, Samvadi, Anuvadi, Vivadi, Varjit Swar., Jati, Thaata, Vibhag, Avartan, Matra, Sam, Tali, Khali, Aalap, Taan, Sthayee, Antara.

Unit-2:

- Detailed and comparative study of the Prescribed Raga.
- Notation of the composition (Vilambit khayal/Chhota khayal) of the Prescribed Ragas :
Alhaiya Bilawal, Yaman, Bhupali.

Unit-3: Ability to write the following talas in digun, tigon and chaugun & comparative study of the talas with each other. Dadra, Kahrwa, Teental.

Unit-4: Study of the Biographies and the contribution of the legendary Musicians:

- Tansen
- Swami Haridas
- Amir Khusro

Unit-5:

- ❖ Physical Description of Tabla & Tanpura.
- ❖ Writing alankar in Bilawal and Kalyan Thaata.

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B.A. Music

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Semester-IV

PAPER: MJ-8 (PRACTICAL)

STUDIES OF RAGAS AND TALAS

Credit: 04

Full Marks: 100

Time: 3 Hrs.

- ❖ Vilambit and Drut khyal in any two ragas with vistaar, alap, and taan from the prescribed ragas.
- ❖ Two chhota khayal with vistar, taan and boltaan from the prescribed ragas.
- ❖ One tarana from the prescribed ragas.
- ❖ Dhrupad/Dhamar in any of the prescribed Raga with dwigun layakari of sthayi.
- ❖ Ability to sing and show the critical difference between similar ragas.
- ❖ Critical anyalisis and comparative study of prescribed ragas including previous year's ragas.
- ❖ Presentation of one semi-classical / Devotional / Sugam Sangeet.
- ❖ Ability to recite the prescribed taal with dwigun, tigung and chaugun layakaries.
- ❖ Basic knowledge of tuning of Tanpura.

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MINOR

1A

Semester-I

Credit-03

Full Marks -75

Theory

1. A Detailed study of the following terms:

Naad, Shruti, Swara, Raag, Vadi, Samvadi, Anuvadi, Vivadi.

2. Writing Notation:

Bilawal, Yaman, Bhairav, Bhairavi, Ramkali.

3. Writing Tala:

Dadra, Kaharwa, Jatt, Jhumra, Jhaptaal, Rupak.

4. Contribution of the Music Scholars:

(i) Wajid Ali Shah

(ii) Kumar Ganderva

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MINOR

1A

Semester-I

Credit-03

Full Marks -25

Practical

1. One chota khayal in any prescribed raga with vistaar and taan.
2. Ability to sing five alankars using Harmonium.
3. Ability to recite the prescribed taal with tali and khali in digun layakaries.
4. Ability to sing light-song (non-filmi) – Geet, Ghazal or Bhajan.

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B.A. Music

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MINOR

1B

Semester-III

Credit-03

Full Marks -75

Theory

1. Detailed study of the following terms: Gram, Murchna, Alpatva & Bahutwa, Meed, Aalap, Graha, Ansha, Nayash, Apnyash.
2. Notation of the ragas prescribed in the syllabus.
3. Knowledge of Writing The Talas:
Rupak, Adha, Dhamaar, Jhaptaal, Surphaktaal.
4. Life History of : Baiju Bawra, Taansen, Adarang.

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MINOR

1B

Semester-III

Credit-03

Full Marks -25

Practical

1. One Swarmalika & One Lakshangeet from the prescribed Ragas.
2. National Anthem.
3. Alankars in Bilawal and Kalyan thaat.
4. Knowledge of Writing the prescribed talas in Digun Layakaries.

।। समस्तो ज्ञानं ज्योतिर्गच्छ ॥।।

संस्थापितः १९९७

Recommended Books

1. Sangit Visharad – Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Sridhar Paranjapaye
3. Natyashastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdev
5. Sangeet Bodh - Sarat Chandra Sridhar Paranjapaye
6. Bhartiya Sangeet Ka Itihaas – Thakur Jaidev Singh
7. Kramik Pustak Malika (Vol- I, II, III) – Pt. V.N.Bhatkhande
8. Raag Vigyan – Vinayak Rao Patwardhan
9. Raagvibodha Mishrabani (Vol.-I & II) - Ragini Trivedi
10. Hamare Sangeet Ratna Prabhulaal Garg

।। समसोः सा ज्योतिरस्य ।।

३३७० : २०१७