

# Programme: BPA

## Syllabus for Classical Vocal

R. Kalika  
11/8/2023

Dr. Siddhartha Choudhury  
11/8/2023

Kakali Das  
11/08/2023

## Subject Learning Outcomes

After end of the programme the students will be able to-

- Know the evolution of Music from Primitive age to Modern age.
- Know the Famous artists & their Contribution to the arena of World of Music.
- Choose the profession as Artists in various types of platforms.
- Take teaching as a profession.
- Select and apply appropriate knowledge from a range of disciplines to enrich professional teaching practice.
- Able to achieve excellent imagination power.
- Understand social behavior, roles and interactions of human beings with the larger society and everyday life practices of human beings.
- Able to create new tunes.
- Conduct/Arrange symphony & orchestration.
- Conduct/Arrange Seminar, Workshops.
- Able to become a Music critique.

  
11/8/2023

Dre. Siddhartha Choudhury  
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# Course Learning Outcomes

**Course Code: BMCV- 1.01**

Subject- Classical Vocal

Title of the paper:- Introduction to Indian Music- I

- i) The students will be able to know what is music. They also able to know about the Primitive music of India. Students will also know about the concept of sound according to the ancient Indian Musicologists and Also know about the modern concept of sound.
- ii) The students will acquire knowledge about ancient and modern concept of Dhvani, Shruti and Swar.
- iii) The students will be able to acquire basic knowledge of Bhatkhande notation, read notation as well as write notation of various Gat/Bandishes based on the ragas mentioned in the syllabus.
- iv) The students will be able to know about some immortal personalities whose life gives a meaning and purpose to the students of music.

  
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Kakali Das  
11/08/2023

(Major Discipline)

Classical Vocal

Theory

Programme: <b>BPA</b>	Year-1	Semester – <b>First</b>	Credits: <b>4</b>
Course Code: BMCV- 1.01	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Introduction to Indian Music- I		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Definition of Music ii) Sound(Dhwani) & its origin iii) Nada & its types & qualities		<b>4nos.</b>
<b>II</b>	i) Andolan of Sound & its types ii) Shruti & its kinds iii) Swar & its kinds, Saptak		
<b>III</b>	i) Detailed knowledge of Pt.Vishnu Narayan Bhatkhande notation system ii) Writing Gat/Bandish,in its notation with Raga details from the course		
<b>IV</b>	Life Sketch:- i) Pt.Vishnu Narayan Bhatkhande ii) Pt.Vishnu Digambar Paluskar iii) Ahobal		

**Reference Books :**

- 1) *Geet-Vadyam- Laxminarayan Ghosh*
- 2) *Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury*
- 3) *Bharatiya Sangiter Itihash( Vol-1,2,3)- Swami Prajnananda*
- 4) *Sangeet Kosa-Karunamay Goswami*
- 5) *Sangeetbodh- Sharatchandra Paranjpe*

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## Course Learning Outcomes

**Course Code: BMCV-1.02**

Subject- Classical Vocal

Title of the paper:- Raga & Tala Studies- I

- i) The students will be able to perform proficiently the ragas of Hindustani classical music in various laya and talas according to their syllabus.
- ii) The students will be able to identify and demonstrate various Talas according to their syllabus.
- iii) The students will be able to perform Lakshan Geet ,Sargam Geet. Students will also identify different ragas of Hindusthani Music.

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**(Major Discipline)**  
**Classical Vocal**  
**Practical**

Programme: <b>BPA</b>	Year-1	Semester – <b>First</b>	Credits: <b>4</b>
Course Code: BMCV-1.02	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Raga & Tala Studies- I		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Yaman (B) Bhairav (C)Bihag ii) Brief study of Ragas given below: Non detail- (A) Kafi (B) Khamaj (C) Alhaiya Bilawal (D)Bhupali. iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Teen Taal (B) Ek Taal (C) Keharva		<b>8nos.</b>
<b>II</b>	i) Identifying Raga (Raga Pehchan according to syllabus) ii) Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Ragas.		

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(Minor / General Elective)

Classical Vocal

Programme: <b>BPA</b>	Year-1	Semester – <b>First</b>	Credits: <b>4</b>
Course Code: BECV-1.01	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Classical Vocal-I			

Theory

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Theory knowledge of Classical Vocal -I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Definition of Music ii) Nada & its types & qualities iii) Shruti & its kinds iv) Detailed knowledge of Bhatkhande notation system		<b>2nos.</b>
<b>II</b>	i) Writing Gat/Bandish, in its notation with Raga details from the course ii) Gamak & its kinds iii) Life Sketch:- i) Pt. Vishnu Narayan Bhatkhande ii) Pt. Vishnu Digambar Paluskar		

Practical

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical knowledge of Classical Vocal-I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Yaman (B) Bhupali. ii) Brief study of Ragas given below: Non detail- (A) Kafi (B) Alhaiya Bilawal (C) Khamaj iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Teen Taal (B) Dadra (C) Keharva		<b>4 nos.</b>
<b>II</b>	i) One Lakshan Geet ii) Ability to perform 10 Alankars of one's own choice from above mentioned Ragas. iii) Tuning and playing of Tanpura		

Reference Books :

- 1) Geet-Vadyam- Laxminarayan Ghosh
- 2) Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury
- 3) Bharatiya Sangiter Itihash( Vol-1,2,3)- Swami Prajanananda
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

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**(Interdisciplinary Courses)**  
**Classical Vocal**

Programme: <b>BPA</b>	Year-1	Semester – <b>First</b>	Credits: <b>3</b>
Course Code: BICV-1.01	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical application of Classical Vocal-I			

**Theory**

Credit : <b>1</b>	Max. Marks: 50	Title of the paper:- Theory application of Classical Vocal-I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 1-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Definition of Music ii) Short notes:- Nada, Gamak, Alamkar, Pakad iii) Shruti & its kinds iv) Life Sketch:- i) Pt. Vishnu Narayan Bhatkhande ii) Pt. Vishnu Digambar Paluskar		<b>1 nos.</b>
<b>II</b>	i) Swar & its kinds ii) Detailed knowledge of Bhatkhande notation system iii) Writing Gat/Bandish, in its notation with Raga details from the course		

**Practical**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical application of Classical Vocal-I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Yaman (B) Bhupali. ii) Brief study of Ragas given below: Non detail- (A) Kafi (B) Alhaiya Bilawal (C) Khamaj iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Teen Taal (B) Dadra (C) Keharva		<b>4 nos.</b>
<b>II</b>	i) One Lakshan Geet ii) Ability to perform 10 Alankars of one's own choice from above mentioned Ragas. iii) Tuning and playing of Tanpura		

**Reference Books :**

- 1) Geet-Vadyam- Laxminarayan Ghosh
- 2) Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury
- 3) Bharatiya Sangiter Itihash( Vol-1,2,3)- Swami Prajnananda
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

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## Course Learning Outcomes

**Course Code: BMCV-2.03**

Subject- Classical Vocal

Title of the paper:- Theory of Indian Music- II

- i) The students will be able to know about History of Indian Music from Primitive to Modern times and Moorchnas , classification of Gramas etc.
- ii) The students will acquire knowledge about different Gamakas, able to write Gat/Bandish, in its notation and able to write different Talas in various layas according to their syllabus.
- iii) The students will be able to explain the various primary and basic terminologies of Indian classical Music.
- iv) The students will be able to know about some immortal personalities and their influence in Indian Classical music.

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**(Major Discipline)**  
**Classical Vocal**  
**Theory**

Programme: <b>BPA</b>	Year-1	Semester – <b>Second</b>	Credits: <b>4</b>
Course Code: BMCV-2.03	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Theory of Indian Music- II		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Brief History of Indian Music ii) Grama (Sadja, Madhyam and Gandhar) iii) Moorchna and its Varieties		<b>4nos.</b>
<b>II</b>	i) Gamakas & its kinds ii) Writing Gat/Bandish, in its notation with Raga details from the course iii) Ability to write following Talas in Dwigun, Tigun & Chaugun Layakaris :- Teentala, Ektala, Kaharwa.		
<b>III</b>	i) Short note:- Vadi, Samvadi, Anuvadi, Vivadi ii) Varna, Poorvanga, Uttaranga, Aroha, Avroha		
<b>IV</b>	Life sketch:- a) Bharatmuni b) Matanga		

**Reference Books :**

- 1) *Geet-Vadyam- Laxminarayan Ghosh*
- 2) *Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury*
- 3) *Sangit Sastra Samikkha( Vol-1,2)- Dr.Pradip Kumar Ghosh*
- 4) *Sangeet Kosa-Karunamay Goswami*
- 5) *Sangeetagy Kosa- Dr.Bidyutshikha Mukhopadhyay*
- 6) *Sangeetbodh- Sharatchandra Paranjpe*

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## Course Learning Outcomes

**Course Code: BMCV-2.04**

Subject- Classical Vocal

Title of the paper:- Raga & Tala Studies- II

- i)The students will be able to perform proficiently the ragas of Hindustani classical music in various laya and talas according to their syllabus.
- ii)The students will be able to identify and demonstrate various Talas according to their syllabus.
- iii)The students will be able to perform Dhrupad , Bhajan and Tarana.

  
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(Major Discipline)

Classical Vocal

Practical

Programme: <b>BPA</b>	Year-1	Semester – <b>Second</b>	Credits: <b>4</b>
Course Code: BMCV-2.04	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Raga & Tala Studies- II		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Ashawari (B) Bageshree (C) Bhimpalasi ii) Brief study of Ragas given below: Non detail- (A) Des (B) Bhairavi (C) Brindavani Sarang iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Jhaptala (B) Chautala (C) Dadra		<b>8 nos.</b>
<b>II</b>	i) One Dhrupad with Dwigun Laykari iii) One Bhajan ii) One Tarana		

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**(Minor / General Elective)**  
**Classical Vocal**

Programme: <b>BPA</b>	Year- <b>1</b>	Semester – <b>Second</b>	Credits: <b>4</b>
Course Code: BECV-2.02	Subject- Classical Vocal		Max. Marks: 100
Title of the paper:- Theory & Practical knowledge of Classical Vocal-II			

**Theory**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Theory knowledge of Classical Vocal-II
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0		
Unit	Topic	No. of Lectures
<b>I</b>	i) Brief History of Indian Music ii) Gram, Moorchhna, Varna, Alankar iii) Poorvanga, Uttaranga, Aroha, Avroha iv) Writing Gat/Bandish, in its notation with Raga details from the course	<b>2nos.</b>
<b>II</b>	i) Ability to write following Talas in Dwigun, Tigun & Chaugun Layakarīs :- Teentala, Ektala, Kaharwa, Dadra. ii) Vadi, Samvadi, Anuvadi, Vivadi iii) Life Sketch:- i) Dattil ii) Matanga	

**Practical**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical knowledge of Classical Vocal-II
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4		
Unit	Topic	No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Bhairav (B) Bageshree ii) Brief study of Ragas given below: Non detail- (A) Des (B) Bhairavi (C) Brindavani Sarang iii) One Bhajan	<b>4 nos.</b>
<b>II</b>	i) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Jhaptala (B) Chautala (C) Ektala ii) One Tarana	

**Reference Books :**

- 1) Sangit Sastra Samikkha (Vol-1,2)- Dr. Pradip Kumar Ghosh
- 2) Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury
- 3) Bharatiya Sangiter Itihash (Vol-1,2,3)- Swami Prajanananda
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Geet-Vadyam- Laxminarayan Ghosh

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## Course Learning Outcomes

**Course Code: BMCV-3.05**

Subject- Classical Vocal

Title of the paper:- Theory of Indian Music- III

- i) The students will be able to know about the music from Vedic Period to Music in the era of Mahabharata.
- ii) The students will be able to acquire basic knowledge of Palushkar notation system. The students will also know about different forms of Indian classical musical instrument.
- iii) The students will be able to identify and demonstrate various Talas according to their syllabus.
- iv) The students will be able to distinguish between Thata and Raga. The students will also know about different musical terminologies.
- v) The students will be able to know about some immortal Musicologists and their influence in Indian Classical music.

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**(Major Discipline)**  
**Classical Vocal**  
**Theory**

Programme: <b>BPA</b>	Year-2	Semester – <b>Third</b>	Credits : <b>4</b>
Course Code: BMCV-3.05	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Theory of Indian Music- III		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Vedic Music ii) Gandharva Music iii) Music in the era of Ramayana iv) Music in the era of Mahabharata		<b>4nos.</b>
<b>II</b>	i) Detailed knowledge of Pt. Vishnu Digambar Paluskar notation system ii) Ability to write following Talas in Dwigun, Tigun & Chaugun Layakaris :- Teentala, Ektala, Jhaptala, Chautala		
<b>III</b>	i) To Distinguish between Thata & Raga ii) Gram raga, Jati raga, Suddha, Chhayalog, Sankirna Raga iii) Dasabidha Raga vargikaran of Sharangdeva iv) Short note:- Abirbhab, Tirobhab, Jati, Alpatva, Bahutva		
<b>IV</b>	Life Sketch:- i) Sikshakar Narad ii) Amir Khusroo iii) Tansen iv) Khetrāmohan Goswami v) Krishnadhan Banerjee		

**Reference Books :**

- 1) *Geet-Vadyam- Laxminarayan Ghosh*
- 2) *Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury*
- 3) *Bharatiya Badyajantra- B.C.Dev*
- 4) *Sangit Sastra Samikkha( Vol-1,2)- Dr.Pradip Kumar Ghosh*
- 5) *Sangeetagy Kosa- Dr.Bidyutshikha Mukhopadhyay*
- 6) *Sangeetbodh- Sharatchandra Paranjpe*

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## Course Learning Outcomes

**Course Code: BMCV-3.06**

Subject- Classical Vocal

Title of the paper:- Raga & Tala Studies- III

- i) The students will be able to perform proficiently the ragas of Hindustani classical music in various laya and talas according to their syllabus.
- ii) The students will be able to perform Dhrupad with different bants and also able to demonstrate various Talas according to their syllabus.

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**(Major Discipline)**  
**Classical Vocal**  
**Practical**

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Third</b>	Credits: <b>4</b>
Course Code: BMCV-3.06	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Raga & Tala Studies- III		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Details- (A) Kedar (B) Jaunpuri (C) Malkauns ii) Brief study of Ragas given below: Non detail- (A) Kamod (B) Durga (C) Tilak Kamod		<b>8nos.</b>
<b>II</b>	i) One Dhrupad with Dwigun, Tigun & Chaugun Laykari ii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Dhamar (B) Surfaktala / Sulfak (C) Teora/Teevra iii) Bol and Theka pehchan		

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**(Minor / General Elective)**  
**Classical Vocal**

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Third</b>	Credits- <b>4</b>
Course Code: BECV-3.03	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Classical Vocal-III			

**Theory**

Credits- <b>2</b>	Max. Marks: 50	Title of the paper:- Theory knowledge of Classical Vocal-III	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Vedic Music ii) Music in the era of Ramayana iii) Music in the era of Mahabharata		<b>2nos.</b>
<b>II</b>	i) Detailed knowledge of Pt.Vishnu Digambar Paluskar notation system ii) Knowledge of musical instrument- Tanpura, Tabla, Sitar, Sarod iii) Short note:- Abirbhab, Tirobhab, Jati, Alpatva, Bahutva iv) Life Sketch:- a) Lochan b) Khetramohan Goswami		

**Practical**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical knowledge of Classical Vocal-III	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Bihag (B) Kedar ii) Brief study of Ragas given below: Non detail- (A) Bhimpalashi (B) Tilak Kamod		<b>4 nos.</b>
<b>II</b>	i) One Dhrupad with Dwigun Laykari ii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Dhamar (B) Rupak (C) Teora / Teevra		

**Reference Books :**

- 1) Sangit Sastra Samikkha( Vol-1,2)- Dr.Pradip Kumar Ghosh
- 2) Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury
- 3) Bharatiya Badyajantra- B.C.Dev
- 4) Sangeetagya Kosa- Dr.Bidyutshikha Mukhopadhyay
- 5) Sangeetbodh- Sharatchandra Paranjpe

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**(Interdisciplinary Courses)  
Classical Vocal**

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Third</b>	Credit- <b>3</b>
Course Code: BICV-3.02	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical application of Classical Vocal-III			

**Theory**

Credit- <b>1</b>	Max. Marks: 50	Title of the paper:- Theory application of Classical Vocal-III
Total No. of Lectures-Tutorial-Practical (in hours per week): 1-0-0		
Unit	Topic	No. of Lectures
<b>I</b>	i) Brief History of Indian Music ii) Varna, Vadi, Samvadi, Anuvadi, Vivadi iii) Gram, Poorvanga, Uttaranga iv) Life Sketch:- i) Dattil ii) Matanga	<b>1 nos.</b>
<b>II</b>	i) Moorchna and its varieties ii) Writing Gat/Bandish, in its notation with Raga details from the course iii) Ability to write following Talas in Dwigun, Tigun & Chaugun Layakarais :- Teentala, Ektala, Kaharwa, Dadra.	

**Practical**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical application of Classical Vocal-III
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4		
Unit	Topic	No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Bageshree (B) Bhairab ii) Brief study of Ragas given below: Non detail- (A) Ashawari (B) Des (C) Tilak Kamod iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Jhaptala (B) Chautala (C) Ektala	<b>4 nos.</b>
<b>II</b>	i) One Bhajan ii) One Tarana	

**Reference Books :**

- 1) Sangeet Kosa-Karunamay Goswami
- 2) Sangit Sastra Samikkha( Vol-1,2)- Dr.Pradip Kumar Ghosh
- 3) Bharatiya Sangiter Itihash( Vol-1,2,3)- Swami Prajnananda
- 4) Sangeetagy Kosa- Dr.Bidyutshikha Mukhopadhyay
- 5) Sangeetbodh- Sharatchandra Paranjpe

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## Course Learning Outcomes

**Course Code: BMCV-4.07**

Subject- Classical Vocal

Title of the paper:- Theory of Indian Music- IV

- i) The students will be able to know about the different ancient forms of Indian Music.
- ii) The students will be able to know about the different forms of Indian Music like Dhrupad, Dhamar and Khayal.
- iii) The students will acquire knowledge about the classification of Ragas under different Thatas. The students will also know about different types of Indian musical instruments.
- iv) The students will be able to know about some famous personalities and their works in Indian music.

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**(Major Discipline)**  
**Classical Vocal**  
**Theory**

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Fourth</b>	Credits: <b>4</b>
Course Code: BMCV-4.07	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Theory of Indian Music- IV		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0			
Unit	Topic	No. of Lectures	
<b>I</b>	i) Prabandha Sangeet ii) Deshi Sangeet iii) Music in the Puran iv) Music in Buddhist Literature	<b>4nos.</b>	
<b>II</b>	Knowledge of following musical forms:- i) Dhrupad ii) Dhamar iii) Khayal		
<b>III</b>	i) Ten Thatas of Pt. Vishnu Narayan Bhatkhande ii) Knowledge of musical instrument:- Tata, Avanaddha , Sushir, Ghana		
<b>IV</b>	Study of following Musical text :- i) Sangit Ratnakar ii) Swarmelkalanidhi		

**Reference Books :**

- 1) *Bharatiya Sangiter Itihash( Vol-1,2,3)- Swami Prajanananda*
- 2) *Sangeet Tatwa( Vol-1,2)- Debabrata Datta*
- 3) *Sangeetagy Kosa- Dr.Bidyutshikha Mukhopadhyay*
- 4) *Sangeet Kosa-Karunamay Goswami*

*R. Kalley*  
11/8/2023

Dr. Siddhartha Choudhury.  
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## Course Learning Outcomes

**Course Code: BMCV-4.08**

Subject- Classical Vocal

Title of the paper:- Raga & Tala Studies- IV

- i) The students will be able to perform proficiently the ragas of Hindustani classical music in various laya and talas according to their syllabus.
- ii) The students will be able to perform Dhrupad, Dhamar, Gajal and also able to demonstrate various Talas according to their syllabus.

  
11/8/2023

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(Major Discipline)

Classical Vocal

Practical

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Fourth</b>	Credits: <b>4</b>
Course Code: BMCV-4.08	Subject- Classical Vocal		
Max. Marks: 100	Title of the paper:- Raga & Tala Studies- IV		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Jayjayanti (B) Miya-ki-Malhar (C) Gaud-Sarang ii) Brief study of Ragas given below: Non detail- (A) Bahar (B) Hamir (C) Rageshree		<b>8 nos.</b>
<b>II</b>	i) One Dhrupad with Digun, Tigun & Chaugun Laykari ii) One Dhamar iii) One Gazal /Thumri iv) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (i) Jhumra (ii) Jat (iii) Tilwada (iv) Deepchandi		

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**(Minor / General Elective)**  
**Classical Vocal**

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Fourth</b>	Credits: <b>4</b>
Course Code: BECV-4.04	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Classical Vocal-IV			

**Theory**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Theory knowledge of Classical Vocal-IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Prabandha Sangeet ii) Deshi Sangeet iii) Music in the Puran iv) Natya Shastra		<b>2nos.</b>
<b>II</b>	Knowledge of following musical forms:- i) Dhrupad ii) Khayal iii) Knowledge of musical instrument:- Tata, Avanaddha, Sushir, Ghana iv) Life Sketch:- i) Sarangadev ii) Tansen iii) Krishnadhan Banerjee		

**Practical**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical knowledge of Classical Vocal-IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Jayjayanti (B) Miya-ki-Malhar ii) Brief study of Ragas given below: Non detail- (A) Purbi (B) Hameer		<b>4 nos.</b>
<b>II</b>	i) One Dhrupad ii) One Bhajan / Thumri iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Tilwara (B) Deepchandi (C) Jat		

**Reference Books :**

- 1) Bharatiya Sangiter Itihash (Vol-1,2,3)- Swami Prajanananda
- 2) Sangeet Tatwa (Vol-1,2)- Debabrata Datta
- 3) Sangeetagya Kosa- Dr. Bidyutshikha Mukhopadhyay
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

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(Interdisciplinary Courses)

Classical Vocal

Programme: <b>BPA</b>	Year- <b>2</b>	Semester – <b>Fourth</b>	Credit: <b>3</b>
Course Code: BICV-4.03	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical application of Classical Vocal-IV			

**Theory**

Credit: <b>1</b>	Max. Marks: 50	Title of the paper:- Theory application of Classical Vocal-IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 1-0-0			
Unit	Topic		No. of Lectures
<b>I</b>	i) Vedic Music ii) Gandharva Music iii) Short note:- Abirbhab, Tirobhab, Jati, Alpatva, Bahutva		<b>1nos.</b>
<b>II</b>	i) Detailed knowledge of Palushkar notation system ii) Knowledge of musical instrument- Tanpura, Tabla, Sitar, Sarod iii) Life Sketch:- i) Ahobal ii) Lochan		

**Practical**

Credits: <b>2</b>	Max. Marks: 50	Title of the paper:- Practical application of Classical Vocal-IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
<b>I</b>	i) Critical study of Ragas given below: Detail- (A) Bihag ii) Brief study of Ragas given below: Non detail- (A) Bhimpalashi (B) Kedar iii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Jhaptala (B) Chautala (C) Ektala		<b>4 nos.</b>
<b>II</b>	i) One Dhrupad with Digun Laykari ii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Dhamar (B) Rupak		

**Reference Books :**

- 1) Sangiti Shabdakosa ( Vol-1,2)- Dr.Bimal Ray
- 2) Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury
- 3) Sangeetagyta Kosa- Dr.Bidyutshikha Mukhopadhyay
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

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