

(Minor / General Elective)

Classical Vocal

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

Theory

Credits: 2	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
I	i) Definition of Music ii) Nada & its types & qualities iii) Shruti & its kinds iv) Detailed knowledge of Bhatkhande notation system		2nos.
II	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: 2	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
I	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		4 nos.
II	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 Prajnanananda
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

Dr. Siddhartha Choudhury
11/8/2023

Kakali Das
11/08/2023

R. S. Kulkarni
11/8/2023

(Interdisciplinary Courses)
Classical Vocal

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

Theory

Credit : 1	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
I	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		1nos.
II	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: 2	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
I	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		4 nos.
II	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 Prajnanananda
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

Dr. Siddhartha Choudhury
11/8/2023

Makali Das
11/08/2023

R. S. Sankar
11/8/2023

(Minor / General Elective)

Classical Vocal

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

Theory

Credits: 2	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
I	i) Brief History of Indian Music ii) Gram, Moorchna, Varna, Alankar iii) Poorvanga, Uttaranga, Aroha, Avroha iv) Writing Gat/Bandish, in its notation with Raga details from the course	2nos.
II	i) Ability to write following Talas in Dwigun, Tigun & Chaugun Layakaris :- Teentala, Ektala, Kaharwa, Dadra. ii) Vadi, Samvadi, Anuvadi, Vivadi iii) Life Sketch:- i) Dattil ii) Matanga	

Practical

Credits: 2	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
I	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	4 nos.
II	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 Prajnananda
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Geet-Vadyam- Laxminarayan Ghosh

R. S. Kulkarni
11/8/2023

(Minor / General Elective)

Classical Vocal

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

Theory

Credits- 2	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
I	i) Vedic Music ii) Music in the era of Ramayana iii) Music in the era of Mahabharata	2nos.
II	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: 2	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
I	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	4 nos.
II	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

Dr. Siddhartha Choudhury
11/8/2023

Kakali Das
11/08/2023

R. Sakthi
11/8/2023

(Interdisciplinary Courses)
Classical Vocal

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

Theory

Credit- 1	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
I	i) Brief History of Indian Music ii) Varna, Vadi, Samvadi, Anuvadi, Vivadi iii) Gram, Poorvanga, Uttaranga iv) Life Sketch:- i) Dattil ii) Matanga	1 nos.
II	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 Layakaris :- Teentala, Ektala, Kaharwa, Dadra.	

Practical

Credits: 2	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
I	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	4 nos.
II	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 Prajanananda
- 4) Sangeetagya Kosa- Dr.Bidyutshikha Mukhopadhyay
- 5) Sangeetbodh- Sharatchandra Paranjpe

R. Sakthi
11/8/2023

Dr. Siddhartha Choudhury
11/8/2023

Kakali Das
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(Minor / General Elective)

Classical Vocal

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

Theory

Credits: 2	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
I	i) Prabandha Sangeet ii) Deshi Sangeet iii) Music in the Puran iv) Natya Shastra		2nos.
II	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: 2	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
I	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		4 nos.
II	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 Prajnanananda
- 2) Sangeet Tatwa (Vol-1,2)- Debabrata Datta
- 3) Sangeetagya Kosa- Dr. Bidyutshikha Mukhopadhyay
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

Dr. Siddhartha Choudhury
11/8/2023

Mr. K. S. S. S.
11/08/2023

R. S. S. S.
11/8/2023

(Interdisciplinary Courses)

Classical Vocal

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

Theory

Credit: 1	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
I	i) Vedic Music ii) Gandharva Music iii) Short note:- Abirbhab, Tirobhab, Jati, Alpatva, Bahutva	1nos.
II	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: 2	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
I	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	4 nos.
II	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) Sangeetagya Kosa- Dr.Bidyutshikha Mukhopadhyay
- 4) Sangeet Kosa-Karunamay Goswami
- 5) Sangeetbodh- Sharatchandra Paranjpe

R. Sankar
11/8/2023

Dr. Siddhartha Choudhury.
11/8/2023

Kakali Das
11/08/2023

Classical Vocal

Programme: B.A in Music	Year-3	Semester- fifth	Credits:4
Course Code: BECV- 5.05, Subject Classical Vocal, MaxMarks:100			
Tital of the Paper:- Theory and practical knowledge of Classical Vocal-V			

Theory

Credits:-2	Max Marks:50	Theoretical I knowledge of Classical Vocal-V
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Total No. of Lectures- Tutorial – practical (in hours per week) :2-0-0

Unit	Topic	No. of Lecture
I	i) Thumri ii)Tappa iii)Tarana iv) Kirtanand its varieties	2Nos.
II	i)Raganga raga Paddhati ii)Thata Raga Vargikaran ii)Knowledge of musical instrument :tanpuraSitar, Tabla iv)Life sketch venkatmokhi, parshadeva Somnath	2 Nos.

Practical

Credits: 2	Max. Marks:-50	Tital of the Paper:-practical knowledge of Classical Vocal-V
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Total No. of Lectures- Tutorial – practical (in hours per week) :0-0-4

Unit	Topic	No. of Lectures
III	i)Critical study of Ragas given Below: details – (A) jaunpura sa (B)Ramkali. ii)Brief study of Ragas given below: Non details –(A)Ashawari (B)Malkauns, (C) sankara	
IV	1)One Dhamar based on above mentioned Ragas.. ii)One Gazal iii) Padhanu/ Citation of following talas with their Bols, divisions , talis- end khalis : (A) Surfaktala, (B) Jhumar	

Programme: B.A in Music	Year-3	Semester- Sixth	Credits:4
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Course Code: BECV- 6.06, Subject Classical Vocal, MaxMarks:100

Total of the Paper:- Theory and practical knowledge of Classical Vocal-VI

Theory

Credits:-2	Max Marks:50	Theoretical I knowledge of Classical Vocal-VI
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Total No. of Lectures- Tutorial – practical (in hours per week) :2-0-0

Unit	Topic	No. of Lecture
I	I) Knowledge and characteristic of gharana. II) History , Development and Social importance of gharana. III) Detailed Analysis of the following Gharanas: Senia, Gwalior , Agra IV) Tribal Songs of Tripura	2Nos.
II	I) Mel raga vargikaran II) Merits and De- merits of Gayak,Vaggeyakara III) Knowledge of musical instrument sarode, Esraj Violin , pakhowaj IV) Life sketch: Tyagraj, shyamsastri, muthuswami Dixitar. V) Raga- Ragimi Vargikaran	2 Nos.

Practical

Credits: 2	Max. Marks:-50	Total of the Paper:-practical knowledge of Classical Vocal-VI
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Total No. of Lectures- Tutorial – practical (in hours per week) :0-0-4

Unit	Topic	No. of Lectures
III	i)Critical study of Ragas given Below: details – (A) gaud sarang (B)Todi. ii)Brief study of Ragas given below: Nor details –(A)Kamod (B)Chayanat, (C) Basant	
IV	i) One Dhamar with Digun, Chaugun Laykari. ii) One Thumri	

Reference Books:-

- 1) Bharatiya sangite Gharanar Itihash- Sri Dilip Kumar Mukhopadhyaya
- 2) Sangeet tatwa(Vol-1,2)- Debabrata Datta
- 3) Bhatkhande sangeet Shastra (Vol -1-4)-Pt. Vishnu Narayan Bhatkhande.
- 4) Sangeet Kasa- karunamay Goswami
- 5) South India Music – P. Sambamoorth

(Minor/General Elective)

Classical Vocal

Programme: B.A in Music	Year-3	Semester- fifth	Credits:4
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Course Code: BECV- 5.05, Subject Classical Vocal, MaxMarks:100

Total of the Paper:- Theory and practical knowledge of Classical Vocal-V
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CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)

THEORY

Programme/Class: BPA (Honours)	Year- 4	Semester- Seventh
Subject-Dance (Kathak)		
COURSE TITLE: Musicology and applied theory of Kathak- IX		
Course Code: BMKD- 7.17	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Theory(in hours per weeks) 4-0-0		

Unit-I

1.Compositional Pattern-

A.Tarana B.Bhajan C.Thumri

2.Contribution of important personalities & their life sketches

A.Medam Menaka B.Mohan Rao Kalyanpur C.Vikram Singh

3.Study of Natya Shastra

A.Origin of natya (Chap-1) B.Prekshyagriha (chap-2) C.Poorvaranga (chap-5)

Unit-II

1.History of Indian Dance

A.Stone age B.Indus valley civilization C. Vedic period

2.Study of main compiling instrument-

A.Tabla B. Harmonium

3.Dance of Shiva

A.Stories of different Tandava B.Stories of Nataraj

Unit- III

1.Literature & it's important in kathak

A.Surdas B.Tulsidas C.Mirabai

2.Shirobheda according to A.D

A.Types B.Uses C.Slokes

3. Mudras according to A.D
A.TypesB.UsesC.Slokes

Unit- IV

1.Tagore dance drama
A. ChandalikaB.ChitrangadaC. Shyama

2.Folk dances of north & eastern India
A.BhangraB.Dhamal (Hariyana)C.Karma

3.Details of Jati & Yati
A.IntroductionsB.TypesC.Pattern of jati & yati

Course Learning Outcomes

1. The students will know about different folk dances, yati, jati to the items of Classical Dance in various laya and talas according to their syllabus.
2. The students will be able to identify and demonstrate various Talas according to their syllabus.
3. The students will know about Tagore dance drama Songs related to items learnt in the paper.

Book references:

1.Natya Shastra, 2. Abhinaya Darpana, 3. Indian Classical Dance (Kapila Vatsyayan), 4. Bharatiya Nrityer Samikkhatmak Adhyayan, 5. Transitions in Traditions, 6. Dance in India (Enakshi Bhavnani), 7. Bharater Nrityakala (Gayatri Chattopadhyay), 8. World History of dance, 9. Indian Classical Dance Kathak (Sunil Kothari), 10. Indian Classical Dance - Kathak (Pratibha Prahlad), 11. History of Indian Classical Dance (Reginald Messey and Rina Singha).

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)
PRACTICAL**

Programme/Class: BPA (Honours)	Year- 4	Semester- Seventh
Subject-Dance (Kathak)		
COURSE TITLE: Practical application of Kathak- IX		
Course Code: BMKD- 7.18	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical(in hours per weeks) 8-0-0		

Unit-I

- 1.Teental-Layakari, that, amad, tukda, paran, tehai
- 2.Teental chakradar toda & chakradar paran.
- 3.Lari in teental.

Unit-II

- 1.Jhaptal - Layakari, that, amad, tukda, paran,tehai.
2. Jhaptal chakradar toda & chakradar paran.
- 3.Lari in jhaptal.

Unit-III

- 1.Dhamar taal - Layakari, that, amad, tukda, paran,tehai
2. Dhamar taal chakradar toda & chakradar paran.
- 3.Lari in dhamar taal.

Unit- IV

- 1.One Vishnu vandana

2. One thumri

3. Padhant of all items learnt in the syllabus.

Course Learning Outcomes

1. The students will be know about different folk dances, yati, jati to the items of Classical Dance in various laya and talas according to their syllabus.
2. The students will be able to identify and demonstrate various Talas according to their syllabus.
3. The students will know about padhant related to items learnt in the paper.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)
PRACTICAL**

Programme/Class: BPA (Honours)	Year- 4	Semester- Seventh
Subject-Dance (Kathak)		
COURSE TITLE: Practical application of Kathak- X		
Course Code: BMKD- 7.19	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical(in hours per weeks) 8-0-0		

Unit-I

- 1.Mudra (Single and combined hand gesture according to A.D)
2. Shirobheda according to A.D
- 3.Dristi bheda according to A.D

Unit-II

1. Upaj in Teental
2. Upaj in Jhaptaal
- 3.Ability to composed tehai in teental of different laya's by students

Unit-III

- 1.Meera bhajan
- 2.Thumri (atleast 2)
- 3.Gazal (atleast 2)

Unit-IV

- 1.Lari in tisra & chaturasra jati (atleast 2 each)
- 2.One misra jati lari
- 3.One khanda jati lari

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance in various laya and talas according to their syllabus.
- ii) The students will be able to identify and demonstrate various bhedas according to their syllabus.
- iii) The students will be able to perform Songs related to items learnt in the paper.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)
PRACTICAL**

Programme/Class: BPA (Honours)	Year- 4	Semester- Seventh
Subject-Dance (Kathak)		
COURSE TITLE: Practical application of Kathak- XI		
Course Code: BMKD- 7.20	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical(in hours per weeks) 8-0-0		

Unit-1

- 1.Panchamswari taal- Layakari, That, Amad, Tukda, Paran, Tehai's, Parmelu.
- 2.Panchamswari. taal Chakradar paran & toda.
3. Lari in Panchamswari taal

Unit-II

- 1.Rupak taal- Layakari, That, Amad, Tukda, Paran, Tehai's, Chakradar paran, Chakradar toda, Parmelu.
- 2.Variation of Lari in teental (vilambit, Madhya & drut laya)
- 3.Ellaborate That.

Unit- III

1. Ability to compose Upach on theka by students on spot.
2. Composition of tehai's from different matra- teental
3. One Gazal.

Unit- IV

1. Revision of previous semester learnt Choutaal.
2. Revision of previous semester learnt Rudra taal.
3. Padhant of all items learnt.

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 padhant related to items learnt in the paper

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)
THEORY**

Programme/Class: BPA (Honours)	Year- 4	Semester- Eighth
Subject-Dance (Kathak)		
COURSE TITLE: Musicology and applied theory of Kathak- X		
Course Code: BMKD- 8.21	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Theory(in hours per weeks) 4-0-0		

Unit-I

1. Compositional Pattern-

A.GazalB.DadraC.Vandana

2. Contribution of the following personalities in the field of Nritya natika.

A.R.N.TagoreB.Rukmini Devi ArundaleC.Uday Shankar

3. Study of the main accompanying instrument

A.SarangiB.PakhawajC.Flute

Unit-II

1. Dances of Krishna

A. Story of Kaliya mardanB. Story of Makhan chori

2. Folk dances of North & North-India

A.SantalB.GhoomarC.Giddha

3. Study about Das Avtar

A. TypesB. SlokesC. Details study about Avtars

Unit-III

1. Contribution of the revival of kathak

A.Achchan MaharajB.Lachchu MaharajC.Sitara Devi

2. Dristibheda according to A.D

A.Types B.UsesC.Slokes

3. Transformation & continuity of tradition

A.Kathak in Darbar (Lucknow,Jaipur,Raigarh)B.Aspects of Kathak (classical & applied)

Unit –IV

1.Study of taals

A. ShikharB. Deepchandi TaalC. Dhumali taal

2.Short notes

A.JatiB.YatiC.Laya

3.Ability of writing notation of learnt bols and taals.

Course Learning Outcomes

1. The students will be know about different folk dances, yati, jati to the items of Classical Dance in various laya and talas according to their syllabus.
2. The students will be able to identify and demonstrate various Talas according to their syllabus.
3. The students will know about Tagore dance drama Songs related to items learnt in the paper.

Book references:

1.Natya Shastra, 2. Abhinaya Darpana, 3. Indian Classical Dance (Kapila Vatsyayan), 4. Bharatiya Nrityer Samikkhatmak Adhyayan, 5. Transitions in Traditions, 6. Dance in India (Enakshi Bhavnani), 7. Bharater Nrityakala (Gayatri Chattopadhyay), 8. World History of dance, 9. Indian Classical Dance Kathak (Sunil Kothari), 10. Indian Classical Dance - Kathak (Pratibha Prahlad), 11. History of Indian Classical Dance (Reginald Messey and Rina Singha).

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)**

PRACTICAL

Programme/Class: BPA (Honours)	Year- 4	Semester- Eighth
Subject-Dance (Kathak)		
COURSE TITLE: : Practical application of Kathak- XIII		
Course Code: BMKD- 8.22	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical(in hours per weeks) 8-0-0		

Unit –I

- 1.Basic footwork (tatkar) -Thai to Aath gun(single to eighth gun)
- 2.Tisra jati- Amad, Tukda, Paron, Tehai's, Chakradar paran, Chakradar toda, Parmelu in teental
- 3.Lari in teental tisra jati

Unit-II

- 1.Rudra taal- Layakari, That, Amad, Paron, Tukda, tehai's'
- 2.Rudra taal- chakradar toda & paran.
- 3.Lari in Rudra taal

Unit- III

- 1.One Shiv bhajan.
- 2.One Krishna vandana.
- 3.Gat- Makti, Talwar, Ghunghat

Unit- IV

- 1.Variation of different tehai's and tukda's in teental
- 2.Nabahakka, Natwari, Farmaishi chakradar , Anaghat paran in teental
- 3.Padhant of all items learnt.

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 padhant related to items learnt in the paper

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Major Discipline)
PRACTICAL**

Programme/Class: BPA (Honours)	Year- 4	Semester- Eighth
Subject-Dance (Kathak)		
COURSE TITLE: : Practical application of Kathak- XIV		
Course Code: BMKD- 8.23	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical(in hours per weeks) 8-0-0		

Unit-I

1. Practical applications of Das Avtar Hasta according to A.D
2. Nabagraha Hasta according to A.D
3. Practical application of Naba raas .

Unit-II

1. Three characters of Tagore Dance drama (Composed by students)
- A. Shyama (From 'কীকরিয়সাধিলে অসাধ্যব্রত' to 'ছাড়িঁনা')
- B. Chitrangada (From 'আমারএরিক্তালি to তাইআমিদিনুর)
- C. Chandali (From 'জলদাওআমায়' to 'শুধুএকটিগন্ ষজল')

Unit-III

1. Tarana
2. Theme on six seasons composed by student based on fusion, music or Tagore songs.
3. Different bols based on Chakkars

Unit-IV

1. Different tehai's in tisra jati (based on chhanda)
2. Different tehai's, tukda, paran in misra jati (based on chhanda)
3. Different tehai's in khanda jati (based on chhanda)

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 padhant related to items learnt in paper.

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.

iv) Demonstrate knowledge of Vedic references to dance, Indian folklore theatre forms, and important dance treatises such as the *Abhinaya Darpana*.

v) Identify and describe major Indian classical dance forms, selected Asian dances, and the contributions of institutions to the preservation and promotion of dance.

vi) Evaluate the influence of folk and classical dance traditions on Rabindra Nritya and compare major dance-dramas such as *Chitrangada*, *Chandalika*, and *Shyama*.

vii) Recognize the contributions of eminent dance personalities and develop critical understanding of dance history, aesthetics, and cultural heritage.

Book references:

1. Natya Shastra, 2. Abhinaya Darpana, 3. Indian Classical Dance (Kapila Vatsyayan), 4. Bharatiya Nrityer Samikkhatmak Adhyayan, 5. Transitions in Traditions, 6. Dance in India (Enakshi Bhavnani), 7. Bharater Nrityakala (Gayatri Chattopadhyay), 8. World History of dance, 9. Indian Classical Dance Kathak (Sunil Kothari), 10. Indian Classical Dance - Kathak (Pratibha Prahlad), 11. History of Indian Classical Dance (Reginald Messey and Rina Singha).

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Minor Discipline)
THEORY& PRACTICAL**

Programme/Class: BPA (Minor) Elective	Year-4	Semester-Seventh
Subject-Dance (Kathak)		
COURSE TITLE: Theory and Practical knowledge of Kathak - VII		
Course Code: BEKN- 7.07	Credit:4	
Total Marks: 50		
Total no. of Lectures- Tutorial-Theory &Practical (in hours per weeks) 4-0-0		

Credit-2

**THEORY
THEORY OF KATHAK-VII**

Max. Marks:50
No. of Lectures:2-0-0

Unit-I

1. Compositional Pattern-

- A. Tarana
- B. Bhajan
- C. Thumri

2. Contribution of important personalities & their life sketches

- A .Medam Menaka
- B .Mohan Rao Kalyanpur
- C. Vikram Singh

3. Study of Natya Shastra

- A. Origin of natya (Chap-1)
- B. Prekshyagriha (chap-2)
- C .Poorvaranga (chap-5)

Unit – II

1.Short notes

Padhan, jati, laya, yati

2.Notation system

A. Panchamswari taal

- B. Rudra taal
- C. Tallalipi of all learnt bols

3. Study of the main accompanying instrument

- A. Sarangi
- B. Pakhawaj
- C. Flute

PRACTICAL OF KATHAK-VII

Max. Marks:50

Credit-2

No. Lectures: 2-0-0

Unit-III

- 1. Basic footwork (layakari) – Rudra taal
- 2. Rudra taal- That, Amad, Tukda, Paran, Tehai's, Chakradar Paran and Toda, Parmelu, Lari.
- 3. Krishna bhajan

Unit-IV

- 1. Revision of previous learnt Basant taal
- 2. Gat nikash- Talwar, matki, murli
- 3. Padhant of all items

Book references:

- 1. Natya Shastra, 2. Abhinaya Darpana, 3. Indian Classical Dance (Kapila Vatsyayan), 4. Bharatiya Nrityer Samikkhatmak Adhyayan, 5. Transitions in Traditions, 6. Dance in India (Enakshi Bhavnani), 7. Bharater Nrityakala (Gayatri Chattopadhyay), 8. World History of dance, 9. Indian Classical Dance Kathak (Sunil Kothari), 10. Indian Classical Dance - Kathak (Pratibha Prahlad), 11. History of Indian Classical Dance (Reginald Messey and Rina Singha).

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- KATHAK (Minor Discipline)
THEORY& PRACTICAL**

Programme/Class: BPA (Minor) Elective	Year-4	Semester-Eighth
Subject-Dance (Kathak)		
COURSE TITLE: Theory and Practical knowledge of Kathak - VIII		
Course Code: BEKN- 8.08	Credit:4	
Total Marks: 50		
Total no. of Lectures- Tutorial-Theory &Practical (in hours per weeks) 4-0-0		

Credit-2

**THEORY
THEORY OF KATHAK-VIII**

Max. Marks:50
No. of Lectures:2-0-0

Unit-I

1. Compositional Pattern-

- A. Gazal
- B.Dadra
- C.Vandana

2.Contribution of the following personalities in the field of Nritya natika.

- A.R.N.Tagore
- B.Rukmini Devi Arundale
- C.Uday Shankar

3.Study of the main accompanying instrument

- A.Sarang
- B.Pakhawaj
- C.Flute

Unit-II

1.Contribution of the revival of kathak

- A.Achchan Maharaj
- B.Lachchu Maharaj
- C.Sitara Devi

2. Dristibheda according to A.D

- A.Types
- B.Uses

C.Slokes

3.Transformation & continuity of tradition

A.Kathak in Darbar (Lucknow,Jaipur,Raigarh)

Credit-2

PRACTICAL OF KATHAK-VIII

Max. Marks:50
No. of Lectures:2-0-0

Unit-III

1.Practical applications of Das Avtar Hasta according to A.D

2.Nabagraha Hasta according to A.D

3.Practical application of Naba raas .

Unit-IV

1. Mudra (Single and double hand according to A.D)

2. Shirobheda according to A.D

3. Dristi bheda according to A.D

Book references:

2. Natya Shastra, 2. Abhinaya Darpana, 3. Indian Classical Dance (Kapila Vatsyayan), 4. Bharatiya Nrityer Samikkhatmak Adhyayan, 5. Transitions in Traditions, 6. Dance in India (Enakshi Bhavnani), 7. Bharater Nrityakala (Gayatri Chattopadhyay), 8. World History of dance, 9. Indian Classical Dance Kathak (Sunil Kothari), 10. Indian Classical Dance - Kathak (Pratibha Prahlad), 11. History of Indian Classical Dance (Reginald Messey and Rina Singha).

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.

PROPOSED SYLLABUS

PROGRAMME NAME

BPA (MAJOR & MINOR)

SEMESTER: 7TH & 8TH

SUBJECT: BHARATNATYAM

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Major Discipline)
THEORY**

Programme/Class: BPA (Honours)	Year- 4	Semester- SEVENTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Musicology and applied theory of Bharatnatyam - IX		
Course Code: BMBD- 7.17	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Theory(in hours per weeks) 4-0-0		

UNIT-I

1. Study of Abhinaya
 - a) Definition of Abhinaya.
 - b) Four-fold classification of Abhinaya.
2. Study of Angika Abhinaya.
 - a) Understanding the types of Anga, Pratyanga and Upanga.
 - b) Elaborating the usage of Anga, Pratyanga and Upangas in dance.
3. Aharya Abhinaya in Dance
 - a) Understanding Pustha, Alamkara, Angarachana and Sanjeeva.
 - b) Importance of Aharya Abhinaya in Dance.
 - c) Makeup and costume used in Bharatanatyam.

Unit-II

1. Descriptive learning about Banis of Bharatanatyam.
 - a. Tanjavur Bani.
 - b. Pandanallur Bani.
 - c. Vazhuvoor Bani.
2. Institutionalised learning of Dance in India.
 - a. History and development of institutional learning of dance in India.
 - b. Kalakshetra and Kala Mandalam.
 - c. Present-day famous institutions of Bharatanatyam.
3. Revival of Dance in India.
 1. Rabindranath Tagore and his contribution to the revival of dance in India.
 - b) Revival of Bharatanatyam and contribution of Rukmini Devi Arundale and E Krishna Iyer.

Unit-III

1. Detailed knowledge of Nartana Bheda
 - a) Definition of Nritya, Nritya and Natya.
 - b) Comparative study of Nritya, Nritya and Natya.
 - c) Usage of Nritya, Nritya and Natya in Bharatanatyam repertoire.
2. Knowledge of Technical terms.
 - a) Nayika Bheda .
 - b) Nayaka Bheda.
 - c) Classification of Nayikas based on Characteristics, Maturity, Birth etc.
3. Knowledge of Technical terms:
 - a) Tandava.
 - b) Lasya.

Unit-IV

1. Knowledge of South Indian Tala System
 - a) Study of 7, 35 and 175 tala system in Carnatic music.
 - b) Types of Chapu talas; their Aksharam and Matra.
 - c) Knowledge of North Indian tala system.
2. Ability to write tala notation for the following
 - a) Teermanam in Roopaka talam.
 - b) Teermanam in Adhi Talam.
 - c) Ta hata jham tari ta
3. Ability to write notation for Bharatanatyam pieces.
 - a) Tala notation of Thillana.
 - b) Tala notation of Korvais of Jathiswaram.
 - c) Lyrics and Meaning of a Keertanam.

Course Learning Outcomes

1. The students will be able to perform proficiently the items of Classical Dance in various laya and talas according to their syllabus.
2. The students will be able to identify and demonstrate various Talas according to their syllabus.
3. The students will be able to perform Songs related to items learnt in the paper.
4. The students knowledge level will be growing with self-choreography of jatis, Korvais and Swaram etc.
5. The students will be able to acquire more knowledge about Bharatnatyam items
6. The students will acquire knowledge about demonstration of Shlokam with Viniyogas
7. The students will be able to grow confident level through stage performance

Book References:

1. Nandikeshwar's Abhinaya Darpan,
2. 2.Abhinaya Darpan and Geet Govind,
3. The Joy of Classical Dances of India – Leela Samson.
4. Bharatnatyam how to... A step-by-step Approach to learn the classical Dance form – Jayalakshmi Eswar
5. Dance of India - Projesh Banerjee
6. Nritha Pran - Gayatri Chottopadhyay
7. The Art of Hindu Dance – Manjulika Bhaduri
8. Dance of India – G. Venkata Chalam
9. Aspects of Indian Culture – Prof. E. Nilakanta Singh.
10. History of Indian Classical Dance Reginald Messery and Rina Singha.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME**

DANCE- BHARATNATYAM (Major Discipline)

PRACTICAL

Programme/Class: BPA (Honours)	Year- 4	Semester- SEVENTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Practical application of Bharatnatyam - IX		
Course Code: BMBD- 7.18	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical (in hours per weeks) 8-0-0		

UNIT- I

1. Shiro Bheda according to A.D.
2. Drishti Bheda according to A.D.
3. Greeva Bheda according to A.D.

UNIT -II

1. Alarippu (Tisra)
2. Jathiswaram
3. Shabdam

UNIT-3

1. Shlokas of Asamyukta and Samyukta Hastas according to *Abhinaya Darpana*.
2. Shlokas of Pada Bhedas according to A. D.
3. Shlokas of Mandala and Sthanakas according to A. D.

UNIT-4

1. Understanding the Sooladhi Sapta Tala system.
2. Composition of Korvais in Adi and Roopaka Talam.
3. Composition of Jathis in Adi Talam.

Course Learning Outcomes

1. The students will be able to perform proficiently the items of Classical Dance in various laya and talas according to their syllabus.
2. The students will be able to identify and demonstrate various Talas according to their syllabus.
3. The students will be able to perform Songs related to items learnt in the paper.
4. The students knowledge level will be growing with self-choreography of jatis, Korvais and Swaram etc.
5. The students will be able to acquire more knowledge about Bharatnatyam items
6. The students will acquire knowledge about demonstration of Shlokam with Viniyogas
7. The students will be able to grow confident level through stage performance

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Major Discipline)**

PRACTICAL

Programme/Class: BPA (Honours)	Year- 4	Semester- SEVENTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Practical application of Bharatnatyam - X		
Course Code: BMBD- 7.19	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical (in hours per weeks) 8-0-0		

UNIT-I

1. Composition of Korvais and Jathi in Misra Chapu Talam.
2. Composition of Arudhi in Adi and Roopaka Talam.
3. Self-choreography of a Trikala Jathi.

UNIT-II

1. Padam.
2. Ability to sing the Padam in Talam.
3. Ability to choreograph variations for the Pallavi of the Padam.

UNIT-III

1. Thillana.
2. Ability to sing the Thillana in Talam.
3. Recitation of the Korvais in Thillana.

UNIT-IV

1. Shlokam (Sanskrit).
2. Viruttam (Tamil).
3. Understanding the meaning of the Sanskrit Shloka and Tamil Viruttam.

Course Learning Outcomes

After successful completion of this course, the students will be able to:

1. Perform Classical Dance items proficiently in various Layas and Talas as prescribed in the syllabus.
2. Identify and demonstrate various Talas according to the syllabus.
3. Perform songs related to the dance items studied in the course.

4. Develop skills in self-choreography of Jathis, Korvais, and Swarams.
5. Acquire advanced knowledge of various Bharatanatyam repertoire items.
6. Demonstrate Shlokams with appropriate Viniyogas and understand their application.
7. Build confidence and stage presence through regular performance and presentation.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Major Discipline)**

PRACTICAL

Programme/Class: BPA (Honours)	Year- 4	Semester- SEVENTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Practical application of Bharatnatyam- XI		
Course Code: BMBD- 7.20	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical (in hours per weeks) 8-0-0		

UNIT-I

1. Rendering Pushpanjali with Talam
1. Definition of Pushpanjali.
2. Knowledge of Chaturasra Jati Pushpanjali.
3. Demonstration of Chaturasra Jati Pushpanjali.

UNIT-II

2. Rendering Jatiswaram with Talam
1. Jathis.
2. Korvais.
3. Songs.

UNIT-III

3. Rendering Bhajan and Thillana with Talam
1. Teermanam.
2. Korvai.
3. Song.

UNIT-IV

4. Traditional Items in Bharatanatyam
1. Sabdam.
2. Songs of Sabdam.
3. Tala Notation of Sabdam.

Course Learning Outcomes

After successful completion of this course, the students will be able to:

1. Perform Classical Dance items proficiently in various **Layas** and **Talas** as prescribed in the syllabus.
2. Identify and demonstrate various **Talas** according to the syllabus.
3. Perform songs related to the dance items studied in the course.
4. Develop knowledge and skills in the self-choreography of Jathis, Korvais, and Swarams.
5. Acquire advanced knowledge of various Bharatanatyam repertoire items.
6. Demonstrate Shlokams with appropriate Viniyogas and understand their application.
7. Build confidence and stage presence through regular performance and presentation.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Major Discipline)**

THEORY.

Programme/Class: BPA (Honours)	Year- 4	Semester- EIGHTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Musicology and applied theory of Bharatnatyam - X		
Course Code: BMBD- 8.21	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Theory (in hours per weeks) 4-0-0		

UNIT-I

1. Understanding the Concept of Stage

- a. Prekshagriha in Natyashastra.
- b. Types of Rangam as given in Natyashastra.
- c. Different types of lights used in present Days.

2. Interrelation of Dance and Fine Arts

- a. Study of the common principles of Dance, Sculpture, and Painting:
 - i. Mana
 - ii. Pramana
 - iii. Bhangi

3. Interrelation of Dance and Fine Arts

- a. Study of dance sculptures and Shalabhanjika in the temples of South India:
 - i. Chidambaram Thillai Nataraja Temple.
 - ii. Thanjavur Brihadeeswara Temple.
 - iii. Kumbakonam Sarangapani Temple.

UNIT-II

1. South Indian Music System

a. General knowledge of technical terms:

- a) Anga
- b) Gamaka
- c) Vadi
- d) Vivadi

2. Knowledge of Technical Terms

- a. Sangeet
- b. Thattupalakai
- c. Solkattu
- d. Attami

1. Accompaniments for Dance

- a. Role of music in dance.
- b. Accompanying instruments used in Bharatanatyam.
- c. Parts of the Mridangam and Nattuvangam.

UNIT-III

1. Creative Dance in India

- a. Life and contribution of Rabindranath Tagore.
- b. Understanding the concept of Rabindra-Bhava Nritya.
- c. Understanding the plots of Shyama, Chandaliika, and Chitrangada.

2. Life Sketches

- a. Mrinalini Sarabhai.
- b. Muthukumaran Pillai.
- c. Saroja Vaidyanathan.

3. Role of Government in the Promotion of Arts in India

- a. Knowledge of various Government schemes for Music and Dance under the Ministry of Culture.
- b. Knowledge of Government scholarships and fellowships for Dance in India.
- c. Knowledge of the Padma Award recipients in Classical Dance for the current year.

UNIT-IV

1. Detailed Study of Tala Dasa Prana

- a. Shloka of Tala Dasa Prana.
- b. Detailed study of the ten Pranas.

2. Ability to Compose and Write Notation for Jathis

- a. Notation of Trikala Jathi in Adi Talam.
- b. Notation of Jathi in Roopaka Talam.
- c. Notation of Arudhi in Adi and Roopaka Talam.

3. Study of Tala Systems

- a. Comparative study of the North Indian and South Indian Tala systems.
- b. Study of Rabindra Srishta Tala.
- c. Study of North Indian Talas equivalent to Adi Tala, Chatusra Jathi Roopaka Tala, and Misra Chapu Tala.

Course Learning Outcomes

After successful completion of this course, the students will be able to:

- i. Perform Classical Dance items proficiently in various Layas and Talas as prescribed in the syllabus.
- ii. Identify and demonstrate various Talas according to the syllabus.
- iii. Perform songs related to the dance items studied in the course.
- iv. Develop knowledge and skills in the self-choreography of Jathis, Korvais, and Swarams.

- v. Acquire advanced knowledge of various Bharatanatyam repertoire items.
- vi. Demonstrate Shlokams with appropriate Viniyogas and understand their application.
- vii. Build confidence and stage presence through regular performance and presentation.

Book References

1. Nandikeshwar's Abhinaya Darpana.
2. Abhinaya Darpana and Geet Govind.
3. The Joy of Classical Dances of India – Leela Samson.
4. Bharatanatyam: How To... A Step-by-Step Approach to Learn the Classical Dance Form – Jayalakshmi Eswar.
5. Dance of India – Projesh Banerjee.
6. Nritta Pran – Gayatri Chattopadhyay.
7. The Art of Hindu Dance – Manjulika Bhaduri.
8. Dance of India – G. Venkatachalam.
9. Aspects of Indian Culture – Prof. E. Nilakanta Singh.
10. History of Indian Classical Dance – Reginald Massey and Rina Singha.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Major Discipline)**

PRACTICAL

Programme/Class: BPA (Honours)	Year- 4	Semester- EIGHTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Practical application of Bharatnatyam - XII		
Course Code: BMBD- 8.22	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical (in hours per weeks) 8-0-0		

UNIT-I

1. Demonstration of the Sapta Tala of the South Indian Tala System in Chaturasra Jati
 - a. Vilambita Laya.
 - b. Madhya Laya.
 - c. Druta Laya.

UNIT-II

2. Rendering Alarippu Learnt in the Syllabus with Talam
 - a. Definition of Alarippu.
 - b. Knowledge of Sankeerna Alarippu.
 - c. Demonstration of Sankeerna Alarippu.

UNIT-III

3. Demonstration of Shlokam with Viniyogas
 - a. Viniyogas of Devata Hastas.
 - b. Viniyogas of Shiro Bhedas.
 - c. Viniyogas of Drishti Bhedas.
 - d. Viniyogas of Greeva Bhedas.

UNIT-IV

4. Stage Performance by the Student
 - a. Performance of any one prescribed item.
 - b. Ability to perform Nattuvangam.
 - c. Ability to present all the practical items learnt in the syllabus with proper Tala (Tattakazhi).

Course Learning Outcomes

After successful completion of this course, the students will be able to:

- i. Perform Classical Dance items proficiently in various Layas and Talas as prescribed in the syllabus.
- ii. Identify and demonstrate various Talas according to the syllabus.
- iii. Perform songs related to the dance items studied in the course.
- iv. Develop knowledge and skills in the self-choreography of Jathis, Korvais, and Swarams.
- v. Acquire advanced knowledge of various Bharatanatyam repertoire items.
- vi. Demonstrate Shlokams with appropriate Viniyogas and understand their application.
- vii. Build confidence and stage presence through regular stage performances.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Major Discipline)**

PRACTICAL

Programme/Class: BPA (Honours)	Year- 4	Semester- EIGHTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Practical application of Bharatnatyam - XIII		
Course Code: BMBD- 8.23	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical (in hours per weeks) 8-0-0		

Unit-I

1. Dasavata Hastas shlokas according to A. D.
2. Navagraha Hastas according to A. D.
3. Demonstration of Navarasa.

Unit-II

Three characters of Tagore Dance drama (composed by students)

1. Shyama (From 'কী করিয়া সাধিলে অসাধ্য ব্রত to 'ছাড়িব না')
2. Chitrangada (From 'আমার এ রিক্ত ডালি to তাই আমি দিনু বর)
3. Chandalika (From 'জল দাও আমায়' to 'শুধু একটি গন্ডুষ জল')

Unit-III

1. Swarajathi
2. Understanding the different types of Swarajathi.
3. Recitation of the Jathis in Swarajathi.

Unit-IV

1. Ashtapadi of Jayadeva.
2. Understanding the meaning and context of the ashtapadi.
3. Singing the ashtapadi in talam.

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.
- iv) The students knowledge level will be growing with self-choreography of jatis, Korvais and Swaram etc.
- v) The students will be able to acquire more knowledge about Bharatnatyam items
- vi) The students will acquire knowledge about demonstration of Shlokam with Viniyogas
- vii) The students will be able to grow confident level through stage performance

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME**

**DANCE- BHARATNATYAM (Major Discipline)
THEORY & PRACTICAL (Project & Stage performance)**

Programme/Class: BPA (Honours)	Year- 4	Semester- EIGHTH
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Practical application of Bharatnayam- XIV		
Course Code: BMBD- 8.24	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial- Practical (in hours per weeks) 8-0-0		

Stage Performance: 60 Marks

Students required to showcase the practical repertoire prescribed in the syllabus. The performance will be evaluated on technical proficiency, rhythmic accuracy, expression (Abhinaya), stage presence, costume and presentation, musical coordination, and overall artistic interpretation in accordance with the principles and traditions of Bharatnatyam dance.

Project / Dissertation :40 Marks

- Selection of a relevant topic related to Bharatnatyam Dance, Indian Classical Dance, Dance History, Aesthetics, R.N.Tagore or Performance Studies.
- Collecting and analyzing data from primary and secondary sources.
- Preparation of a well-structured project/dissertation following academic research standards.
- Demonstration of critical understanding of the selected topic through written presentation.
- Proper organization of content, including introduction, objectives, methodology, findings, and conclusion.
- Effective use of references, bibliography, and supporting materials.
- Presentation and viva-voice on the project/dissertation.
- Assessment based on originality, research quality, analytical ability, presentation, and overall academic merit.

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.
- iv) The students knowledge level will be growing with self-choreography of jatis, Korvais and Avartam etc.

- i) The students will be able to acquire more knowledge about Bharatnatyam items.
- ii) The students will acquire knowledge about demonstration of Shlokam with Viniyogas.
- iii) The students will be able to grow confident level through stage performance.

Book reference:

1. Nandikeshwar's Abhinaya Darpan,
2. Abhinaya Darpan and Geet Govind,
3. The Joy of Classical Dances of India – Leela Samson,
4. Bharatnatyam how to... A step-by-step Approach to learn the classical Dance form – Jayalakshmi Eswar
5. Dance of India - Projesh Banerjee
6. Nritya Pran - Gayatri Chottopadhyay
7. The Art of Hindu Dance – Manjulika Bhaduri
8. Dance of India – G. Venkata Chalam
9. Aspects of Indian Culture – Prof. E. Nilakanta Singh.
10. History of Indian Classical DanceReginald Messery and Rina Singha.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME**

DANCE- BHARATNATYAM (Minor Discipline)

THEORY & PRACTICAL

Programme/Class: BPA (Minor) Elective	Year-4	Semester-Seventh
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Theory and Practical knowledge of Bharatnatyam- VII		
Course Code: BEBN- 7.07	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial-Theory & Practical (in hours per weeks) 6-0-0		

Credit-2

**THEORY
THEORY OF BHARATNATYAM-VII**

Marks-50

Max.

Lectures:2-0-0

No. of

UNIT-I

1. Study of Abhinaya

- Definition of Abhinaya.
- Four-fold classification of Abhinaya.

2. Study of Angika Abhinaya

- Understanding the types of Anga, Pratyanga and Upanga.
- Elaborating the usage of Anga, Pratyanga and Upangas in dance.

3. Aharya Abhinaya in Dance

- Understanding Pustha, Alamkara, Angarachana and Sanjeeva.
- Importance of Aharya Abhinaya in Dance.
- Makeup and costume used in Bharatanatyam.

UNIT-II

1. Descriptive Learning about Banis of Bharatanatyam

- Tanjavur Bani.
- Pandanaallur Bani.
- Vachuvoor Bani.

Institutionalised Learning of Dance in India

- History and development of institutional learning of dance in India.
- Kalashetra and Kala Mandalam.
- Present day famous institutions of Bharatanatyam.

1. Revival of Dance in India

a. Balambhadr Nath Tagore and his contribution to the revival of dance in India.

b. Revival of Bharatanatyam and contribution of Rukmini Devi Arundale and E. Krishna Iyer.

PRACTICAL OF BHARATNATYAM-VII

Max. Marks: 50

Credits: 2

No. of Lectures: 4-0-0

UNIT – III

1. Thillana
2. Ability to sing the Thillana in Talam
3. Recitation of the Korvais in Thilana

UNIT – III

1. Shlokam (Sanskrit)
2. Viruttam (Tamil)
3. Understanding the meaning of the Sanskrit Shloka and Tamil Viruttam.

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.
- iv) The student's knowledge level will be growing with self-choreography of jatis, Korvais and Swaram etc.
- v) The students will be able to acquire more knowledge about Bharatnatyam items.
- vi) The students will acquire knowledge about demonstration of Shlokam with Viniyogas.
- vii) The students will be able to grow confident level through stage performance.

Book Reference

1. Nandikeshwar's Abhinaya Darpan.
2. Abhinaya Darpan and Geet Govind.
3. The Joy of Classical Dances of India – Leela Samson.
4. Bharatnatyam: How to... A Step-by-step Approach to Learn the Classical Dance Form – Jayalakshmi Eswar.

5. Dance of India – Projesh Banerjee.
6. Nritya Pran – Gayatri Chottopadhyay.
7. The Art of Hindu Dance – Manjulika Bhaduri.
8. Dance of India – G. Venkata Chalam.
9. Aspects of Indian Culture – Prof. E. Nilakanta Singh.
10. History of Indian Classical Dance – Reginald Messery and Rina Singha.

**CREDIT BASED CHOICE SYSTEM EIGHT- SEMESTER DEGREE
PROGRAMME
DANCE- BHARATNATYAM (Minor Discipline)**

THEORY & PRACTICAL

Programme/Class: BPA (Minor) Elective	Year-4	Semester-Eighth
Subject-Dance (Bharatnatyam)		
COURSE TITLE: Theory and Practical knowledge of Bharatnatyam- VIII		
Course Code: BEBN- 8.08	Credit:4	
Total Marks: 100		
Total no. of Lectures- Tutorial-Theory & Practical (in hours per weeks) 6-0-0		

Credit-2

THEORY

THEORY

OF

BHARATNATYAM-VIII

Max. Marks:50

No. of

Lectures:2-0-0

UNIT-I

1. Understanding the Concept of Stage

- a. Prekshagriha in *Natyashastra*.
- b. Types of Rangam as given in *Natyashastra*.
- c. Different types of Lights used at present times.

2. Interrelation of Dance and Fine Arts

- a. Study the common principles of Dance, Sculpture and Painting.
 - i. Mana.
 - ii. Pramana.
 - iii. Bhangi.

3. Interrelation of Dance and Fine Arts

- a. Study of Dance sculptures and Shalbhajika in temples of South India.
 - i. Chidambaram Thillai Nataraja Temple.
 - ii. Tanjavur Brihadeeshwara Temple.
 - iii. Kumbakonam Sarangapani Temple.

UNIT-II

1. South Indian Music System

- a. General knowledge of technical terms like Anga, Gamaka, Vadi, Vivadi.

2. Knowledge of Technical Terms

- a. Sangeet.
- b. Paglaghao.

- c. Solkattu.
- d. Attami.

3. Accompaniments for Dance

- a. Role of music in Dance.
- b. Accompanying instruments used in Bharatanatyam.
- c. Parts of a Mridangam and Nattuvangam.

PRACTICAL OF BHARATNATYAM-VIII

Max. Marks: 50

Credits: 2

No. of Lectures: 4-0-0

UNIT-III

1. Dasavatar Hastas Shlokas according to A. D.
2. Navagraha Hastas according to A. D.
3. Demonstration of Navarasa.

UNIT-IV

1. Shyama (From 'কী করিয়া সাধিলে অসাধ্য ব্রত' to 'ছাড়িব না').
2. Chitrangada (From 'আমার এ রিক্ত ডালি' to 'তাই আমি দিনু বর').
3. Chandalika (From 'জল দাও আমায়' to 'শুধু একটি গন্ডুষ জল').

Course Learning Outcomes

- i) The students will be able to perform proficiently the items of Classical Dance 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 Songs related to items learnt in the paper.
- iv) The students knowledge level will be growing with self-choreography of jatis, Korvais and Swaram etc.
- v) The students will be able to acquire more knowledge about Bharatnatyam items.
- vi) The students will acquire knowledge about demonstration of Shlokam with Viniyogas.
- vii) The students will be able to grow confident level through stage performance.

Book Reference

1. Nandikeshwar's Abhinaya Darpan.
2. Abhinaya Darpan and Geet Govind.
3. The Joy of Classical Dances of India – Leela Samson.
4. Bharatnatyam: How to... A Step-by-step Approach to Learn the Classical Dance Form – Jayalakshmi Eswar.
5. Dance of India – Projesh Banerjee.
6. Nritya Pran – Gayatri Chottopadhyay.
7. The Art of Hindu Dance – Manjulika Bhaduri.
8. Dance of India – G. Venkata Chalam.
9. Aspects of Indian Culture – Prof. E. Nilakanta Singh.
10. History of Indian Classical Dance – Reginald Messery and Rina Singha.

DANCE-MANIPURI

(Major Discipline)

THEORY

Programme/Class: BPA(Honours)	Year-4	Semester-SEVENTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: MUSICOLOGY AND APPLIED THEORY OF MANIPURI-IX		
Course Code: BMMD-7.17 Credit: 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Theory (in hours per week): 4-0-0		

Unit-I

1. Bharatmuni and his Natya-Shastra.
2. Definition of Nritta, Nritya and Natya.
3. Knowledge of Indian Folk and Classical Dance.

Unit-II

1. General Introduction of Classical Dance of North-East India.
2. Contribution of the Devdasis in Indian Dances.
3. Modern Dance in India-Uday shankar and Rabindranath Tagore.

Unit-III

1. Knowledge of Basanta Raas.
2. The Details of Rasa Mandal and its setting in a Mandap.
3. General Knowledge of Following traditions: Thabal Chongba, Nupi Pala, Khubak Eshei.

Unit-IV

1. Knowledge of Various Dance Festivals performed by Manipuri in Manipur.
2. Ability to write Taal, and Bol in Notation of the Dance item learnt in the Semester.
3. Life sketches: Guru Bipin Singh, Guru K. Jiten Singh.

Course Learning Outcomes

By the end of this course, students will be able to:

1. Explain the fundamental concepts of Indian dance, including Bharatmuni's *Natya Shastra*, and distinguish between Nritta, Nritya, and Natya.

2. Identify and describe the major classical, folk, and traditional dance forms of India, with special reference to Manipuri dance traditions.
3. Demonstrate knowledge of Basanta Raas, Rasa Mandal, and important Manipuri cultural traditions such as Thabal Chongba, Nupi Pala, and Khubak Eshei.
4. Analyze the contributions of Devdasis, Uday Shankar, Rabindranath Tagore, and eminent Manipuri dance gurus to the development of Indian dance.
5. Apply practical skills in dance notation, including writing Taal and Bol, and develop an understanding of Manipuri dance festivals and performance practices.

Book Reference

1. **Natya Shastra--Manmohan Ghosh**
2. **Abhinaya Darpan—Manmohan Ghosh**
3. **Indian Classical Dance--Kapila Vatsyayan**
4. **BharaterNrityakala--Gayatri Chattopadhyay**
5. **History of Indian Classical Dance--Reginald Messey and Rina Singha**
6. **PunglonTheRythms of Manipuri Dance.**
7. **Manipuri Dances (A Panorama of Indian Culture)**
8. **Punglon Bhangi ParengMangagi—Y.Hemanat Kumar**
9. **Indian Traditional Theatre,**
10. **Indian Classical Dance- Kathakali (Pratibha Prahlad).**
11. **Manipuri Nritya- Guru Tourambam Nadia Singh,**
12. **Rabindranath o Manipuri Nritya- Pannalal Roy,**
13. **Tripurar Manipuri Proja- Dwijendra Narayan Goswami and Rajkumar Jitendrajit Singh,**
14. **Shastriya Manipuri Nartan—Darshana Jhaveri and Kalavati Devi**
15. **The Mirror of Gestures—A,K,Coomaswami**
16. **Dance of India—Projesh Banerjee**
17. **The Art of Hindu Dance—Manjulika Bhaduri**
18. **Folk Dance Of India**

19. Dance of India—G, Venkata Chalam

20. PrachinBharoterNrityakala—Manmohan Ghosh

21. Nritya—Protima Devi

22. ShantiniketaneNritydhara—Shanti dev Ghosh

23. The Dance Of India—Enakshi Bhavani

DANCE- MANIPURI
(Major Discipline)
PRACTICAL

Programme/Class: BPA(Honours)	Year-4	Semester-SEVENTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: PRACTICAL APPLICATION OF MANIPURI-IX		
Course Code: BMMD-7.18 Credit : 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Practical (in hours per week): 8-0-0		

Unit-I

1. Chali Pareng No.1-27.
2. Punglon Jagoi in 8 Matras.
3. Punglon Jagoi in 6 matras.

Unit-II

1. Achouba Bhangi no.1-20.
2. Maibi Jagoi.
3. Krishna Nartan.

Unit-III

1. Krishna Abhisar.
2. Gostha Bhangi no. 1-20.
3. Mandila Cholom.

Unit-IV

1. Gopi Vrindaban Bhangi no. 1-12.
2. A Dance composition on kavi Jayadevs Geet Govindam
3. Taal, Punglon and songs to be learnt by heart.

Course Learning Outcomes

1. Demonstrate proficiency in performing Chali Pareng, Punglon Jagoi, and various Bhangi movements with proper technique, rhythm, and body coordination.
2. Perform traditional Manipuri dance items such as Maibi Jagoi, Krishna Nartan, Krishna Abhisar, and Mandila Cholom with appropriate expression, grace, and movement vocabulary.
3. Apply knowledge of different Taals and Matras while executing dance compositions accurately and maintaining rhythmic precision.
4. Present dance compositions based on *Geet Govindam* and other prescribed repertoire, integrating elements of abhinaya, aesthetics, and stage performance skills.
5. Memorize and recite the prescribed Taals, Punglon, and songs, demonstrating a comprehensive understanding of the musical and rhythmic aspects of Manipuri dance.

DANCE- MANIPURI
(Major Discipline)

PRACTICAL

Programme/Class: BPA(Honours)	Year-4	Semester-SEVENTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: PRACTICAL APPLICATION OF MANIPURI-X		
Course Code: BMMD-7.19 Credit: 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Practical (in hours per week): 8-0-0		

Unit-I

1. Practical knowledge of Hasta Mudra (Samyukta and Asamyukta According to Abhinay Darpana).
2. Shirobheda According to Abhinay Darpana.
3. Drishtibheda according to Abhinay Darpana.

Unit-II

1. Gostha Vrindaban No. 1-12.
2. Krishna Vandana.
3. Thougai Jagoi.

Unit-III

1. Khurumba Bhangi No. 1-10.
2. Radha Abhisar from any Raas Leela.
3. Krishna Viraha.

Unit-IV

1. Surya Stuti.
2. Rabindra Nritya to be composed on Manipuri Dance.
3. Knowledge of Taal, bol, lyrics of the dance learnt.

Course Learning Outcomes

1. Demonstrate proficiency in the application of Samyukta and Asamyukta Hasta Mudras, Shirobheda, and Drishtibheda as prescribed in the *Abhinaya Darpana*.
2. Perform Manipuri dance items such as Gostha Vrindaban, Krishna Vandana, and Thougai Jagoi with proper technique, rhythm, and aesthetic expression.
3. Execute Khurumba Bhangi and portray characters and emotions through items such as Radha Abhisar and Krishna Viraha using effective abhinaya skills.
4. Choreograph and present dance compositions, including Surya Stuti and Rabindra Nritya, incorporating the stylistic features of Manipuri dance.
5. Demonstrate knowledge of Taal, Bol, and lyrical content of the prescribed repertoire, ensuring accuracy in performance and musical interpretation.

DANCE- MANIPURI

(Major Discipline)

THEORY & PRACTICAL (PROJECT & STAGE

PERFORMANCE)

Programme/Class: BPA(Honours)	Year-4	Semester-SEVENTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: PRACTICAL APPLICATION OF MANIPURI-XI		
Course Code: BMMD-7.20Credit : 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Practical (in hours per week): 8-0-0		

Unit-I

1. Bhangi Achouba 21 to 32.
2. Radha Abhisar.
3. Taal, Punglon and Songs to be learnt by heart.

Unit-II

1. Gostha Bhangi No.21 to 27.
2. Punglon Jagoi on Tanchap Taal.
3. Any one dance composition from Tagore song based on Manipuri Dance.

Unit-III

1. A Dance composition from 'Bhanu Singher Padavali' based on Manipuri Dance.
2. Demonstration of Costumes used in Manipuri Dance (Raas Leela).
3. Short Knowledge of Five Raas Leela.

Unit-IV

1. Mapop Jagoi of Maha Raas (Tintal, Bhusana Mel, Tanchap and Chali).
2. Costumes and Make-up of Lai-Haraoba.
3. Learning of Punglons, Songs of the item.

Course Learning Outcomes:

- Demonstrate proficiency in the performance techniques, repertoire, and presentation of Manipuri Dance.
- Apply rhythm, movement, expression (Abhinaya), and stagecraft effectively in practical performances.
- Develop research skills through the study of Manipuri Dance and related areas of performing arts.
- Analyze historical, cultural, aesthetic, and theoretical aspects of dance using appropriate research methods.
- Prepare and present a well-structured project/dissertation following academic standards and scholarly practices.
- Exhibit critical thinking, creativity, and effective communication through stage performance and academic presentation.

DANCE- MANIPURI

(Major Discipline)

THEORY

Programme/Class: BPA(Honours)	Year-4	Semester-EIGHTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: MUSICOLOGY AND APPLIED THEORY OF MANIPURI DANCE-X		
Course Code: BMMD-8.21 Credit: 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Theory (in hours per week): 4-0-0		

Unit-I

1. Dance in Vedic Period (Dance references from all four Vedas)
2. Study of Indian Folklore Theatre (Noutanki, Jatra, Bhawai).
3. Importance of Abhinaya Darpan in Indian Dance.

Unit-II

1. History of Indian Classical Dance, Mohiniattam, Kuchipudi.
2. Name of Some Asian Dances and their descriptions.
3. Role of the Jawaharlal Nehru Manipur Dance Academy in the Preservation and Promotion of Manipuri Dance.

Unit-III

1. General Knowledge on the Series (Raas Krom) of Raas Leela.
2. Contribution of Rajarshi Bhagyachandra in Manipuri Dance.
3. Detailed Knowledge about different Phases of Manipuri Dance from Pre-Vaishnavite and Vaishnavite era.

Unit-IV

1. The influence of Folk & Classical Dance on Rabindra Nritya.
2. Comparative study of Chitranda, Chandalika and Shyama.
3. Life sketches: Shantidev Ghosh, Budhimanta Singh, Nabakumar Singh.

Course Learning Outcomes: Upon successful completion of this course, students will be able to:

1. Explain the historical development, theoretical foundations, and cultural significance of Indian and Manipuri dance traditions.
2. Demonstrate knowledge of Vedic references to dance, Indian folklore theatre forms, and important dance treatises such as the *Abhinaya Darpana*.
3. Identify and describe major Indian classical dance forms, selected Asian dances, and the contributions of institutions to the preservation and promotion of dance.
4. Analyze the history, evolution, and performance traditions of Manipuri Dance, including Raas Leela and the contributions of Rajarshi Bhagyachandra.

5. Evaluate the influence of folk and classical dance traditions on Rabindra Nritya and compare major dance-dramas such as *Chitrangada*, *Chandalika*, and *Shyama*.
6. Recognize the contributions of eminent dance personalities and develop critical understanding of dance history, aesthetics, and cultural heritage.

Book Reference

1. Natya Shastra--Manmohan Ghosh
2. Abhinaya Darpan—Manmohan Ghosh
3. Indian Classical Dance--Kapila Vatsyayan
4. BharaterNrityakala--Gayatri Chattopadhyay
5. History of Indian Classical Dance--Reginald Messey and Rina Singha
6. PunglonTheRythms of Manipuri Dance.
7. Manipuri Dances (A Panorama of Indian Culture)
8. Punglon Bhangi ParengMangagi—Y.Hemanat Kumar
9. Indian Traditional Theatre,
- 10.Indian Classical Dance- Kathakali (Pratibha Prahlad).
- 11.Manipuri Nritya- Guru Tourambam Nadia Singh,
- 12.Rabindranath o Manipuri Nritya- Pannalal Roy,
- 13.Tripurar Manipuri Proja- Dwijendra Narayan Goswami and Rajkumar Jitendrajit Singh,
- 14.Shastriya Manipuri Nartan—Darshana Jhaveri and Kalavati Devi
- 15.The Mirror of Gestures—A,K,Coomaswami
- 16.Dance of India—Projesh Banerjee
- 17.The Art of Hindu Dance—Manjulika Bhaduri
18. Folk Dance Of India
- 19.Dance of India—G, Venkata Chalam
- 20.PrachinBharoterNrityakala—Manmohan Ghosh
- 21.Nritya—Protima Devi
- 22.ShantiniketaneNritydhara—Shanti dev Ghosh
- 23.The Dance Of India—Enakshi Bhavani

24. Manipuri Dance—Bipin Singh & Nayana Jhaveri
25. Meitei Chali—M. Amubi Singh
26. Introduction of Manipuri Dance—Atombapu Singh
27. Manipuri Sanatan Dharma—Atombapu Singh
28. Religion & Culture of Manipuri—Dr. Kriti Singh
29. Abhinay Darpan—Ashok Shastri
30. Rabindranath Gitinaty o Nritya Natya—Pronoy Kundu
31. Jiboner Dhruba Tara—Shantideb Ghosh
32. Nritya Darpan—Gayatri Chottopadhyay
33. Nritya Pran—Gayatri Chottopadhyay
34. Nritya Nritya Natto—Snigdha Pal
35. Manipuri Adibasi Nritya o Thangta—Dr Sumit Basu.
36. Manipuri Lai-Haraoba Nritya—Dr. Sumit Basu
37. Manipuri Mandap Sanskriti—Prof. K. Sunita Devi
38. Aspects of Indian Culture—Prof. E. Nilakanta Singh
39. Indian Dance—Sree Nibas Ayenger
40. Nritya : Antore-Bahire—Dr. Sruti Bondopadhyay
41. Nrityo-Chande-Uttorpurbanchal—Dr. Umashankar Chakraborty
42. Tripurar Upajati Nritya: Ekti Samikhhka—Dr. Padmini Chakraborty

DANCE- MANIPURI
(Major Discipline)
PRACTICAL

Programme/Class: BPA(Honours)	Year-4	Semester-EIGHTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: PRACTICAL APPLICATION OF MANIPURI DANCE-XII		
Course Code: BMMD-8.22Credit : 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Practical (in hours per week): 8-0-0		

Unit-I

1. Nila Kamala Dala Shyam.
2. Krishna Roop Varnan.
3. Tanum.

Unit-II

1. Achouba Bhangi No. 21-36.
2. Nritta Prabandh.
3. Kabui Dance.

Unit-III

1. Gostha Bhangi No. 21-36.
2. Radha Nartan.
3. Radha Avisar Solo Composition.

Unit-IV

1. Gopi Vrindavan Bhangi No.13-23
2. Dutti Sambaad.
3. Taal, Punglon and Songs to be Learnt by Heart.

Course Learning Outcomes:

1. Demonstrate proficiency in performing prescribed Manipuri dance items, including *Nila Kamala Dala Shyam*, *Krishna Roop Varnan*, *Tanum*, and *Radha Nartan*.
2. Execute various *Bhangis* and *NrittaPrabandh* with proper technique, coordination, rhythm, and body alignment.
3. Perform solo and group compositions with accuracy, expressiveness, and adherence to the traditional style of Manipuri Dance.
4. Apply knowledge of *Abhinaya*, character portrayal, and dramatic interpretation in items such as *Radha Avisar* and *Duti Sambaad*.
5. Demonstrate an understanding of Manipuri folk traditions through the performance of *Kabui Dance* and related repertoire.
6. Identify and recite prescribed *Taal*, *Punglon*, and songs from memory, showing a comprehensive understanding of rhythm, music, and performance practice in Manipuri Dance.

DANCE- MANIPURI
(Major Discipline)
PRACTICAL

Programme/Class: BPA(Honours)	Year-4	Semester-EIGHTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: PRACTICAL APPLICATION OF MANIPURI DANCE-XIII		
Course Code: BMMD-8.23Credit : 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Practical (in hours per week): 8-0-0		

Unit-I

1. Dasavatar Hasta Mudras.
2. Naba Rasa.
3. Nava Graha Hasta mudra.

Unit-II

1. Krishna Nartan (Nitya Raas)
2. Gostha Vrindaban No.13-20.
3. Dasavatar.

Unit-III

1. Abir Khel of Basanta Raas.
2. Khurumba Bhangi no. 11 – till end.
3. Learning of Punglons, songs of the Composition on Different Taalas.

Unit-IV

1. Three characters of Tagore Dance drama (Composed by students)
 - A. Shyama (From 'কী করিয়া সারিলে অসাধি ব্রত' to 'ছাড়ি বনা')
 - B. Chitrangada (From 'আমি এ রিক্ত ডারে' to 'তাই আরম্ভ রিনু বি')
 - C. Chandalika (From 'জোঁ াও আমায়' to 'শুঁি একটি গন্ডুষ জোঁ')

Course Learning Outcomes:

- Demonstrate knowledge and practical application of **Dasavatar Hasta Mudras, Nava Rasa, and Nava Graha Hasta Mudras** in dance performance.
- Perform prescribed Manipuri dance repertoire, including **Krishna Nartan, Gostha Vrindaban, Dasavatar, and Aber Khel of Basanta Raas**, with technical accuracy and rhythmic precision.
- Execute **Khurumba Bhangi** and other traditional Manipuri dance movements with proper posture, coordination, and stylistic authenticity.
- Develop proficiency in reciting and interpreting **Punglons, songs, and different Taalas**, demonstrating an understanding of the musical aspects of Manipuri Dance.

- Apply principles of **Abhinaya** and character portrayal in dance-drama excerpts from **Chandalika, Natir Puja, and Chitrangada**.
- Integrate expressive, technical, and musical elements to present Manipuri dance and dance-drama compositions with confidence, artistic sensitivity, and adherence to tradition.

DANCE- MANIPURI

(Major Discipline)

THEORY & PRACTICAL (PROJECT & STAGE PERFORMANCE)

Programme/Class: BPA(Honours)	Year-4	Semester-EIGHTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: PRACTICAL APPLICATION OF MANIPURI DANCE-XIV		
Course Code: BMMD-8.24 Credit: 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Practical (in hours per week): 8-0-0		

1. Stage Performance: 60 Marks

Students shall present a stage performance showcasing the practical repertoire prescribed in the syllabus. The performance will be evaluated on technical proficiency, rhythmic accuracy, expression (*Abhinaya*), stage presence, costume and presentation, musical coordination, and overall artistic interpretation in accordance with the principles and traditions of Manipuri dance.

2. Project / Dissertation:40 Marks

- Selection of a relevant topic related to Manipuri Dance, Indian Classical Dance, Dance History, Aesthetics, or Performance Studies.
- Collection and analysis of information from primary and secondary sources.
- Preparation of a well-structured project/dissertation following academic research standards.
- Demonstration of critical understanding of the selected topic through written presentation.
- Proper organization of content, including introduction, objectives, methodology, findings, and conclusion.
- Effective use of references, bibliography, and supporting materials.
- Presentation and viva-voce on the project/dissertation.
- Assessment based on originality, research quality, analytical ability, presentation, and overall academic merit.

Course Learning Outcomes:

- Demonstrate advanced proficiency in the practical repertoire, techniques, rhythm, and expressive aspects (*Abhinaya*) of Manipuri Dance.
- Perform on stage with confidence, artistic sensitivity, proper presentation, and adherence to the traditions and aesthetics of Manipuri Dance.
- Apply critical and analytical skills in the study of dance-related topics through independent research and scholarly inquiry.
- Collect, evaluate, and interpret information from various sources to develop a comprehensive understanding of dance history, theory, and performance practices.
- Prepare and present a well-structured project/dissertation using appropriate research methodology, academic writing, and documentation standards.

- Communicate research findings effectively through written work and viva-voce, demonstrating originality, intellectual maturity, and professional competence in the field of dance studies.

Book Reference

1. **Natya Shastra--Manmohan Ghosh**
2. **Abhinaya Darpan—Manmohan Ghosh**
3. **Indian Classical Dance--Kapila Vatsyayan**
4. **BharaterNrityakala--Gayatri Chattopadhyay**
5. **History of Indian Classical Dance--Reginald Messey and Rina Singha**
6. **PunglonThe Rythms of Manipuri Dance.**
7. **Manipuri Dances (A Panorama of Indian Culture)**
8. **Punglon Bhangi ParengMangagi—Y.Hemanat Kumar**
9. **Indian Traditional Theatre,**
10. **Indian Classical Dance- Kathakali(Pratibha Prahlad).**
11. **Manipuri Nritya- Guru Tourambam Nadia Singh,**
12. **Rabindranath o Manipuri Nritya- Pannalal Roy,**
13. **Tripurar Manipuri Proja- Dwijendra Narayan Goswami and Rajkumar
Jitendrajit Singh,**
14. **Shastriya Manipuri Nartan—Darshana Jhaveri and Kalavati Devi**
15. **The Mirror of Gestures—A,K,Coomaswami**
16. **Dance of India—Projesh Banerjee**
17. **The Art of Hindu Dance—Manjulika Bhaduri**
18. **Folk Dance Of India**
19. **Dance of India—G, Venkata Chalam**
20. **PrachinBharoterNrityakala—Manmohan Ghosh**
21. **Nritya—Protima Devi**
22. **ShantiniketaneNritydhara—Shanti dev Ghosh**
23. **The Dance Of India—Enakshi Bhavani**

24. Manipuri Dance—Bipin Singh & Nayana Jhaveri
25. Meitei Chali—M. Amubi Singh
26. Introduction of Manipuri Dance—Atombapu Singh
27. Manipuri Sanatan Dharma—Atombapu Singh
28. Religion & Culture of Manipuri—Dr. Kriti Singh
29. Abhinay Darpan—Ashok Shastri
30. Rabindranath Gitinaty o Nritya Natya—Pronoy Kundu
31. Jiboner Dhruba Tara—Shantideb Ghosh
32. Nritya Darpan—Gayatri Chottopadhyay
33. Nritya Pran—Gayatri Chottopadhyay
34. Nritya Nritya Natto—Snigdha Pal
35. Manipuri Adibasi Nritya o Thangta—Dr Sumit Basu.
36. Manipuri Lai-Haraoba Nritya—Dr. Sumit Basu
37. Manipuri Mandap Sanskriti—Prof. K. Sunita Devi
38. Aspects of Indian Culture—Prof. E. Nilakanta Singh
39. Indian Dance—Sree Nibas Ayenger
40. Nritya : Antore-Bahire—Dr. Sruti Bondopadhyay
41. Nritye-Chande-Uttorpurbanchal—Dr. Umashankar Chakraborty
42. Tripurar Upojati Nritya: Ekti Samikhhka—Dr. Padmini Chakraborty

DANCE-MANIPURI

MINOR(ELECTIVE)

Programme/Class: BPA(Minor-Elective)	Year-4	Semester-SEVENTH
SUBJECT- DANCE(MANIPURI)		
COURSE TITLE: THEORETICAL & PRACTICAL KNOWLEDGE OF MANIPURI DANCE-VII		
Course Code: BEMN-7.07 Credit: 4		
Total Marks: 100		
Total No. of Lectures- Tutorial- Theory & Practical (in hours per week): 6-0-0		

THEORY

**Credits; 2 Max. Marks: 50, Title of the Paper : Theory knowledge of Manipuri Dance-
VII, Total No. Lectures –Tutorial Theory (in hours per week): 2-0-0**

Unit-I

1. General introduction to eight classical dance styles of India.
2. Comparative Study of Folk and Indian Classical Dances.
3. Detailed Study of Folk and Tribal Dances of Assam and Tripura.

Unit-II

1. Origin, History, Classifications and Development of Lai-Haraoba Festival of Manipur, and its dance costume and instrument.
2. Ability to write the lyrics, taal and bol in notation of the dance item learnt in the Semester.
3. Life Sketches: Rajarshi Bhagyachandra.

PRACTICAL

Credits; 2 Max. Marks: 50, Title of the paper: Practical knowledge of Manipuri Dance-

VII Total No.Lectures –Tutorial Practical(in hours per week): 0-0-4

Unit-III

1. Chali Pareng no.1 to 27.
2. Gostha Bhangi no.1-15.
3. Taal, Punglon and Songs to be learnt by heart.

Unit-IV

1. Nila Kamala .
2. Gopi Vrindavan Bhangi no. 1-10.
3. One Dance Compositions from Kavi Jayadevs Geet-Govindam.

Course Learning Outcomes:

1. **Understand Foundational Texts and Cultural Frameworks of Indian Dance:**
 - Students will demonstrate knowledge of the *Natya Shastra*, including its chapters and contents, and explore the roles of *Devdasis*, *Maibas*, and *Maibis* in shaping ritual and classical Indian dance traditions.
2. **Develop Comparative Awareness of Asian and Indian Dance Forms:**
 - Learners will be able to identify and describe *Asian dance forms*, and compare *folk and classical Indian dance dramas*, with in-depth study of styles like *Sattriya*, *Mohiniattam*, *Kuchipudi*, and *Kathakali*.
3. **Gain Historical and Technical Insight into Manipuri Dance:**
 - Students will explore the *origin, forms, costumes, and instruments* of *Manipuri Raasa Leela*, and analyze its impact on *Rabindra Nritya* and Indian cultural expressions.
4. **Apply Theoretical Knowledge to Practical Dance Notation:**
 - Learners will develop the ability to *write lyrics, Taal, and Bol in proper notation*, integrating theoretical understanding with practical application in dance.
5. **Recognize Institutional and Individual Contributions to Indian Dance:**
 - Students will gain knowledge of key *dance institutions* under *Sangeet Natak Akademi*, and appreciate the contributions of major figures like *Guru M. Amubi Singh* and *Guru Bipin Singh* in the promotion and development of Manipuri da
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DANCE-MANIPURI

ELECTIVE(MINOR)

Programme/Class: BPA(Minor-Elective)	Year-4	Semester-EIGHTH
SUBJECT- DANCE(MANIPURI)		
Title of The Paper: Theory & Practical Knowledge of Manipuri Dance-VIII		
Course Code: BEMN-8.08 Credit: 4		
Total Marks:50(Theory)+50(Practical) =100		
Total No. of Lectures- Tutorial- Theory & Practical (in hours per week): 6-0-0		

THEORY

THEORETICAL KNOWLEDGE OF MANIPURI DANCE-VIII

Credit: 2 Max. Marks: 50 Total No of Lecture : 2-0-0

Unit-I

1. Importance of Abhinaya in Indian Classical Dance.
2. General information on Nata Sankirtan, Gostha Leela, Udukhol Leela, Gour Leela, Holi, Khubak Eshei.
3. Detailed Knowledge of Musical Instruments used in Manipuri Dance.

Unit-II

1. Costumes and Make-up of Raas Leela.
2. Life Sketches: Guru Maisnam Amubi Singh, Guru Bipin Singh.
3. Ability to write the taal, bol, songs of the Dance item learnt in Semester.

PRACTICAL

Credits: 2 Max. Marks: 50 Title of the paper: Practical Knowledge of Manipuri Dance-VIII

Total No. of Lectures- Tutorial-Practical (in hours per week): 0-0-4

Unit-III

1. Bhangi Achouba No.21 to 30
2. Krishna Abhisar.
3. Taal, Punglon, Songs to be learnt by heart.

Unit-IV

1. Radha Nartan.
2. Maibi Jagoi.
3. Krishna Nartan.

Course Learning Outcomes:

1. **Understand and Compare Classical and Folk Dance Traditions of India:**
 - Students will gain foundational knowledge of the *eight classical dance forms of India* and conduct a comparative study between *folk* and *classical* dance traditions with specific emphasis on form, theme, and function.
2. **Analyze Theoretical Concepts in Indian Dance Aesthetics:**
 - Learners will acquire a detailed understanding of *Nayaka-Nayika Bheda* and its application in Indian classical dance, particularly in *Manipuri*, and appreciate the role of *Abhinaya* in emotional and narrative expression.
3. **Trace the Historical and Religious Evolution of Manipuri Dance:**
 - Students will study the development of Manipuri dance through the *Pre-Vaishnavite and Vaishnavite eras*, and examine how religious philosophy has shaped its themes, forms, and performance structure.
4. **Compare Manipuri Dance with Other Classical Forms:**
 - Learners will be able to compare Manipuri with other classical Indian dance styles in terms of *movement style (Gati)*, *musical accompaniment*, *Cholom*, and *Nata Sankirtana aesthetics*.
5. **Demonstrate Knowledge of Key Personalities, Ritual Structures, and Notation:**
 - Students will describe the *sequence of Maharas*, understand *costumes and make-up* of *Lai-Haraoba*, and write *taal*, *bol*, and *song notations* of dance items learned, while also appreciating the contributions of figures like *Rajarshi Bhagyachandra*, *Budhimanta Singh*, and *Nabakumar Singh*.

Book Reference

1. **Natya Shastra--Manmohan Ghosh**
2. **Abhinaya Darpan—Manmohan Ghosh**
3. **Indian Classical Dance--Kapila Vatsyayan**

4. **BharaterNrityakala--Gayatri Chattopadhyay**
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13. **Tripurar Manipuri Proja- Dwijendra Narayan Goswami and Rajkumar
Jitendrajit Singh,**
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20. **PrachinBharoterNrityakala—Manmohan Ghosh**
21. **Nritya—Protima Devi**
22. **ShantiniketaneNritydhara—Shanti dev Ghosh**
23. **The Dance Of India—Enakshi Bhavani**
24. **Manipuri Dance—Bipin Singh & Nayana Jhaveri**
25. **Meitei Chali—M.Amubi Singh**
26. **Introduction of Manipuri Dance—Atombapu Singh**
27. **ManipurigiSanatan Dharma—Atombapu Singh**
28. **Religion & Culture of Manipuri—Dr. Kriti Singh**
29. **Abhinay Darpan—Ashok Shastri**
30. **RabindranatherGitinatya o Nritya Natya—Pronoy Kundu**
31. **Jiboner Dhruba Tara—Shantideb Ghosh**

32. Nritta Darpan—Gayatri Chottopadhyay
33. Nritta Pran—Gayatri Chottopadhyay
34. Nritya Nritta Natto—Snigdha Pal
35. Manipuri AdibasiNritto o Thangta—Dr Sumit Basu.
36. Manipuri Lai-Haraoba Nritya—Dr. Sumit Basu
37. Manipuri Mandap Sanskriti—Prof. K.Sunita Devi
38. Aspects of Indian Culture—Prof.E.Nilakanta Singh
39. Indian Dance—Sree NibasAyenger
40. Nritya :Antore-Bahire—Dr. Sruti Bondopadhyay
41. Nritye-Chande-Uttorpurbanchal—Dr.Umashankar Chakraborty
42. TripurarUpojati Nritya: EktiSamikhhka—Dr. Padmini Chakraborty

Course Learning Outcomes

Course Code: BMCV-7.17

Subject- Classical Vocal

Title of the paper:- Theory of Music- IX

- i) Students will be able to understand the Historical Evolution, Key Contributors and musical characteristics of different Gharanas in Indian Classical Music.
- ii) Students will be able to Understand and explain the concept of Time Signature and its role in organizing rhythm and meter in Western music notation, Identify and differentiate Major Tone, Minor Tone, and Semi-tone, and explain their significance in the construction of scales and melodies , Recognize and construct simple Chords, Develop foundational analytical skills for understanding the structure and notation of Western music.
- iii) Students will be able to Analyze the musical styles of Southeast Asia and the Middle East and explain the historical, political, and social contexts influencing world music traditions.
- iv) Students will be able to Explain the place and significance of music among the Fine Arts and evaluate its relationship with other artistic disciplines such as dance, painting, theatre, and literature, Analyze the role of All India Radio and Doordarshan in the promotion, preservation, and dissemination of Indian Classical Music and Explain the significance of notation systems in Indian Classical Music and their role in preserving, documenting, and transmitting musical knowledge.

(Major Discipline)
Classical Vocal
Theory

Programme : BPA		Year-4	Semester – Seventh	Credits: 4
Course Code: BMCV-7.17		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Theory of Music- IX		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	History & Development of the following Gharanas:- i) Senia ii) Patiyala iii) Delhi			4nos.
II	Detail Study of Western Music:- i) Brief study of Time signature ii) Knowledge about Major Tone, Minor Tone , Semi Tone, Harmony , Melody , Chord iii) Knowledge about symbols of Western Note			
III	Details of World music:- i) African Music ii) Persian Music iii) Japanese Music			
IV	Short essay:- i) Place of Music in Fine Arts ii) Role of All-India-Radio & Doordarshan in the propagation of Indian Classical Music iii) Significance of Notation System in Indian Classical Music			

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay.
- 2) *Paschatto Sangiter Itihash*- Sri.Nilratan Banerjee.
- 3) *Bharatiya Sangiter Itihash (Vol-1-3)* - Swami Pragyanananda
- 4) *Sangeet Sastra (Vol-1-3)* - Sri.Indubhushan Roy
- 5) *Sangeet Sastra Prabin* - Sri.Indubhushan Roy
- 6) *Sangitik Sabdabigyan*- Prof.Samir Kumar Ghosh
- 7) *Bharatiya Sangiter Katha*- Prabhat Kumar Goswami

Course Learning Outcomes

Course Code: BMCV-7.18

Subject- Classical Vocal

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

i) Students will be able to Analyze the Practical and aesthetic features of Ragas Patdeep, Marubihag, and Jog & Demonstrate competence in performing prescribed Vilambit Khayals. Students will be able to apply improvisational techniques within the framework of the prescribed ragas.

ii) Students will be able to Perform Dhrupad or Dhamar composition following traditional stylistic conventions and able to Present Bhajan with appropriate musical expression and interpretation.

(Major Discipline)
Classical Vocal
Practical

Programme : BPA		Year-4	Semester – Seventh	Credits: 4
Course Code: BMCV-7.18		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- IX		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical Study of Ragas: A. Patdeep B. Marubihag C. Jog			8nos.
II	Any two Vilambit khayal from the above.			
III	One Dhrupad/ Dhamar (Teacher's choice)			
IV	One Bhajan			

Course Learning Outcomes

Course Code: BMCV-7.19

Subject- Classical Vocal

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

i) Students will be able to Analyze the Practical and aesthetic features of Ragas Bibhas, Bilashkhani Todi, and Hamsadhani & Demonstrate proficiency in performing prescribed Vilambit Khayals.

ii) Students will be able to Perform Bandish in a tala other than Teental with rhythmic and melodic accuracy.

iii) Students will be able to Present Ghazal with proper pronunciation, expression, and stylistic interpretation.

(Major Discipline)
Classical Vocal
Practical

Programme : BPA		Year-4	Semester – Seventh	Credits: 4
Course Code: BMCV-7.19		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- X		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical Study of Ragas: A.Bibhas B.Bilashkhani Todi C.Hamsadhani			8nos.
II	Any two Vilambit khayal from the above.			
III	One Bandish other than Trital.			
IV	One Gajal.			

Course Learning Outcomes

Course Code: BMCV-7.20

Subject- Classical Vocal

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Nat Bhairav, Madhumad Sarang, and Bhatiyar.
- ii) Students will be able to Demonstrate proficiency in performing prescribed Vilambit Khayals with appropriate improvisation.
- iii) Students will be able to Perform Khayal Bandish in a tala other than Teental with rhythmic and melodic accuracy.
- iv) Students will be able to Present Tarana with stylistic correctness, rhythmic precision, and expressive performance applying raga grammar and improvisational techniques in practical vocal presentations.

(Major Discipline)
Classical Vocal
Practical

Programme : BPA		Year-4	Semester – Seventh	Credits: 4
Course Code: BMCV-7.20		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- XI		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical Study of Ragas: A. Nat Bhairav B Madhumad Sarang C.Bhatiyar.			8nos.
II	Any two Vilambit khayal from the above.			
III	One Bandish other than Trital.			
IV	One Tarana.			

(Minor / General Elective)

Classical Vocal

Theory

Programme : BPA	Year- 4	Semester – Seventh	Credits: 4
Course Code: BECV-7.07	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Music –VII			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Music- VII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) History & Development of the Following Gharanas: i) Patiyala ii) Delhi ii) Knowledge about symbols of Western Note iii) Knowledge about Major Tone, Minor Tone , Semi Tone, Harmony , Melody .		2nos.
II	Details of World music:- i) European Music ii) Chaineese Music iii) Arabic Music		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Music –VII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
III	Critical Study of Ragas: A. Patdeep B. Bilashkhani Todi		4 nos.
IV	i) Any one Vilambit khayal from the above. ii) One Bhajan		

Reference Books :

- 1) Bharatiya Sangite Gharanar Itihash - Sri.Dilip Kumar Mukhopadhyay.
- 2) Paschatto Sangiter Itihash- Sri.Nilratan Banerjee.
- 3) Bharatiya Sangiter Itihash (Vol-1-3) - Swami Pragyanananda
- 4) Sangeet Sastra (Vol-1-3) - Sri.Indubhushan Roy
- 5) Sangeet Sastra Prabhin - Sri.Indubhushan Roy
- 6) Sangitik Sabdabigyan- Prof.Samir Kumar Ghosh
- 7) Bharatiya Sangiter Katha- Prabhat Kumar Goswami

Course Learning Outcomes

Course Code: BMCV-8.21

Subject- Classical Vocal

Title of the paper:- Theory of Music- X

i) Students will be able to understand the definition, scope, and subject matter of acoustics and its relevance to the study and performance of music, Describe the characteristics and classification of sound, including its physical and perceptual properties, Analyze the relationship between sound and musical experience through the study of acoustical principles, Define and explain key acoustical concepts such as pitch, frequency, octave, tuning fork, tone, note, harmonics, consonance, and dissonance.

ii) Students will be able to understand the concept and application of the Circle (Cycle) of Fifths in Western music, Demonstrate competency in notation writing with various scales and key signatures, Analyze and interpret scales within the framework of Western music theory, Explain the life and musical contributions of Wolfgang Amadeus Mozart.

iii) Students will be able to understand the definition, scope, and significance of aesthetics, Explain the concept and classification of art, Analyze the relationship between theories of art and aesthetics, Develop a critical understanding of art, beauty, and aesthetic experience in music and other fine arts.

iv) Students will be able to Understand the concepts of Musical Mind, Musical Memory, and Musical Feeling, Analyze the psychological foundations of musical perception, learning, and expression, Explain the role of memory and emotion in musical performance and appreciation, Apply psychological principles to enhance musical understanding and creativity, Develop critical awareness of the cognitive and emotional aspects of music.

(Major Discipline)
Classical Vocal
Theory

Programme : BPA		Year-4	Semester – Eighth	Credits: 4
Course Code: BMCV-8.21		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Theory of Music- X		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	Acoustics of Music:- i) Definition & subject matter of Acoustics. ii) Characteristics & Classification of Sound iii) Short note: Pitch, Frequency, Octave, Tuning Fork, Tone & Note, Harmonics, Consonance, Dissonance.			4nos.
II	Detail Study of Western Music:- i) Cycle of Fifth ii) Notation writing with various scales iii) Life sketch:- Mozart			
III	General Aesthetics:- i) Aesthetics : Its definition ii) Concept and Classification of Art iii) Relation between theories of Art & Aesthetics.			
IV	Short essay:- i) Musical Mind ii) Musical Memory iii) Musical Feeling			

Reference Books :

- 1) Shanabidya- Anjan Seth.
- 2) Paschatto Sangiter Itihash- Sri.Nilratan Banerjee.
- 3) Paschatto Sangiter Itikatha- Dr. Pradeep Kr Ghosh.
- 4) Sangeet Sastra (Vol-1-3) - Sri.Indubhushan Roy
- 5) Sangeet Sastra Prabhin - Sri.Indubhushan Roy
- 6) Sangitik Sabdabigyan- Prof.Samir Kumar Ghosh
- 7) Bharatiya Sangiter Katha- Prabhat Kumar Goswami

Course Learning Outcomes

Course Code: BMCV-8.22

Subject- Classical Vocal

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Shyam Kalyan, Puriya Kalyan, and Yaman Kalyan and Demonstrate proficiency in performing prescribed Vilambit Khayals with appropriate improvisational techniques.
- ii) Students will be able to Perform one Dadra with stylistic authenticity and expressive interpretation.
- iii) Students will be able to Present one Trivat (Tribat) with rhythmic precision and technical competence.

(Major Discipline)
Classical Vocal
Practical

Programme : BPA		Year-4	Semester – Eighth	Credits: 4
Course Code: BMCV-8.22		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- XII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical Study of Ragas: A.Shyam kalyan B. Puriya Kalyan C.Yaman Kalyan.			8nos.
II	Any two Vilambit khayal from the above.			
III	One Dadra.			
IV	One Tribat.			

Course Learning Outcomes

Course Code: BMCV-8.23

Subject- Classical Vocal

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

- i) Students will be able to Perform Drut Bandish with correct notation, Tali, Khali, and appropriate Tans. Students will be able to read and interpret musical notation with rhythmic and melodic accuracy.
- ii) Students will be able to Demonstrate proficiency in the performance of Drut Bandish, Ghazal, Bhajan, and Ragpradhan songs.
- iii) Students will be able to Understand the fundamentals of studio recording, audio editing, mixing, and music production.
- iv) Students will be able to Create an audio-visual production of prescribed musical compositions using basic recording technology. Students will be able to Integrate traditional performance skills with modern digital production techniques for professional musical presentation.

(Major Discipline)
Classical Vocal
Practical

Programme : BPA		Year- 4	Semester – Eighth	Credits: 4
Course Code: BMCV-8.23		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- XIII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Sing a Drut Bandish with its original notation with Tali, Khali and Tans from the Practical syllabus.			8nos.
II	Sing a Drut Bandish, Gajal, Bhajan and Ragpradhan song of a specific raga.			
III	Understanding the basics of studio recording, editing, mixing, and production.			
IV	Studio production- Creating an audio-visual production of songs from the syllabus.			

Course Learning Outcomes

Course Code: BMCV-8.24

Subject- Classical Vocal

Title of the paper:- Creativity and Stage Performance- XIV

- i) Students will be able to Compose an original Drut Bandish with appropriate Tans following the principles of raga and tala.
- ii) Students will be able to Create a Ghazal, Bhajan, or Ragpradhan song demonstrating musical creativity and stylistic understanding.
- iii) Students will be able to Demonstrate the ability to transpose a Bandish from one tala to another while maintaining its musical character applying compositional techniques to develop original vocal works in Hindustani classical music.
- iv) Students will be able to Perform self-composed musical works confidently in a stage performance and presentation skills to achieve artistic and professional competence.

(Major Discipline)
Classical Vocal
Practical

Programme : BPA		Year-4	Semester – Eighth	Credits: 4
Course Code: BMCV-8.24		Subject- Classical Vocal		
Max. Marks: 100		Title of the paper:- Creativity and Stage Performance - XIV		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Compose a Drut Bandish with Tans.			8nos.
II	Compose a Gajal / Bhajan / Ragpradhan song.			
III	Demonstrate one Bandish of a particular Tala in a different tala.			
IV	Students have to perform in stage what they have composed from Unit- I & II of this Paper.			

(Minor / General Elective)

Classical Vocal

Theory

Programme : BPA	Year- 4	Semester – Eighth	Credits: 4
Course Code: BECV-8.08	Subject- Classical Vocal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Music –VIII			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Music- VIII
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0		
Unit	Topic	No. of Lectures
I	Acoustics of Music:- i) Definition & subject matter of Acoustics. ii) Characteristics & Classification of Sound iii) Short note: Pitch, Frequency, Octave, Tuning Fork, Tone & Note, Harmonics, Consonance, Dissonance.	2nos.
II	Details of World music:- i) African Music ii) Persian Music iii) Japanese Music	

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Music –VII
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4		
Unit	Topic	No. of Lectures
III	Critical Study of Ragas: A. Nat Bhairav B. Hamsadhani	4 nos.
IV	i) Any one Vilambit khayal from the above. ii) One Gajal.	

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay.
- 2) *Paschatto Sangiter Itihash*- Sri.Nilratan Banerjee.
- 3) *Bharatiya Sangiter Itihash (Vol-1-3)* - Swami Pragyanananda
- 4) *Sangeet Sastra (Vol-1-3)* - Sri.Indubhushan Roy
- 5) *Sangeet Sastra Prabin* - Sri.Indubhushan Roy
- 6) *Sangitik Sabdabigyan*- Prof.Samir Kumar Ghosh
- 7) *Bharatiya Sangiter Katha*- Prabhat Kumar Goswami

Programme: BPA

Proposed Syllabus for Instrumental Music

**(Sitar / Sarod / Violin /
Classical Guitar / Flute)**

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.
- They can become a Music critique.

Course Learning Outcomes

Semester-I

Course Code: BMIM- 1.01

Subject- Instrumental Music

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 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 Dhani, 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.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-1	Semester – First	Credits: 4
Course Code: BMIM-1.01		Subject- Instrumental Music		
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
I	i) Definition of Music ii) Sound(Dhwani) & its origin iii) Nada & its types & qualities			4nos.
II	i) Andolan of Sound & its types ii) Shruti & its kinds iii) Swar & its kinds, Saptak			
III	i) Detailed knowledge of Bhatkhande notation system ii) Writing Gat/Bandish,in its notation with Raga details from the course			
IV	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 Prajnanananda*
- 4) *Sangeet Kosa-Karunamay Goswami*

Course Learning Outcomes
Semester-1

Course Code: BMIM- 1.02

Subject- Instrumental Music

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

- i) The students will be able to know Basic Techniques of their own Instrument.
- ii) The students will be able to tune tune the instrument on one's own and perform proficiently the raga of Hindustani classical music.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme: BPA		Year-1	Semester – First	Credits: 4
Course Code: BMIM-1.02		Subject- Instrumental Music		
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
I	i) Basic Techniques – Bols, Palta,Murchhana, Meend, Krintan, Ghasit, Gamak, Jhala etc. ii) Critical study of Raga : (A)Yaman (B)Bhairab			8nos.
II	i) 2nos Rejakhani/Drut Gat ii) Ability to tune the instrument on one’s own			

(Minor / General Elective)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme/Class: BPA	Year-1	Semester – First	Credits: 4
Course Code: BEIM-1.01	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Indian Music -I			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Indian Music -I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) Definition of Music ii) Nada & its types & qualities iii) Shruti & its kinds iv) Detailed knowledge of Bhatkhande notation system		2nos.
II	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: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Indian Music -I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
I	i) Basic Techniques - Palta, Bols, Meend, Krintan, Ghasit, Gamak, Jhala etc. ii) Critical study of Raga : Yaman		4 nos.
II	i) 1no Rejakhani/Drut Gat ii) Ability to tune the instrument on one's own		

Reference Books :

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

(Interdisciplinary Courses)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year-1	Semester – First	Credit : 3
Course Code: BIIM-1.01	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical application of Indian Music –I			

Theory

Credit : 1	Max. Marks: 50	Title of the paper:- Theory application of Indian Music –I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 1-0-0			
Unit	Topic		No. of Lectures
I	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		1nos.
II	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: 2	Max. Marks: 50	Title of the paper:- Practical application of Indian Music –I	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
I	i) Basic Techniques - Palta, Bols, Meend, Krintan, Ghasit, Gamak, Jhala etc. ii) Critical study of Raga : Bhupali		4 nos.
II	i) 1no Rejakhani/Drut Gat ii) Ability to tune the instrument on one's own		

Reference Books :

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

Course Learning Outcomes

Semester-II

Course Code: BMIM-2.03

Subject- Instrumental Music

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

- i) The students will be able to know about History of Indian Music as well as different ancient thatas like Moorchnas and classification of ancient ragas like Gram Ragas.
- ii) The students will acquire knowledge about different Gamaks, 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.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-1	Semester – Second	Credits: 4
Course Code: BMIM-2.03		Subject- Instrumental Music		
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
I	i) History of Music			4nos.
	ii) Grama (Sadj,Madhyam and Gandhar)			
	iii) Moorchhna and its Varieties			
II	i) Gamak & its kinds			
	ii) Writing Gat/Bandish,in its notation with Raga details from the course			
	iii)Ability to write following Talas in Dwigun, Tingun & Chaugun Layakaris :- Teentala, Ektala, Kaharwa.			
III	i) Short note:- Vadi,Samvadi, Anuvadi, Vivadi			
	ii) Varna ,Poorvanga, Uttaranga , Aroha, Abroha			
IV	i) Detailed study of these text:- 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) Sangeetagya Kosa- Dr. Bidyutshikha Mukhopadhyay

Course Learning Outcomes

Semester-II

Course Code: BMIM-2.04

Subject- Instrumental Music

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

- i) The students will be able to perform proficiently the ragas of Hindustani classical music according to their syllabus.
- ii) The students will be able to learn the techniques to tune their instrument.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year-1	Semester – Second	Credits: 4
Course Code: BMIM-2.04		Subject- Instrumental Music		
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
I	i) Critical study of Raga : (A) Bhupali (B) Bhairavi (C) Khamaj (D)Yaman ii) 1nos Mashitkhani Gat			8 nos.
II	i) 2nos Rejakhani/Drut Gat ii) Ability to tune the instrument on one’s own			

(Minor / General Elective)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 1	Semester – Second	Credits: 4
Course Code: BEIM-2.02	Subject- Instrumental Music		Max. Marks: 100
Title of the paper:- Theory & Practical knowledge of Indian Music -II			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Indian Music- II	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) History of Music ii) Gram, Moorchhna, Varna,Alamkar iii) Poorvanga, Uttaranga , Aroha, Abroha iv) Writing Gat/Bandish,in its notation with Raga details from the course		2nos.
II	i) Ability to write following Talas in Dwigun, Tingun & Chaugun Layakaris :- Teentala, Ektala, Kaharwa,Dadra. ii) Vadi,Samvadi, Anuvadi, Vivadi iii) Detailed study of these text:- a) Dattilam b) Brihaddeshi		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Indian Music -II	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
I	i) Critical study of Raga : Bhupali ii) 1no Rejakhani/Drut Gat		4 nos.
II	i) Ability to tune the instrument on one's own ii) Identifying Bol , Theka (Bol , Theka pehchan)		

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 Prajnananda
- 4) *Sangeet Kosa*- Karunamay Goswami
- 5) *Geet-Vadyam*- Laxminarayan Ghosh

Course Learning Outcomes

Semester-III

Course Code: BMIM-3.05

Subject- Instrumental Music

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 know about the classification of ancient Ragas like Jatiraga Vargikaran and Melraga Vargikaran. 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.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-2	Semester – Third	Credits : 4
Course Code: BMIM-3.05		Subject- Instrumental Music		
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
I	i) Vedic Music ii) Gandharva Music iii) Music in the era of Ramayana iv) Music in the era of Mahabharata			4nos.
II	i) Detailed knowledge of Pt.Vishnu Digambar Palushkar notation system iii)Ability to write following Talas in Dwigun, Tingun & Chaugun Layakaris :- Teentala, Ektala, Jhaptala,Chautala			
III	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			
IV	i) Life Sketch:- i) Sikshakar Narad ii) Amir Khusroo iii) Tansen iv) Khetramohan Goswami iv) 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) *Sangeetagya Kosa- Dr.Bidyutshikha Mukhopadhyay*

Course Learning Outcomes

Semester-II

Course Code: BMIM-3.06

Subject- Instrumental Music

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

- i) The students will be able to learn and perform proficiently the ragas on Instrument with different kinds of Gats (compositions).
- ii) The students will be able to acquire basic knowledge different Bols, Thekas of Tabla, which is the primary percussion instrument of Indian classical music.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Practical

Programme: BPA		Year- 2	Semester – Third	Credits: 4
Course Code: BMIM-3.06		Subject- Instrumental Music		
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
I	i) Critical study of Raga : (A) Des (B) Kafi (C) Marwa (D) Malkauns(E)Bhairavi ii) 2nos Mashitkhani Gat			8nos.
II	i) 3nos Rejakhani/Drut Gat ii) Knowledge of Following Talas:-Trital and Roopak			

(Minor / General Elective)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 2	Semester – Third	Credits- 4
Course Code: BEIM-3.03	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Indian Music –III			

Theory

Credits- 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Indian Music- III	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) Vedic Music ii) Music in the era of Ramayana iii) Music in the era of Mahabharata		2nos.
II	i) Detailed knowledge of Palushkar 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: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Indian Music –III
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4		
Unit	Topic	No. of Lectures
I	i) Critical study of Raga : (A) Des (B) Bhairav ii) 1no Mashitkhani Gat	4 nos.
II	i) 1no Rejakhani/Drut Gat ii) Identifying Bol , Theka (Bol , Theka pehchan)	

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) Sangeetaga Kosa- Dr.Bidyutshikha Mukhopadhyay

(Interdisciplinary Courses)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 2	Semester – Third	Credit- 3
Course Code: BIIM-3.02	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical application of Indian Music –III			

Theory

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

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical application of Indian Music –III	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
I	i) Critical study of Raga : (A) Yaman (B) Kafi ii) 1no Rejakhani/Drut Gat		4 nos.
II	i) Ability to tune the instrument on one’s own ii) Identifying Bol , Theka (Bol , Theka pehchan)		

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) *Sangeetaga Kosa- Dr.Bidyutshikha Mukhopadhyay*

Course Learning Outcomes

Semester-IV

Course Code: BMIM-4.07

Subject- Instrumental Music

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.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year- 2	Semester – Fourth	Credits: 4
Course Code: BMIM-4.07		Subject- Instrumental Music		
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
I	i) Prabandha Sangeet ii) Deshi Sangeet iii) Music in the Puran iv) Music in Buddhist Literature			4nos.
II	Knowledge of following musical forms:- i) Dhrupad ii) Dhamar iii) Khayal			
III	i) Ten Thatas of Pt.Vishnu Narayan Bhatkhande ii) Knowledge of musical instrument:- Tata,Avanaddhya , Sushir,Ghana			
IV	Study of following Musical text :- i) Sangit Ratnakar ii) Swarmelkalanidhi iii) RagVibodh			

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*

Course Learning Outcomes

Semester-IV

Course Code: BMIM-4.08

Subject- Instrumental Music

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

The students will be able to learn and perform proficiently the ragas on Instrument with different kinds of Gats (compositions) with different tans.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 2	Semester – Fourth	Credits: 4
Course Code: BMIM- 4.08		Subject- Instrumental Music		
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
I	i) Critical study of Raga : (A) Alahiya Bilawal (B) Kedar (C) Bihag (D)Kamod ii) 2nos Mashitkhani Gat			8 nos.
II	i) 3nos Rejakhani/Drut Gat ii) Students should able to perform 05 Tans of their choise from above mentioned Ragas.			

(Minor / General Elective)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 2	Semester – Fourth	Credits: 4
Course Code: BEIM-4.04	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Indian Music –IV			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Indian Music- IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) Prabandha Sangeet ii) Deshi Sangeet iii) Music in the Puran iv) Natya Shastra		2nos.
II	i) Dhrupad ii) Khayal iii) Thataraga Vargikaran iv) Knowledge of musical instrument:- Avanaddhya , Sushir v) Life Sketch:- i) Sarangadev ii) Tansen iii) Krishnadhan Banerjee		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Indian Music –IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
I	i) Critical study of Raga : (A) Kafi (B) Khamaj ii) 1no Rejakhani/Drut Gat		4 nos.
II	i) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Teen tala (B) Jhaptala ii) Students should able to perform 05 Tans of their choise from above mentioned Ragas. iii) Identifying Bol , Theka (Bol , Theka pehchan)		

Reference Books :

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

(Interdisciplinary Courses)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 2	Semester – Fourth	Credit: 3
Course Code: BIIM-4.03	Subject- Instrumental Music	Max. Marks: 50	
Title of the paper:- Theory & Practical application of Indian Music –IV			

Theory

Credit: 1	Max. Marks: 50	Title of the paper:- Theory application of Indian Music- IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 1-0-0			
Unit	Topic		No. of Lectures
I	i) Vedic Music ii) Gandharva Music iii) Short note:- Abirbhab, Tirobhab, Jati, Alpatva, Bahutva		1nos.
II	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: 2	Max. Marks: 50	Title of the paper:- Practical application of Indian Music –IV	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
I	i) Critical study of Raga : (A)Khamaj (B)Bhairav ii) Mashitkhani Gat		4 nos.
II	i) Rejakhani/Drut Gat ii) Identifying Bol , Theka (Bol , Theka pehchan)		

Reference Books :

- 1) *Sangiti Shabdakosa (Vol-1,2)- Dr.Bimal Ray*
- 2) *Bharatiya Sangeet Kosa- Bimalakanta Roy Choudhury*
- 3) *Sangeetagya Kosa- Dr.Bidyutshikha Mukhopadhyay*
- 4) *Sangeet Kosa-Karunamay Goswami*

Course Learning Outcomes

Semester-V

Course Code: BMIM-5.09

Subject- Instrumental Music

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

- i) Students will be able to understand and appreciate the stylistic features, historical background, and expressive nuances of Thumri, Tappa, and Tarana, demonstrating knowledge of their unique rhythmic and melodic characteristics, performance techniques, and cultural significance in Hindustani classical music.
- ii) Students will gain knowledge of the classification systems in Indian classical music—Raga-ragini, Mela-raga, and Thata-raga—understanding their structural frameworks, historical evolution, and how they organize and categorize.
- iii) Students will be able to analyze the role and depiction of music in ancient texts such as Harivansha, Sangeet Samaysara, and Ragabibodh, understanding their contributions to the theoretical and historical development of Indian music and the cultural contexts in which these works were composed.
- iv) Learners will gain an understanding of the philosophical contributions and cultural significance of Brahma Bharat and Sadashib Bharat, the musical and theoretical insights of Dattil in ancient Indian musicology, and the literary and devotional impact of Srinivash, enabling a holistic appreciation of their roles in shaping Indian intellectual and artistic traditions.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-3	Semester – Fifth	Credits: 4
Course Code: BMIM-5.09		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Theory of Indian Music- V		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	i) Thumri ii) Tappa iii)Tarana			4nos.
II	i) Ragragini Vargikaran ii) Melaraga Vargikaran iii) Thataraga Vargikaran			
III	i) Music in Harivansha ii) Music in Sangeet Samaysara iii) Music in Ragabibodh			
IV	i) Life Sketch:- i) Brahma Bharat & Sadashib Bharat ii) Dattil iii) Srinivash			

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*

Course Learning Outcomes

Semester-V

Course Code: BMIM-5.10

Subject- Instrumental Music

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

- i) Students will be able to identify and describe the musical structure, rhythmic patterns, and stylistic elements of Chaturanga, Sadra, and Trivat, developing foundational skills in recognizing and performing these classical compositions within the context of Indian classical music.
- ii) Students will understand the classification of ragas through Ragangaraga Vargikaran, analyze the Time Theory of Raga and its practical relevance, and explore the structure, styles, and devotional aspects of Kirtan and its varieties, enhancing both theoretical knowledge and interpretative skills in Indian classical music.
- iii) Students will gain knowledge of the origin and evolution of Tala, understand the ancient Tala system, and learn the ten lakshanas of Tala, enabling them to appreciate the historical development, structural elements, and theoretical foundations of rhythm in Indian classical music.
- iv) Students will learn about the life, contributions, and musical legacies of Kohal, Lochan, and Jadubhatta, gaining insight into their roles in shaping Indian musicology, theory, and performance traditions.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-3	Semester – Fifth	Credits: 4
Course Code: BMIM-5.10		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Theory of Indian Music- VI		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	i) Chaturanga ii) Sadra iii) Trivat			4nos.
II	i) Ragangaraga Vargikaran ii) Time theory of Raga iii) Kirtan & its varieties			
III	i) Origin & Evolution of Tala ii) Ancient Tala System iii) Ten lakhshans of Tala			
IV	i) Life Sketch:- i) Kohal ii) Lochan iii) Jadubhatta			

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*

Course Learning Outcomes

Semester-V

Course Code: BMIM-5.11

Subject- Instrumental Music

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

- 1) The students will be able to learn and perform proficiently the ragas on Instrument with different kinds of Gats (compositions) with different tans, understanding of the structure, characteristics, and aesthetics of Ragas.
- 2) Develop analytical and performance-based proficiency in Hindustani classical music.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Fifth	Credits: 4
Course Code: BMIM- 5.11		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- V		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A)Brindavai Sarang (B)Bhimpalashi (C)Patdeep (D)Hamsadhani			8 nos.
II	2nos Mashitkhani Gat			
III	3nos Rejakhani/Drut Gat			
IV	Students should able to perform 06 Tans of their choise from above mentioned Ragas.			

Course Learning Outcomes

Semester-V

Course Code: BMIM-5.12

Subject- Instrumental Music

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

- 1) Develop a critical understanding of the structural and aesthetic elements of the prescribed ragas.
- 2) The students will be able to learn and perform proficiently the ragas on Instrument with different kinds of Gats (compositions) with different tans.
- 3) Enhance analytical and performance skills through a combination of theoretical study and practical application.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Fifth	Credits: 4
Course Code: BMIM- 5.12		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- VI		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A)Rageshree (B)Durga (C)Jayjayanti (D) Tilak Kamod			8 nos.
II	2nos Mashitkhani Gat			
III	3nos Rejakhani/Drut Gat			
IV	Students should able to perform 06 Tans of their choise from above mentioned Ragas.			

(Minor / General Elective)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 3	Semester – Fifth	Credits: 4
Course Code: BEIM-5.05	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Indian Music –V			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Indian Music- V	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) Thumri ii) Tappa iii)Tarana iv) Kirtan & its varieties		2nos.
II	i) Swar & its varieties ii) Thata Raga Vargikaran iii) Knowledge of musical instrument: Tanpura, Sitar,Tabla iv) Life sketch: Bharat , Parshadeva , Somnath		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Indian Music –V	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
III	i) Critical study of Raga : (A)Bhimpalashi (B) Rageshree ii) 1no Rejakhani/Drut Gat		4 nos.
IV	i) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Teen tala (B) Jhaptala ii) Students should able to perform 05 Tans of their choise from above mentioned Ragas. iii) Identifying Bol , Theka (Bol , Theka pehchan)		

Reference Books :

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

Course Learning Outcomes

Semester-VI

Course Code: BMIM-6.13

Subject- Instrumental Music

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

- i) Understand the evolution, distinctive features, and traditional teaching methods of the Gharana system in Indian classical music.
- ii) The students will be able to know about the institutional system's structured nature contrasts with its rigidity, Gayaki's artistic richness with technical demands, and Sarana Chatustaya's theoretical depth.
- iii) The students will acquire knowledge about North Indian Tala focus on mastering its diverse talas and rhythmic intricacies, while South Indian Tala emphasizes a structured system with variable components and decorative patterns. The comparative study reveals both systems share fundamental rhythmic concepts but diverge in structure and application, offering a rich field for musical exploration and appreciation.
- iv) The students will be able to know about Tyagaraja, Shyamashastri, and Muthuswami Dikshitar, revered as the Trinity of Carnatic music. They have profoundly influenced the tradition through their unique contributions. Their works in south indian music, which form the core of the concert repertoire, continue to be performed and studied, offering endless avenues for musical exploration and appreciation.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-3	Semester – Sixth	Credits: 4
Course Code: BMIM-6.13		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Theory of Indian Music- VII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	i) Knowledge of Gharana System: How & why musical style of any particular family turned into a Gharana. ii) Characteristic features of Gharana. iii) Gurushishya Parampara teaching system			4nos.
II	i) Merits & De-merits of Institutional Teaching system ii) Merits & De-merits of Gayak iii) Sarana Chatustaya of Bharata			
III	i) Complete Knowledge of North Indian Tala ii) Complete Knowledge of South Indian Tala iii) Comparative study of Carnatik & Hindustani Tala			
IV	i) Life Sketch:- i) Tyagaraja ii) Shyamashastri iii) Muthuswami Dikshitar			

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay.
- 2) *Bhatkhande Sangeet Shastra (Vol-1-4)- Pt.Vishnu Narayan Bhatkhande.*
- 3) *Tal Tatwer Kramabikash-* Dr.Mriganka Sekhar
- 4) *South Indian Music - P. Sambamoorthy*

Course Learning Outcomes

Semester-VI

Course Code: BMIM-6.14

Subject- Instrumental Music

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

- i) The students will be able to Understand the historical evolution, key contributors, and musical characteristics of the Agra, Gwalior, Kirana, and Bishnupur Gharanas in Indian classical music. Students Gain insight into the thematic content, cultural significance, and musical structure of the texts *Geet Govindam* and *Srikrishna Kirtanam*. Students will also be able to identify the major tribes of Tripura, their unique musical traditions, and the cultural context of their songs.
- ii) The students will be able to know about Bhatiyali, Bhawaiya, Jhumur, Gambhira - folk songs with distinct regional origins and themes. They will learn about Work Songs, Calendaric Songs, and Marriage Songs, which are serving cultural and functional purposes. Students will also be able learn about Tanpura, Veena, Sarod and Sitar , which are key Indian instruments, each with unique construction and roles in classical music.
- iii) The students will acquire knowledge to Understand South Indian music's evolution through forms like Swaravali to Ragamalika, trace Indian musical instruments' development from Vedic to modern times, and comprehend Jazz music's origins, improvisation, and global cultural impact.
- iv) The students will be able to Explore the characteristics, cultural contexts, and musical elements of European, Chinese, and Arabic music, understanding their unique contributions to world music, Trace the historical development of Western music, analyzing its stylistic periods, key composers, and cultural influences. Students will also be able learn about the lives, musical contributions, and cultural impact of Ludwig van Beethoven and Franz Peter Schubert, focusing on their key works and legacy.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Theory

Programme : BPA		Year-3	Semester – Sixth	Credits: 4
Course Code: BMIM-6.14		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Theory of Indian Music- VIII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	i) History & Development of the Following Gharanas: Agra,Gwalior, Kirana, Bishnupur. ii) Brief Note On the following Text:- Geet Govindam, Srikrishna kirtanam iii) Tribes of Tripura & their songs.			4nos.
II	i) Details of Folk songs :- Bhatiyali, Bhawaiya, Jhumur, Gambhira ii) Work Song , Calenderic Song , Marriage Song iii) General Knowledge of Musical Instruments:- Tanpura, Veena, Sarod, Sitar			
III	i) Development of South Indian Music through its different forms like : Swaravali, Jatiswaram, Swarajati, Geetam, Prabandham, Varnam, Kirtanam, Padam, Ragamalika. ii) Indian musical Instruments from Vedic age to Modern period. iii) Jazz Music.			
IV	i) Details of World music: European Music, Chinese Music, Arabic Music. ii) History of Western Music iii) Short life sketches of Ludwig Van Beethoven, Franz Peter Schubert.			

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay
- 2) *Sangeet Tatwa(Vol-1,2)- Debabrata Datta*
- 3) *Sangeet Kosa-Karunamay Goswami*
- 4) *South Indian Music - P. Sambamoorthy*
- 5) *Bharatiya Sangiter Itihash(Vol-1,2,3)- Swami Prajnanananda*
- 6) *Pastatto Sangiter Itihas - Nilratan Banerjee*

Course Learning Outcomes

Semester-VI

Course Code: BMIM-6.15

Subject- Instrumental Music

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

- 1) Develop a critical understanding of the structural and aesthetic elements of the prescribed ragas.
- 2) The students will be able to learn and perform proficiently the ragas on Instrument with different kinds of Gats (compositions) with different tans.
- 3) Enhance analytical and performance skills through a combination of theoretical study and practical application.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Sixth	Credits: 4
Course Code: BMIM- 6.15		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- VII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A)Miya-Ki-Todi (B)Ahir Bhairab (C) Jog (D) Nat Bhairab			8 nos.
II	2nos Mashitkhani Gat			
III	3nos Rejakhani/Drut Gat			
IV	Students should able to perform 05 Tans of their choice from above mentioned Ragas.			

Course Learning Outcomes

Semester-VI

Course Code: BMIM-6.16

Subject- Instrumental Music

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

- 1) Develop a critical understanding of the structure, characteristics, and aesthetics of prescribed Ragas.
- 2) Gain proficiency in performing Masitkhani Gats and Razakhani/Drut Gats from the selected Ragas.
- 3) Demonstrate the ability to compose and perform different Tans of their choice from the above Ragas with clarity and creativity.
- 4) Enhance analytical listening and performance skills through the study and execution of these Ragas.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Sixth	Credits: 4
Course Code: BMIM- 6.16		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- VIII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	i) Critical study of Raga : (A) Charukeshi (B) Miya-Ki-Malhar (C) Shyam Kalyan (D) Marubihag			8 nos.
II	2nos Mashitkhani Gat			
III	3nos Rejakhani/Drut Gat			
IV	Students should able to perform 05 Tans of their choise from above mentioned Ragas.			

(Minor / General Elective)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)

Programme : BPA	Year- 3	Semester – Sixth	Credits: 4
Course Code: BEIM-6.06	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Indian Music –VI			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Indian Music- VI
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0		
Unit	Topic	No. of Lectures
I	i) Knowledge of Gharana System: How & why musical style of any particular family turned into a Gharana. ii) Characteristic features of Gharana. iii) History & Development of the Following Gharanas: Senia, Gwalior, Agra, Bishnupur. iv) Tribal songs of Tripura.	2nos.
II	i) Mel-Raga Vargikaran. ii) Merits and De-merits of Gayak, Vaggeyakara iii) Knowledge of musical instrument: Sarode , Esraj, Violin, Pakhowaj. iv) Life sketch: Tyagraj , Shyamsastri, Muthuswami Dixitar.	

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Indian Music –VI
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4		
Unit	Topic	No. of Lectures
III	i) Critical study of Raga : (A) Jog (B) Shyamkalyan ii) 1no Mashitkhani Gat	4 nos.
IV	i) 1no Rejakhani/Drut Gat ii) Padhant/Citation of following Talas with their Bols, divisions, Talis and Khalis: (A) Teen tala (B) Jhaptala iii) Students should able to perform 05 Tans of their choice from above mentioned Ragas.	

Reference Books :

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

Course Learning Outcomes

Semester-VII

Course Code: BMIM-7.17

Subject- Instrumental Music

Title of the paper:- Theory of Music- IX

- i) Students will be able to understand the Historical Evolution, Key Contributors and musical characteristics of different Gharanas in Indian Classical Music.
- ii) Students will be able to Understand and explain the concept of Time Signature and its role in organizing rhythm and meter in Western music notation, Identify and differentiate Major Tone, Minor Tone, and Semi-tone, and explain their significance in the construction of scales and melodies , Recognize and construct simple Chords, Develop foundational analytical skills for understanding the structure and notation of Western music.
- iii) Students will be able to Analyze the musical styles of Southeast Asia and the Middle East and explain the historical, political, and social contexts influencing world music traditions.
- iv) Students will be able to Explain the place and significance of music among the Fine Arts and evaluate its relationship with other artistic disciplines such as dance, painting, theatre, and literature, Analyze the role of All India Radio and Doordarshan in the promotion, preservation, and dissemination of Indian Classical Music and Explain the significance of notation systems in Indian Classical Music and their role in preserving, documenting, and transmitting musical knowledge.

(Major Discipline)
Instrumental Music
Theory

Programme : BPA		Year- 4	Semester – Seventh	Credits: 4
Course Code: BMIM-7.17		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Theory of Music- IX		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	History & Development of the following Gharanas:- i) Senia ii) Patiyala iii) Delhi			4nos.
II	Detail Study of Western Music:- i) Brief study of Time signature ii) Knowledge about Major Tone, Minor Tone , Semi Tone, Harmony , Melody , Chord iii) Knowledge about symbols of Western Note			
III	Details of World music:- i) African Music ii) Persian Music iii) Japanese Music			
IV	Short essay:- i) Place of Music in Fine Arts ii) Role of All-India-Radio & Doordarshan in the propagation of Indian Classical Music iii) Significance of Notation System in Indian Classical Music			

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay.
- 2) *Paschatto Sangiter Itihash*- Sri.Nilratan Banerjee.
- 3) *Bharatiya Sangiter Itihash (Vol-1-3)* - Swami Pragyanananda
- 4) *Sangeet Sastra (Vol-1-3)* - Sri.Indubhushan Roy
- 5) *Sangeet Sastra Prabin* - Sri.Indubhushan Roy
- 6) *Sangitik Sabdabigyan*- Prof.Samir Kumar Ghosh
- 7) *Bharatiya Sangiter Katha*- Prabhat Kumar Goswami

Course Learning Outcomes

Semester-VII

Course Code: BMIM-7.18

Subject- Instrumental Music

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Puriya, Shuddha Sarang, and Jaunpuri.
- ii) Students will be able to demonstrate proficiency in performing two Masitkhani Gats and two Razakhani (Drut) Gats.
- iii) Students will be able to Perform five self-selected Tans from the prescribed ragas with accuracy and stylistic correctness.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Seventh	Credits: 4
Course Code: BMIM- 7.18		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- IX		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A) Puriya (B) Suddha Sarang (C) Jaunpuri			8 nos.
II	2nos Mashitkhani Gat			
III	2nos Rejakhani/Drut Gat			
IV	Students should able to perform 05 Tans of their choise from above mentioned Ragas.			

Course Learning Outcomes

Semester-VII

Course Code: BMIM-7.19

Subject- Instrumental Music

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Puriya Dhaneshree , Madhuwanti and Gaur Sarang.
- ii) Students will be able to demonstrate proficiency in performing two Masitkhani Gats and two Razakhani (Drut) Gats.
- iii) Students will be able to Perform five self-selected Tans from the prescribed ragas with accuracy and stylistic correctness.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Seventh	Credits: 4
Course Code: BMIM- 7.19		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- X		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A) Puriya Dhaneshree (B) Madhuwanti (C) Gaur Sarang			8 nos.
II	2nos Mashitkhani Gat			
III	2nos Rejakhani/Drut Gat			
IV	Students should able to perform 05 Tans of their choise from above mentioned Ragas.			

Course Learning Outcomes

Semester-VII

Course Code: BMIM-7.20

Subject- Instrumental Music

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Puriya Kalyan, Charukeshi and Tilang.
- ii) Students will be able to demonstrate proficiency in performing two Masitkhani Gats and two Razakhani (Drut) Gats.
- iii) Students will be able to Perform five self-selected Tans from the prescribed ragas with accuracy and stylistic correctness.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Seventh	Credits: 4
Course Code: BMIM- 7.20		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- XI		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A) Puriya Kalyan (B) Charukeshi (C) Tilang			8 nos.
II	2nos Mashitkhani Gat			
III	2nos Rejakhani/Drut Gat			
IV	Students should able to perform 05 Tans of their choise from above mentioned Ragas.			

(Minor / General Elective)
Instrumental Music
Theory

Programme : BPA	Year- 4	Semester – Seven	Credits: 4
Course Code: BEIM-7.07	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Music –VII			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Music- VII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) History & Development of the Following Gharanas: i) Patiyala ii) Delhi ii) Knowledge about symbols of Western Note iii) Knowledge about Major Tone, Minor Tone , Semi Tone, Harmony , Melody .		2nos.
II	Details of World music:- i) European Music ii) Chainese Music iii) Arabic Music		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Music –VII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
III	i) Critical study of Raga : (A) Suddha Sarang (B) Charukeshi ii) 1no Mashitkhani Gat		4 nos.
IV	i) 1no Rejakhani/Drut Gat ii) Students should able to perform 05 Tans of their choise from above mentioned Ragas.		

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay.
- 2) *Paschatto Sangiter Itihash*- Sri.Nilratan Banerjee.
- 3) *Bharatiya Sangiter Itihash (Vol-1-3)* - Swami Pragyanananda
- 4) *Sangeet Sastra (Vol-1-3)* - Sri.Indubhushan Roy
- 5) *Sangeet Sastra Prabin* - Sri.Indubhushan Roy
- 6) *Sangitik Sabdabigyan*- Prof.Samir Kumar Ghosh
- 7) *Bharatiya Sangiter Katha*- Prabhat Kumar Goswami

Course Learning Outcomes

Semester-VIII

Course Code: BMIM-8.21

Subject- Instrumental Music

Title of the paper:- Theory of Music- X

- i) Students will be able to understand the definition, scope, and subject matter of acoustics and its relevance to the study and performance of music, Describe the characteristics and classification of sound, including its physical and perceptual properties, Analyze the relationship between sound and musical experience through the study of acoustical principles, Define and explain key acoustical concepts such as pitch, frequency, octave, tuning fork, tone, note, harmonics, consonance, and dissonance.
- ii) Students will be able to understand the concept and application of the Circle (Cycle) of Fifths in Western music, Demonstrate competency in notation writing with various scales and key signatures, Analyze and interpret scales within the framework of Western music theory, Explain the life and musical contributions of Wolfgang Amadeus Mozart.
- iii) Students will be able to understand the definition, scope, and significance of aesthetics, Explain the concept and classification of art, Analyze the relationship between theories of art and aesthetics, Develop a critical understanding of art, beauty, and aesthetic experience in music and other fine arts.
- iv) Students will be able to Understand the concepts of Musical Mind, Musical Memory, and Musical Feeling, Analyze the psychological foundations of musical perception, learning, and expression, Explain the role of memory and emotion in musical performance and appreciation, Apply psychological principles to enhance musical understanding and creativity, Develop critical awareness of the cognitive and emotional aspects of music.

(Major Discipline)
Instrumental Music
Theory

Programme : BPA		Year- 4	Semester – Eighth	Credits: 4
Course Code: BMIM-8.21		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Theory of Music- X		
Total No. of Lectures-Tutorial-Practical (in hours per week): 4-0-0				
Unit	Topic			No. of Lectures
I	Acoustics of Music:- i) Definition & subject matter of Acoustics. ii) Characteristics & Classification of Sound iii) Short note: Pitch, Frequency, Octave, Tuning Fork, Tone & Note, Harmonics, Consonance, Dissonance.			4nos.
II	Detail Study of Western Music:- i) Cycle of Fifth ii) Notation writing with various scales iii) Life sketch:- Mozart			
III	General Aesthetics:- i) Aesthetics : Its definition ii) Concept and Classification of Art iii) Relation between theories of Art & Aesthetics.			
IV	Short essay:- i) Musical Mind ii) Musical Memory iii) Musical Feeling			

Reference Books :

- 1) *Shanabidya- Anjan Seth.*
- 2) *Paschatto Sangiter Itihash- Sri.Nilratan Banerjee.*
- 3) *Paschatto Sangiter Itikatha- Dr. Pradeep Kr Ghosh.*
- 4) *Sangeet Sastra (Vol-1-3) - Sri.Indubhushan Roy*
- 5) *Sangeet Sastra Prabin - Sri.Indubhushan Roy*
- 6) *Sangitik Sabdabigyan- Prof.Samir Kumar Ghosh*
- 7) *Bharatiya Sangiter Katha- Prabhat Kumar Goswami*

Course Learning Outcomes

Semester-VIII

Course Code: BMIM-8.22

Subject- Instrumental Music

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Gavati, Jhinjhoti and Nand.
- ii) Students will be able to demonstrate proficiency in performing two Masitkhani Gats and two Razakhani (Drut) Gats.
- iii) Students will be able to Perform five self-selected Tans from the prescribed ragas with accuracy and stylistic correctness.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Eighth	Credits: 4
Course Code: BMIM- 8.22		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- XII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Critical study of Raga : (A) Gavati (B) Jhinjhoti (C) Nand			8 nos.
II	2nos Mashitkhani Gat			
III	2nos Rejakhani/Drut Gat			
IV	Students should able to perform 05 Tans of their choise from above mentioned Ragas.			

Course Learning Outcomes

Semester-VIII

Course Code: BMIM-8.23

Subject- Instrumental Music

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

- i) Students will be able to analyze the theoretical and practical aspects of Ragas Suddha Kalyan , Bahar and Hamir.
- ii) Students will be able to demonstrate proficiency in performing Masitkhani Gat.
- iii) Students will be able to Understand the fundamentals of studio recording, audio editing, mixing, and music production.
- iv) Students will be able to Create an audio-visual production of prescribed musical compositions using basic recording technology. Students will be able to Integrate traditional performance skills with modern digital production techniques for professional musical presentation.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Eighth	Credits: 4
Course Code: BMIM- 8.23		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Raga & Tala Studies- XIII		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	i) Critical study of Raga : (A) Suddha Kalyan (B) Bahar (C) Hamir			8 nos.
II	1no Mashitkhani Gat			
III	Understanding the basics of studio recording, editing, mixing, and production.			
IV	Studio production- Creating an audio-visual production of songs from the syllabus.			

Course Learning Outcomes

Semester-VIII

Course Code: BMIM-8.24

Subject- Instrumental Music

Title of the paper:- Creativity and Stage Performance- XIV

- i) Students will be able to Compose an Mashitkhani Gat with appropriate Tans following the principles of raga and tala.
- ii) Students will be able to Create a Rezakhani/ Drut Gat with appropriate Tans demonstrating musical creativity and stylistic understanding.
- iii) Students will be able to Create a Dhun demonstrating creativity, melodic development, and stylistic authenticity.
- iv) Students will be able to Perform self-composed musical works confidently in a stage performance and presentation skills to achieve artistic and professional competence.

(Major Discipline)
Instrumental Music
(Sitar / Sarod / Violin / Classical Guitar / Flute)
Practical

Programme : BPA		Year- 3	Semester – Eighth	Credits: 4
Course Code: BMIM- 8.24		Subject- Instrumental Music		
Max. Marks: 100		Title of the paper:- Creativity and Stage Performance- XIV		
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-8				
Unit	Topic			No. of Lectures
I	Compose a Mashitkhani Gat with Tans.			8 nos.
II	Compose a Rezakhani/ Drut Gat with Tans.			
III	Compose a Dhun.			
IV	Students have to perform in stage what they have composed from Unit- I, II & III of this Paper.			

(Minor / General Elective)
Instrumental Music
Theory

Programme : BPA	Year- 4	Semester – Eighth	Credits: 4
Course Code: BEIM-8.08	Subject- Instrumental Music	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Music –VIII			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Music- VIII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	Acoustics of Music:- i) Definition & subject matter of Acoustics. ii) Characteristics & Classification of Sound iii) Short note: Pitch, Frequency, Octave, Tuning Fork, Tone & Note, Harmonics, Consonance, Dissonance.		2nos.
II	Details of World music:- i) African Music ii) Persian Music iii) Japanese Music		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Music –VIII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
III	i) Critical study of Raga : (A) Gavati (B) Bahar ii) 1no Mashitkhani Gat		4 nos.
IV	i) 1no Rejakhani/Drut Gat ii) 1no Dhun		

Reference Books :

- 1) *Bharatiya Sangite Gharanar Itihash* - Sri.Dilip Kumar Mukhopadhyay.
- 2) *Paschatto Sangiter Itihash*- Sri.Nilratan Banerjee.
- 3) *Bharatiya Sangiter Itihash (Vol-1-3)* - Swami Pragyanananda
- 4) *Sangeet Sastra (Vol-1-3)* - Sri.Indubhushan Roy
- 5) *Sangeet Sastra Prabin* - Sri.Indubhushan Roy
- 6) *Sangitik Sabdabigyan*- Prof.Samir Kumar Ghosh
- 7) *Bharatiya Sangiter Katha*- Prabhat Kumar Goswami

Proposed Syllabus of Music of Bengal

(Minor / General Elective)

Semester : 7th & 8th

(Minor / General Elective)

Music of Bengal

Programme: BPA	Year- 4	Semester – Seventh	Credits: 4
Course Code: BEMB-7.07	Subject- Music of Bengal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Music of Bengal -VII			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Music of Bengal -VII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0			
Unit	Topic		No. of Lectures
I	i) Jibonmukhi gaan - it's definition, characteristics,origin and development. ii) Study of some Bengali Band - Cactus, Bhumi, Doha. iii) Important Personalities - Bhupan Hazarika, Nachiketa Chakraborty, Anjan Datta, Kabir Suman (Suman Chattapadhaya)		2nos.
II	i) Study of Folk songs in Bengal. ii) Classification of Bengali Folk songs. iii) Folk songs of various regions of Bengal.		

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Music of Bengal -VII	
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4			
Unit	Topic		No. of Lectures
III	Saraswati Vandana -- 1/Snigdha Shubhra Kamal Dala Basini (স্নিগ্ধা শুভ্র কমল দল বাসিনী) 2/Abar Bharate Bharatir Veena (আবার ভারতে ভারতীর বীণা) Matri Vandana -- 1/ Agnimantre Dikhita Koro (অগ্নিমন্ত্রে দিষ্টিত করো) 2/ Aaj Sankhe Sankhe Mangal Gao (আজ শঙ্খে শঙ্খে মঙ্গল গাও) Songs of different Composers 1/ Emon ekta Jhinuk (এমন একটি ঝিনুক খুঁজে) / Nachiketa Ghosh 2/Prithibi amare chay (পৃথিবী আমারে চায়) /Kamal Dasgupta Jibonmukhi gaan 1/ jakhan somoy thamke daray (যখন সময় থমকে দাঁড়ায়) / Nachiketa Chakraborty 2/ Aaj jibon khuje pabi (আজ জীবন খুঁজে পাবি) / Bhupen Hazarika		4 nos.

Unit	Topic	No. of Lectures
IV	Mul Baul Gaan and Bhanga Gaan of Rabindra Nath Tagore -- 1/ Harinaam Diye Jagat Matale (হরিনাম দিয়ে জগত মাতালে) / Jodi Tor Dak Sune Keo (যদি তোর ডাক শুনে কেউ) 2/ Dekhechhi Rup Sagare Moner Manush (দেখেছি রূপ সাগরে মনের মানুষ) / Bhenge Mor Ghorer Chabi (ভেঙে মোর ঘরের চাবি) Kirtan Gaan -- 1/ Ami Ki Rup Herino (আমি কি রূপ হেরিনু) 2/ Dekhte Elam Tare Go Soi (দেখতে এলাম তারে গো সই) Prabhati Gaan -- 1/ Rai Jago Go (রাই জাগো গো) 2/ Prabhat Somoye (প্রভাত সময়ে) Regional Loko Geeti -- 1/ Gambhira Gaan (গম্ভীরা গান) Any one 2/ Murshida Gaan (মুর্শিদা গান) Any one 3/ Jari Gaan (জারি গান) Any one	

Reference Book :

1)Bharatiya Sangiter Katha- Prabhat Kumar Goswami

(Minor / General Elective)

Music of Bengal

Programme: BPA	Year- 4	Semester – Eighth	Credits: 4
Course Code: BEMB-8.08	Subject- Music of Bengal	Max. Marks: 100	
Title of the paper:- Theory & Practical knowledge of Music of Bengal -VIII			

Theory

Credits: 2	Max. Marks: 50	Title of the paper:- Theory knowledge of Music of Bengal -VIII
Total No. of Lectures-Tutorial-Practical (in hours per week): 2-0-0		
Unit	Topic	No. of Lectures
I	i) Study on life and songs Hassan Raja and Radha Raman. ii) Study of Folk instruments. iii) Study of Bhatiyali, Bhawaiya, Jari, Sari, Bhadu, Bolan, Patuya, kangal Sangeet.	2nos.
II	i) Folk song and Rabindranath. ii) Study of Dhamail, Jhumur, Chatka. iii) Music Personalities-- Gouri Prassana Majumder, Pulak Bandopadhyay, Sudhin Dasgupta, Jotilaswar Mukhapadhaya, Shyamal Mitra .	

Practical

Credits: 2	Max. Marks: 50	Title of the paper:- Practical knowledge of Music of Bengal -VIII
Total No. of Lectures-Tutorial-Practical (in hours per week): 0-0-4		
Unit	Topic	No. of Lectures
III	Baul Song -- 1/ Dub Dub Dub Rup Sagare (ডুব ডুব রূপ সাগরে) 2.Brindaban Bilasini (ব্রন্দাবন বিলাসিনী) Different Lyricist -- 1/ Mago Bhabna Keno.(মাগো ভাবনা কেন) Lyricist - Gouri Prasanna Majumdar, Composer - Hemanta Mukherjee ২/ O Kokila Tore Sudhai Re (ও কোকিলা তোরে শুধাই রে) Lyricist - Pulak Bandopadhyay , Composer - Hemanta Mukherjee Song of Bangla Band 1/ Faguner Mohanay (ফাগুনের মোহনায়) / Bhumi 2/ Jole Na Jaiyo (জলে না যাইয়ো) / Dohar 3/ Sei je halud pakhi (সেই যে হলুদ পাখি) /Cactus Vividha Sangeet -- 1/ Raj Rajeshwara Dekha Dao (রাজ রাজেশ্বর দেখা দাও) 2/Sourja Dao Birjya Dao (শৌর্য দাও বীর্য দাও)	4 nos.

IV	Bengali Kheyal Gaan - 1/ Any one of Raag Yaman 2/Any one of Raag Bhairav Bengali Tappa -- 1/ Any one tappa of Rabindra Nath Tagore 2/ Any one tappa of Najrul Islam. Gouri - Nachi Juti -- 1/ Jodi Kagaje Likho Naam (যদি কাগজে লিখো নাম) 2/E Bhangra Basanta Belay (এ ভাঙা বসন্ত বেলায়) Natoker gaan -- 1/ Tomay Gaan Sonabo (Rabindra Nath Tagore) (তোমায় গান শোনাবো/ রবীন্দ্রনাথ ঠাকুর) 2/Keshab Kuru Korona (Girisha Chandra Ghosh) (কেশব কুরু করুণা / গিরীশ চন্দ্র ঘোষ)	
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Reference Book :

1)Bharatiya Sangiter Katha- Prabhat Kumar Goswami

Subject – Rabindra Sangeet (Major)

Programme – BPA, Year – Fourth, Semester - Seventh

Course Code – BMRS – 7.17

**Course Title – Rabindranath Tagore’s views on music as compiled in
Sangeet Chinta and detailed study of art and aesthetics**

Total Credits – 04, Total Marks – 100

No. of Lectures – 04 per week

Theory

Learning Outcomes :-

- Gather in depth knowledge on the views of Rabindranath Tagore on music as expressed in the essays, letters, book reviews, conversations, etc from the compilation book – *Sangeet Chinta*.
- Understand different aspects of art and aesthetics in detail.
- Analyse views of Rabindranath Tagore and other philosophers on subjects related to art and aesthetics.

Syllabus :-

Unit	Topics
1	1. Music related essays from <i>Sangeet Chinta – Gaan Sombondhe Prabandha, Sangeet, Shikkha o Sanskritite Sangeeter Sthan, Kotha o Sur, Biswavidyalaye Sangeet Shikkha</i> . 2. Tagore’s review of the following books – <i>Baulder Gaan, Kobi Sangeet, Baul Gaan</i> .
2	1. Tagore’s comparison of Indian music with western music 2. Music related conversations of Tagore with Dilip Kumar Ray, Rolland, Einstein, H.G. Wells. 3. Tagore’s views on music as expressed in his letters with Dhurjyotiprasad Mukhopadhyay, Indira Devi, Pulinbehari Sen, Sahana Devi, Janakinath Basu.
3	1. Theory of art – definition, characteristics, forms, art for art’s sake. 2. Different perspectives on the philosophy of art, universality of art, art and imagination, the place of beauty in art. 3. Relationship between art and aesthetics.

4	1. Rabindranath Tagore's views on art and aesthetics. 2. Nine Rasas as explained in <i>Natyashastra</i>. 3. Plato's theory of mimesis. 4. Croce's theory of expression.
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Reference Books –

1. *Sangeet Chinta* – Rabindranath Tagore
2. *Sangeete Rabindra Pratibhar Daan* – Swami Prajnanananda
3. *Rabindrasangeet Bichitra* – Shantideb Ghosh
4. *Bangla Kabyasangeet O Rabindrasangeet* – Dr. Arun Kumar Basu
5. *Rabindranath Tagore on Art and Aesthetics – A Selection of Lectures, Essays and Letters*

Subject – Rabindra Sangeet (Major)
Programme – BPA, Year – Fourth, Semester - Seventh
Course Code – BMRS – 7.18

**Course Title - Practical knowledge of Rabindra Sangeet based on
different Ragas**

Total Credits – 04, Total Marks – 100
No. of Lectures – 08 per week

Practical

Learning Outcomes :-

- Practically demonstrate in depth knowledge about the songs of Rabindranath Tagore based on *Ragas* derived from different *Thaats*

Syllabus :-

Unit	Topics
1.	Rabindra Sangeet based on <i>Ragas</i> derived from <i>Bilawal</i> and <i>Kalyan Thaats</i> - a. <i>Dekha jodi dile</i> b. <i>Dekho sakha bhul kore</i> c. <i>Bose achi hey</i> d. <i>Ei udasi hawar pothe pothe</i> e. <i>Sundaro bate tabo angadkhani</i> f. <i>Aji bijon ghore</i> g. <i>Biswa jakhon nidramagan</i> h. <i>E ki e sundor sobha</i> i. <i>Roy je kangal</i> j. <i>Swapne amar mone holo</i> k. <i>Amriter sagore</i> l. <i>Prabhu amar, priyo amar</i>
2.	Rabindra Sangeet based on <i>Ragas</i> derived from <i>Khambaj</i> and <i>Bhairav Thaats</i> - a. <i>Tomari gehe palicho snehe</i> b. <i>Ganer bhiton diye</i> c. <i>Aji mor dware</i> d. <i>Kadale tumi more</i> e. <i>Madhuro rupe birajo</i> f. <i>Shanti karo barishono</i>

	g. <i>Tomari madhuro rupe</i> h. <i>Tumi aponi jagao more</i> i. <i>Shubro asone birajo</i> j. <i>Amar jibonpatra</i> k. <i>Ankhijol muchaille</i> l. <i>Bhor holo bibhabori</i> m. <i>Jodi jantem</i> n. <i>Gopono kathati rabe</i>
3.	Rabindra Sangeet based on Ragas derived from <i>Poorvi, Marwa</i> and <i>Kafi Thaats</i> a. <i>Ashrunodir sudur pare</i> b. <i>Din shesher ranga</i> c. <i>Ami hethay thaki</i> d. <i>Aji dakkhinopabone</i> e. <i>Gabhir rajani namilo</i> f. <i>Ailo shantasandhya</i> g. <i>Dubi amritpathare</i> h. <i>Prothomo adi tabo shakti</i> i. <i>Ekoda tumi priye</i> j. <i>Amay thakte de na</i> k. <i>Je rate mor</i> l. <i>Aji bohiche basantapaban</i> m. <i>Aji mamom mon chahe</i> n. <i>Eto anandadhwani uthilo</i>
4.	Rabindra Sangeet based on Ragas derived from <i>Ashavari, Bhairavi</i> and <i>Touri Thaats</i> - a. <i>Monomohano gahano jamini</i> b. <i>Anandadhara bahiche bhubane</i> c. <i>Eso sharater amalo mahima</i> d. <i>Ore nutan juger bhore</i> e. <i>Borisho dhora majhe</i> f. <i>Dinantabelay shesher phasal</i> g. <i>Amar hridoy tomar apon</i> h. <i>Ami tomar preme hobo</i> i. <i>Eto din je bosechilem</i> j. <i>Hey khoniker otithi</i> k. <i>Prem esechilo</i> l. <i>Tomar kache e bor magi</i> m. <i>Tumi mor pao nai</i> n. <i>Probhate bimalo anande</i>

Subject – Rabindra Sangeet (Major)
Programme – BPA, Year – Fourth, Semester - Seventh
Course Code – BMRS – 7.19

Course Title - Practical knowledge of application of Hindustani Taals in
Rabindra Sangeet and Tagore’s experimentation with rhythm

Total Credits – 04, **Total Marks – 100**
No. of Lectures – 08 per week

Practical

Learning Outcomes :-

- Practically demonstrate in depth knowledge about the application of *Hindustani Taals* in Rabindra Sangeet
- Practically understand Rabindranath Tagore’s experimentation with rhythm.

Syllabus :-

Unit	Topics
1.	Rabindra Sangeet set on <i>Hindustani Taals</i> (<i>Dadra, Rupak, Teora, Jhaptal, Surphaktaal</i>)- <i>a. Abar esechhe ashār</i> <i>b. Adheko ghume nayan chume</i> <i>c. Hey mon, tare dekho</i> <i>d. Amar milan lagi tumi</i> <i>e. Biswabidyatirthoprangon karo</i> <i>f. Satya mangal premomoy tumu</i> <i>g. Diye genu basanter</i> <i>h. Aj khela bhangra khela</i> <i>i. Gaber surer ashonkhani</i> <i>j. Aju sokhi muhu muhu</i> <i>k. Jete jete chay na jete</i> <i>l. Tomarey koriyachi jiboner dhrubotara</i> <i>m. Prochondo gorjone ashilo</i> <i>n. Shanti karo borishono</i>
2.	Rabindra Sangeet set on <i>Hindustani Taals</i> (<i>Ektaal, Khemta, Choutaal, Dhamaar, Ara Choutaal, Jot, Tritaal, Madhyamaan</i>)-- <i>a. Aji pronomi tomare</i> <i>b. Amar hiyar majhe lukiye chile</i> <i>c. Eki labonye purno pran</i>

	d. Jananir dware aji oi e. Bol golap more bol f. Bani tabo dhay g. Shaktirup hero tar h. Amriter sagore i. Shubhro asone birajo j. Tora shunis ni ki k. Amaro porano jaha chaay l. Mor bhabonare m. Tomar ashime pranmon loye n. Ke bosile aji
3.	Rabindra Sangeet set on different rhythms - a. Tumi kon bhangoner pothe b. Hridoy amar nachere ajike c. Nirjon rate nihshobdo charanpate d. Charano dhorite e. Chokkhe amar trishna f. Ektuku choa lage g. Hridoy amar prokash holo h. Tomar giti jagalo smriti i. Byakul bakuler phule j. Je kadone hiya kadiche k. Duar mor pothopase l. Pakhi bole chapa m. O dekha diye je chole gelo n. Kapiche deholota
4.	Muktachhanda, Taalpherta, Surantar, Chhandatar and Pathantar Rabindra Sangeet - a. Aj jemon kore gaiche akash b. Dure kothay dure dure c. Hridoybasona purno holo d. Shudhu tomar bani e. Tobu mone rekho f. Ami nishidin tomay bhalobasi g. Anandadhwani jagao gagane h. Biswabinarobe biswajon mohiche i. Madhu gondhe bhora j. Madhur milon k. Aji jhoro jhoro mukhor l. Amar nishitho rater badol dhara m. Dokhin hawa jago jago n. Majhe majhe tobo dekha pay o. Morio kahar bacha/ Mana na manili/Aha aji e basante p. Oi sagorer dheue dheue/ Oi jhonjhar jhankar

Subject – Rabindra Sangeet (Major)
Programme – BPA, Year – Fourth, Semester - Seventh
Course Code – BMRS – 7.20

Course Title - Practical knowledge of Festival Songs of Rabindranath Tagore

Total Credits – 04, **Total Marks – 100**
No. of Lectures – 08 per week

Practical

Learning Outcomes :-

- Practically demonstrate in depth knowledge about the songs of Rabindranath Tagore composed for and sung in different festivals.

Syllabus :-

Unit	Topics
1.	Rabindra Sangeet for <i>Barshamangal, Briksharopan, Halkarshan</i> and <i>Nabanna</i> Festivals - a. <i>Eso shyamolo sundaro</i> b. <i>Ami shrabono akasha oi diyechi pati</i> c. <i>Ami takhan chilem magan</i> d. <i>Bohu juger o par hote</i> e. <i>Oi je jhorer megher kole</i> f. <i>Aj akasher moner kotha jhoro jhoro baje</i> g. <i>Aji hridoy amar jay je bhese</i> h. <i>Badal dhara holo sara</i> i. <i>Timiro abagunthane</i> j. <i>Megher kole kole jay re chole</i> k. <i>Aay amader angone</i> l. <i>Morubijoyer keton urao</i> m. <i>Amra chas kori anande</i> n. <i>Aay re mora phasal kati</i>
2.	Rabindra Sangeet for <i>Sharadotsav</i> and <i>Basantotsav</i> Festivals - a. <i>Anandery sagar hote</i> b. <i>Amra bedhechi kashergucchho</i> c. <i>Amal dhabal pale legeche</i>

	<i>d. Megher kole rod heseche</i> <i>e. Aj dhaner kshete</i> <i>f. Ore grihabasi</i> <i>g. Aji dokhin duar khola</i> <i>h. Aji kamalmukaldal khulilo</i> <i>i. Ore ay re tobe, mat re sobe anande</i> <i>j. Phagun haway haway</i> <i>k. Akash amay bhorlo alloy</i> <i>l. Ogo dokhin hawa, o pothik hawa</i>
3.	Rabindra Sangeet sung in Maghotsav Festival - <i>a. Dake bar bar dake</i> <i>b. Timiro bibhabori kate kemone</i> <i>c. Hey nikhilobhardharon biswabidhata</i> <i>d. More daki loye jao</i> <i>e. Safalo koro hey prabhu</i> <i>f. Amar bichar tumi koro</i> <i>g. Tay tomar ananda amar por</i> <i>h. Amar matha nato kore dao</i> <i>i. More bare bare phirale</i> <i>j. Bipode more raksha koro</i> <i>k. Antar mamu bikashito loro</i> <i>l. Bina bajao hey mamu antore</i> <i>m. Tumi amader pita</i> <i>n. Rakho rakho re jibone</i>
4.	Rabindra Sangeet for Poushmela, Christotsav, Annaprasan and Bibahotsav Festivals - <i>a. Aji jato tara tabo akasha</i> <i>b. Eso hey grihadebota</i> <i>c. Ekdin jara merechilo</i> <i>d. Ohe nabin Atithi</i> <i>e. Dui hridoyer nodi</i> <i>f. Nabajiboner jatrapothe</i> <i>g. Sumangali bodhu</i> <i>h. Je taranikhani bhasale dujone</i> <i>i. Premer milandine</i> <i>j. Sukhe thako, ar sukhi koro sobe</i>

Subject – Rabindra Sangeet (Major)

Programme – BPA,

Year – Fourth,

Semester – Eighth

Course Code – BMRS – 8.21

Course Title – Biographical knowledge of stalwarts from different spheres of music & conceptual understanding of sound and acoustics

Total Credits – 04,

Total Marks – 100

No. of Lectures – 04 per week

Theory

Learning Outcomes :-

- Analyse the life and musical creations of eminent musical personalities from different spheres of music.
- Understand the basic concepts of sound, acoustics and related terminologies.

Syllabus :-

Unit	Topics
1	1. Biographical knowledge of the following eminent personalities from Jorashanko Thakurbari and their contributions in the field of music – Prince Dwarakanath Tagore, Maharshi Debendranath Tagore, Dwijendranath Tagore, Satyendranath Tagore, Hemendranath Tagore, Jyotirindranath Tagore, Sarala Devi, Indira Devi, Dinendranath Tagore, Pratibha Devi. 2. Historical perspective of composition and rendition of <i>Bramhasangeet</i> in Jorashanko Thakurbari and the contributions of the music composers of Jorashanko Thakurbari in composing songs for the <i>Bramhasamaj</i>.
2	1. Biographical knowledge of some eminent music composers of pre, contemporary and post Tagorian era and analyzing their musical creations – Ramnidhi Gupta, Dasharathi Roy, Ramprasad Sen, Atulprasad Sen, Dwijendralal Ray, Rajanikanta Sen, Kazi Nazrul Islam, Pankaj Kumar Mullick, Gyan Prakash Ghosh, Sachin Deb Barman, Salil Choudhury.
3	1. Contributions of some eminent Rabindra Sangeet artists – Subinoy Roy, Shailajaranjan Mazumder, Shantideb Ghosh, Anadi Ghosh Dastidar, Debabrata Biswas, Hemanta Mukherjee, Suchitra Mitra, Kanika Bandyopadhyay.

	2. Understanding the musical creations and contributions of the following western music stalwarts –Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig Van Beethoven.
4	1. Concept, characteristics and classification of sound. 2. Basic understanding of the concept of acoustics. 3. Terminologies – Pitch, Frequency, Octave, Tuning Fork, Tone & Note, Harmonics, Consonance, Dissonance.

Reference Books –

1. *Bangla Kabyasangeet O Rabindrasangeet* – Dr. Arun Kumar Basu
2. *Paribirik Smriti- Lipi-Pustok* – Prasanta Kumar Pal
3. *Jorashanko Thakurbarir Jibondhara o Gaan* – Manas Basu
4. *Illustrated History of Great Composers: A Guide to the Lives, Key Works and Influences of Over 100 Renowned Composers* – Wendy Thompson
5. *Fundamentals of Musical Acoustics* – Arthur H. Benade

Subject – Rabindra Sangeet (Major)
Programme – BPA, Year – Fourth, Semester – Eighth
Course Code – BMRS – 8.22

Course Title - Practical knowledge of creations of music composers of
Jorashanko Thakurbari & pre, contemporary and post Tagorian era

Total Credits – 04, **Total Marks – 100**
No. of Lectures – 08 per week

Practical

Learning Outcomes :-

- Practically demonstrate in depth knowledge about the music compositions of Jorashanko Thakurbari except Rabindranath Tagore.
- Practically demonstrate and critically analyse the compositions of the music composers of pre, contemporary and post Tagorian era.

Syllabus :-

Unit	Topics
1.	Musical compositions of members of Jorashanko Thakurbari (except Rabindranath Tagore)-- a. <i>Poripurnomanandam</i> – Maharshi Debendranath Tagore b. <i>Deho gyan, dibya gyan</i> - Maharshi Debendranath Tagore c. <i>Jago sokol amriter adhikari</i> - Dwijendranath Tagore d. <i>Koro taar naam gaan</i> - Dwijendranath Tagore e. <i>Apar koruma tomar</i> - Satyendranath Tagore f. <i>Doyaghono toma heno</i> - Satyendranath Tagore g. <i>Nath tumi bramho tumi</i> - Hemendranath Tagore h. <i>Pronomami anadi Ananta</i> - Jyotirindranath Tagore i. <i>Antorotoro antorotomo</i> - Jyotirindranath Tagore j. <i>Asim rahasya majhe</i> - Balendranath Tagore k. <i>Otito gourab bahini</i> – Sarala Devi l. <i>Gao hey tahar naam</i> - Ganendranath Tagore m. <i>Tare rekho rekho tobo</i> - Indira Devi Choudhurani n. <i>Heri tobo sundor muroti</i> – Pratibha Debi o. <i>Shalbone suni shyamshishur kakoli</i> – Dinendranath Tagore

2.	Bengali songs written in the pre Tagorian era - <i>Milone joteek sukh</i> – Ramnidhi Gupta <i>Tomari tulona tumi pran</i> – Ramnidhi Gupta <i>Nanan desher nanan bhasha</i> – Ramnidhi Gupta <i>Dekho na nayane giri</i> – Dasharathi Roy <i>Giri ganesh amar subhokari</i> - Dasharathi Roy <i>Ki shunale giribor</i> - Dasharathi Roy <i>Mayer bhab ki bhebe</i> – Ramprasad Sen <i>Mon re krishikaj jano na</i> - Ramprasad Sen <i>Chai na mago raja hote</i> - Ramprasad Sen <i>Je jatona jotone</i> – Sridhar Kathak <i>Phaki diyer praner pakhi</i> - Sridhar Kathak <i>Eso ma eso ma uma</i> – Gyanendranath Roy Kabyatirtha
3.	Bengali songs of Tagore’s contemporary music composers – <i>Eka mor ganer tori</i> – Atulprasad Sen <i>Utho go bharatlakshmi</i> - Atulprasad Sen <i>Ke abar bajay baashi</i> - Atulprasad Sen <i>Moder gorob moder asha</i> - Atulprasad Sen <i>Bela boye jaay</i> – Dwijendralal Ray <i>Amra emni heshe bhese jay</i> - Dwijendralal Ray <i>Jibonta toh dekha gelo</i> - Dwijendralal Ray <i>Oi mohasindhur opar hote</i> - Dwijendralal Ray <i>Keno bonchito hobo chorine</i> – Rajanikanta Sen <i>Kobe trishito e moru</i> - Rajanikanta Sen <i>Mayer dewa mota kapor</i> - Rajanikanta Sen <i>Preme jol hoye jao gole</i> - Rajanikanta Sen <i>Snigdho shyam beni barna</i> – Kazi Nazrul Islam <i>Kaberi nodi jole</i> - Kazi Nazrul Islam <i>Amar nayane nayan rakhi</i> - Kazi Nazrul Islam <i>Porodeshi megh</i> - Kazi Nazrul Islam
4.	Bengali songs written in the post Tagorian era – <i>Ami sure sure ogo</i> – Gyan Prakash Ghosh <i>Jodi thelibe dure</i> - Gyan Prakash Ghosh <i>Kul chere ese</i> - Gyan Prakash Ghosh <i>Jakhan robo na ami</i> – Rai Chand Baral <i>Bajlo tomar alor benu</i> – Pankaj Kumar Mullick <i>Borne gondhe chonde</i> – Sachin Deb Barman <i>Baashi shune ar kaaj nay</i> - Sachin Deb Barman <i>Shono go dokhin hawa</i> - Sachin Deb Barman <i>Amay proshno kore</i> – Salil Chowdhury <i>Ja re jare ure ja re pakhi</i> - Salil Chowdhury <i>Shono kono ekdin</i> - Salil Chowdhury <i>Ei meghla dine ekla</i> – Hemanta Mukherjee <i>E kon sokal</i> – Jatileswar Mukherjee <i>Bodhuya amar chokhe</i> - Jatileswar Mukherjee

Subject – Rabindra Sangeet (Major)
Programme – BPA, Year – Fourth, Semester – Eighth
Course Code – BMRS – 8.23

**Course Title – Praactical knowledge of Rabindra Sangeet used in films;
notation reading and studio production**

Total Credits – 04, Total Marks – 100
No. of Lectures – 08 per week

Practical

Learning Outcomes :-

- Practically demonstrate in depth knowledge about the music compositions of Rabindranath Tagore used in different films.
- Able to read various notations.
- Practically understand different aspects of studio production

Syllabus :-

Unit	Topics
1.	1. Notation reading. 2. Writing notation from dictation.
2.	Rabindra Sangeet used in films – a. <i>Je rate mor duarguli</i> – Meghe Dhaka Tara b. <i>Dure kothay dure dure</i> – Nimontron c. <i>Ei kothati mone rekho</i> - Chowringhee d. <i>Amar mukti alloy alloy</i> – Atithi e. <i>Megher kole rod heseche</i> – Kuheli f. <i>Charan dhorite diyo go amare</i> – Dadar Kirti g. <i>Shraboner dharar moto</i> – Aalo h. <i>Ami chini go chini tomare</i> – Charulata i. <i>Bidhir badhon katbe tumi</i> – Ghore Baire j. <i>Sokhi bhabona kahare bole</i> – Shriman Prithviraj k. <i>Mayabono biharini</i> – Lukochuri and Chokher Bali l. <i>Jodi tor dak sune keu na ase</i> - Kahaani
3.	Understanding the basics of studio recording, editing, mixing and production.
4.	Studio production – Creating an audio-visual production of songs from the syllabus

Subject – Rabindra Sangeet (Major)

Programme – BPA, Year – Fourth, Semester – Eighth

Course Code – BMRS – 8.24

Course Title – Practical knowledge of script writing and stage performance

Total Credits – 04, Total Marks – 100

No. of Lectures – 08 per week

Practical

Learning Outcomes :-

- Able to write an original script on Rabindra Sangeet.
- Critically analyse and explain the philosophical and contextual aspects of individual Rabindra Sangeet
- Gather in depth knowledge of different techniques and skills for becoming a versatile stage performer

Syllabus :-

Unit	Topics
1.	Writing an original script on a specific theme of Rabindra Sangeet.
2.	Analysis and explanation of Rabindra Sangeet from different parjaay and poems of Tagore in own words.
3.	Stage performance – Understanding the various skills and techniques required to become a vibrant and versatile stage performer
4.	Stage performance – Presentation.

Sub - Tabla Major
Programme - BPA, Year 4th, Semester – 7th
Course Code – BMTB -7.17
Course Title – Theoretical Study of Tabla - IX
Total Credit – 04, Total Marks – 100
No. of Lectures – 8Nos. Per Week

THEORY

Learning Outcomes

1. Students will be able to know different types of Gat.
2. Knowledge about Gharana and its features for future
3. Knowledge about Jati and its varieties and also knowledge about Western notation & Harmony
4. Playing of different talas that used in Nazrul Sangeet introduced by Kazi Nazrul Islam

Unit - I

- a) Comparative Study between Dupalli & Dwipadi Gat
- b) what are the special Features of a particular Gharana
- c) Give example of any Two or Three Gharanas mentioning their features.

Unit – II

- a) Define Jati, write in details about Jati and mention the difference Jatis.
- b) Define Silsila, Paran, Farshbandi, Manjeder Gat, Begarkiti.
- c) Source of Gandharva Tala - Discus.

Unit – III

- a) A brief Study of western notation and Harmony melody.
- b) Definition of Notation its importance utility and limitation.
- c) Short note - Dhanda Matrik, Akarmatrik

Unit – IV

- a) Knowledge about Tabla introduced by Kazi Nazrul Sangeet
- b) Write down the following Tala Notation – Chitra Tala, Matta Tala, Fordoust Tala, and Chartalaki Swari

Reference Books:

1. Tabla Bigyan
2. Sangeet Tattwa
3. Parikshar Tabla
4. Tal Tattwar Kromo Bikash
5. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
6. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
7. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
8. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Semester – 7th, Year - 4th
Course Code-BMTB -7.18
Course Title – Practical Application of Tabla - IX
Total Credit – 4, Total Marks – 100
No. of Lectures – 8 Per Week

PRACTICAL

Learning Outcomes

1. Knowledge about the 15 matras, 10 matras taals with different composition
2. Knowledge to play 15, 18 matras Taal with their different composition and also knowledge of accompaniment with Nazrul Sangeet.

UNIT – I

- a) Solo Performance of Matta Tala or Char Taal Ki Sawari within 15 minutes
- b) Ability to play 15 Matra with in the 10 Matra

UNIT – II

- a) Ability to play and padhant with Barabar and Tigun laya in one avartan –Jhaptaal Chitra Taal
- b) Ability to play the Tukda in Chitra Taal.

UNIT – III

- a) Playing of Barabar and Chaugun laya in one avartan of Matta Taal
- b) Ability to play one Tukda in Matta Taal

UNIT – IV

- a) Ability to play the theka that introduced by Kazi Nazrul with Tali Khali by Hand
- b) Accompaniment with Nazrul Geeti

Reference Books:

1. Tabla Bigyan
2. Tehaier Sutra
3. Anadhya
4. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
5. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
6. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
7. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Year 4th, Semester – 7th
Course Code-BMTB-7.19
Course Title – Practical Study of Tabla - X
Total Credit – 4, Total Marks – 100
No. of Lectures – 8 Per Week

PRACTICAL

Learning Outcomes

1. How to play Barabar, Teengun, Chougun of Fordous Taal with its different kinds of Tehai
2. To play Chartal Ka Sawari in different Laya with its composition.
3. Knowledge of Accompaniment with Dadra, Thumri & Bengali Modern Song and also Bilambit Theka of 24 & 48 beats.

UNIT – I

- a) Playing the Fordoust Taal in Barabar, Teengun & Chaugun laya in one avartan.
- b) Damdar & Bedamder Tihai in Fordoust Taal.

UNIT – II

- a) Playing the Theka of Chartal Ki Sawari in Barabar and Dugun laya
- b) One Takda in Chartal Ka Sawari Taal.

UNIT – III

- a) How to Accompaniment with Thumri & Dadra
- b) Accompaniment with Bengal Modern Song-based on the syllabus of Music of Bengal

UNIT – IV

- a) Playing of Vilambit Ektal (24 & 48 beats)
- b) Playing of Vilambit Jhumra Taal

Reference Books:

1. Tabla Bigyan
2. Tehaier Sutra
3. Anadhya
4. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
5. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
6. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
7. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Year 4th, Semester – 7th
Course Code-BMTB-7.20
Course Title – Practical Study of Tabla - XI
Total Credit – 4, Total Marks – 100
No. of Lectures – 4 Per Week

PRACTICAL

Learning Outcomes

1. How to play different Taala in different laya with composition of different Tehai competently.
2. Knowledge about Qaida about Matta Taal & Chartaal Ka Swari with Paltas & Tehai.
3. To Play different Taal in different laya particularly on 16 Matras on 10 Matras.
4. Knowledge about Ajrara Gharana compositions

UNIT – I

- a) Ability to Play the Thekas that you have learnt so far in Barabar, Dugun, Teengun & Chaugun Laya.
- b) Composition of Tehaies of the above mentioned Taals.

UNIT – II

- a) To compose one Quida of Malta Taal with three Paktas & Tehai
- b) To compose one Quida of Chartal Sawari with 3 Paltas & Tehai

UNIT – III

- a) Playing any 4 different Taals with in the duration of 16 Matras
- b) Any Quida composition from Ajrada Gharana with Plans & Tehai

UNIT – IV

- a) Knowledge about sound recording system in Audio Studio
- b) How to use microphone while playing your Instrument

Reference Books:

1. Tabla Bigyan
2. Tehaier Sutra
3. Anadhya
4. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
5. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
6. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
7. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Year - 4th, Semester – 8th
Course Code-BMTB-8.21
Course Title – Theoretical Study of Tabla - X
Total Credit – 4, Total Marks – 100
No. of Lectures – 8 Per Week

THEORY

Learning Outcomes

- i. Knowledge about realism of Art and also rhythm. Details knowledge about Joti and its different kinds and to apply in instruments
- ii. To make differences between North-South Indian and Western Taal notation system.
- iii. Knowledge about Acoustic music.
- iv. Knowledge about North -East region instruments along with other Indian and also other Western instruments.
- v. To learn about Kumbha Taal, Bhrahma Taal with their Tihais both Damdar and Bedamdar.

UNIT - I

- a) Briefly explain the Theory of Realism in Arts.
- b) Write an essay on Psychology of Rhythm.
- c) Aesthetics - Philosophy of the beautiful Results from Artistic creativity.
- d) Discuss Joti and its variety with example.

UNIT - II

- a) To compare and analyse the differences and similarities between North & South Indian and with the Western Notation System.
- b) Definition - Parampara, Tappa, Tarana, Sruti, Biadi laya.
- c) Discuss about the Acoustics Music with example.

UNIT - III

- a) Discuss about the Folk instruments of North East.
- b) Discuss about the Folk Instruments of East and West India.
- c) Comparative Study of Indian and world Folk Instruments.

UNIT - IV

- a) Tala notation of Kumbha Taal, Ganesh Taal & Brahma Taal.
- b) Damdar & Bedamder Tehai of above Taals.
- c) Study of Tukda & Chakradhar in above mentioned Taals

Reference Books:

1. Tabla Bigyan
2. Sangeet Tattwa
3. Parikshar Tabla
4. Tal Tattwar Kromo Bikash
5. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
6. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
7. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
8. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Year - 4th, Semester – 8th
Course Code-BMTB-8.22
Course Title – Practical Study of Tabla - XII
Total Credit – 4, Total Marks – 100
No. of Lectures – 8 Per Week

PRACTICAL

Learning Outcomes

- i. To play with Peshkar in different Layakari of Khumbha Taal.
- ii. To play any Taal of 14 beats with its composition.
- iii. Knowledge about Mukhda, Mohara, Laggi, Ladi with their differences.

UNIT-I

- a) Ability to play and Padhant with Barabar, Dugun, Teengun & Chougun Laya in one Abarthan of Khumbha Taal
- b) Ability to play one Tukda and one Paran in Khumbha Taal

UNIT – II

- a) Dumdar & Bedamdar Tehai in Khumbha Taal with Tali-Khali by hand.
- b) One Chakradhar Tehai played in Khumbha Taal.

UNIT – III

- a) Solo performance in 14 beats within 10 minutes.
- b) Ability to play 16 Matras within the 12 Matras.

UNIT – IV

- a) Difference between Mukhda and Mohara.
- b) Difference between Laggi and Ladi.

Reference Books:

- 1. Tabla Bigyan
- 2. Tehaier Sutra
- 3. Anadhya
- 4. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
- 5. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
- 6. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
- 7. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Year - 4th, Semester – 8th
Course Code-BMTB-8.23
Course Title – Practical Study of Tabla - XIII
Total Credit – 4, Total Marks – 100
No. of Lectures – 8 Per Week

PRACTICAL

Learning Outcomes

- i. To know more about 15 beats with different composition. And also know how to play 18 beats within 16 beats.
- ii. To play Ganesh Taal with all different Layakaries.
- iii. To know difference between Rela - Quida and Kamali & Farmaishi Chakradhar.

UNIT – I

- a) Solo performance – 15 beats.
- b) Ability to play 18 Matras with 16 Matras.

UNIT – II

- a. Ability to play and Padhant with Barabar with variations, Dugun, Teengun & Chougun Laya in one Abartan of Ganesh Taal.
- b. Ability to play one Padan and one Chakradhar Padan in Ganesh Taal & Jhaptaal

UNIT – III

- (a) Difference between Qaida and Rela.
- (b) Difference between Kamali Chakradhar and Farmaishi Chakradhar.

UNIT – IV

- a) One Ganesh Padan with proper hand gestures indicating Tali-Khali by hand.
- b) One Chakradhar Tukda with play and Tali-Khali by hand of Ganesh Taal

Reference Books:

1. Tabla Bigyan
2. Tehaier Sutra
3. Anadhya
4. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
5. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
6. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
7. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Sub - Tabla Major
Programme - BPA, Year - 4th, Semester – 8th
Course Code-BMTB-8.24
Course Title – Practical Study of Tabla - XIV
Total Credit – 4, Total Marks – 100
No. of Lectures – 8 Per Week

PRACTICAL

Learning Outcomes

- i. To play and also Padhant of Brahma Taal with different Layakaries.
- ii. Knowledge about Orchestra or Taal Vadya Kacheri.
- iii. How to accompany with classical, semi classical and light songs competently.

UNIT - I

- a) Brahma Taal with Tali-Khali by hand and play in Teengun & Chougun Laya
- b) Ability to play Padan & Chakradhar Padan in Brahma Taal

UNIT – II

- Orchestra / Tala Vadya Kacheri

All students will join in Orchestra/Tala Vadya Kacheri in the composition, instruments other than the three instruments mentioned in the earlier practical curriculum may be incorporated.

UNIT – III

- Development of accompaniment skills through performance in any one of the following genres, based on the previous semester syllabus:
 - Vocal Music
 - Classical Dance
 - Instrumental Music
 - Gazal
 - Rabindra Sangeet
 - Nazrul Sangeet

UNIT – IV

- Stage performance for 15–20 minutes in your syllabus except 16 beats.

Reference Books:

1. Tabla Bigyan
2. Tehaier Sutra
3. Anadhya
4. Sangeet Shashtra (Part – I, II, III, IV by Indu Bhushan Roy)
5. Sangeet Sharstra Prabeen (By Indu Bhushan Roy)
6. Sangiteek Shabda Bhigyan (By Prof. Samir Kr. Ghosh)
7. Bharatiya Sangiteer Kotha (By Prabat Kr. Ghosh)

Minor/General Elective
Semester – VII
Course Code: BEPI – 7.07
Course Title: Advanced Studies and Performance of Pakhawaj

Learning Outcomes

- i. Develop an advanced understanding of Pakhawaj traditions, gharanas, repertoire, and performance practices.
- ii. Acquire analytical knowledge of advanced talas, layakari, and compositional structures.
- iii. Enhance solo performance, accompaniment, recitation (Padhant), and stage presentation skills.
- iv. Understand and apply the principles of the Indian Knowledge System (IKS) through Pakhawaj performance.

THEORY

UNIT I

- a) Advanced Pakhawaj Tradition and Repertoire
- b) Origin, evolution, and historical development of Pakhawaj.
- c) Study of major Pakhawaj Gharanas: - jabli, Panjab, Abadhi, Darbhanga, and Banaras traditions.
- d) Traditional repertoire: Baaj, Jati, Prastar, Paran, and compositional styles.

UNIT II

- a) Advanced Tala, Layakari and Musicology
- b) Detailed study of Chautal, Dhamar, Sooltal, Teora, Brahma Tala, Gajjhampa Tala, and other traditional talas.
- c) Concept of Jati, Prastar, Gandharva Tala, and classification of Indian percussion instruments.
- d) Advanced Layakari: Dugun, Tigun, Chaugun, Aad, Kuad, Biad, and construction of Tihai.

PRACTICAL

UNIT III

- a) Solo Performance and Advanced Compositions DHAMAR, GAJAJHAMPA, ADACHOUTAL, CHOUTAL, SOOLTAAL
- b) Solo performance (15–20 minutes) in
- c) Performance of advanced compositions including Uthan, Paran, Rela, Stuti Paran, Chakradar, Shloka Paran, and Tihai.
- d) Application of Layakari and improvisation in solo performance.

UNIT IV

- a) Accompaniment and Stage Presentation
- b) Accompaniment for Dhrupad and Dhamar vocal music.
- c) Padhant (recitation), demonstration of Tali–Khali, and presentation of compositions.
- d) Tuning, maintenance, and professional stage presentation of Pakhawaj.

Reference Books

1. Bhagaban Das – Mridanga Prabhakar
2. Dr. Aban Mistry – Pakhawaj Aur Tabla Ke Gharane
3. Purushottam Das – Mridanga Vadana
4. Bhagabat S. Sharma – Taal Prakash
5. Swapan Kumar Ghosh – Mridanga Parikrama
6. Sharngadeva – Sangeet Ratnakara
7. Pt. Ramashray Jha – Bharatiya Sangeet Ka Itihas
8. Departmental class notes, archival recordings, and research articles prescribed by the Department.
9. Tal Tattwar Kromo Bikash -By Mrigankhu Chakraborty

Minor/General Elective
Semester – VIII
Course Code: BEPI – 8.08
Course Title: Advanced Studies and Performance of Shreekhhol

Learning Outcomes

- i. Develop comprehensive knowledge of the history, structure, and performance tradition of Shreekhhol.
- ii. Gain proficiency in advanced tala systems, traditional compositions, and layakari.
- iii. Achieve competence in solo performance and Kirtan accompaniment.
- iv. Integrate theoretical knowledge with practical performance within the framework of the Indian Knowledge System (IKS).

THEORY

UNIT I

- a) Origin, evolution, construction, and development of Shreekhhol.
- b) Role of Shreekhhol in Vaishnava music and Kirtan traditions.
- c) Study of different performance traditions and stylistic approaches.

UNIT II

- a) Advanced Tala System and Repertoire
- b) Detailed study of Dashpere, Lofa, Choto Dashkoshi, Duthuki, Teot, and other traditional Shreekhhol talas.
- c) Study of Guru Vani, Hatuti Vadya, Tuki Vadya, Laptaan, and Murchhana.
- d) Analytical study of Prabandha Vadya, Ghaat, Chakradar, and traditional compositional forms.

PRACTICAL

UNIT III

- a) Solo Performance and Traditional Compositions
- b) Solo performance (15–20 minutes) on Shreekhhol, featuring Duthuki, Lofa, Dashpahira, and Choto Dashkoshi Taal.
- c) Performance of Guru Vani, Hatuti, Tuki, Laptaan, Murchhana, Chakradar, and Tihai.
- d) Demonstration of advanced Layakari and improvisation.

UNIT IV

- a) Kirtan Accompaniment and Stage Performance
- b) Accompaniment for Padavali Kirtan, Nama Kirtan, and Gaurachandrika Kirtan.
- c) Recitation (Padhant) and demonstration of Tala through Tali–Khali.
- d) Tuning, maintenance, and professional stage presentation of Shreekhhol.

Reference Books

1. Mridanga Prabhakar – Bhagaban Das
2. Pakhawaj Aur Tabla Ke Gharane – Dr. Aban Mistry
3. Mridanga Vadana – Purushottam Das
4. Taal Prakash – Bhagabat S. Sharma
5. Mridanga Parikrama – Swapan Kumar Ghosh
6. Traditional Vaishnava Kirtan and Shreekhhol Compositions (Traditional manuscripts and oral tradition)
7. Tal Tattwar Kromo Bikash -By Mrigankhu Chakraborty