

BACHELOR OF MUSIC (B.MUS)
FYUGP SYLLABUS OF
HINDUSTANI VOCAL MUSIC

Title of the Course : Basics of Hindustani Vocal -I
(Theory + Practical)

Course code : C-1

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

PREAMBLE: Raga music, one of the most popular musical forms in India and abroad, is a very rich art form from the perspective of nuances, musical elements and spirituality. The roots of such a treasured musical form go back thousands of years. In India two disciplines of Raga music is prevalent, south Indian or Karnatik Raga music and north Indian or Hindustani Raga music. This particular paper has been made with an objective to impart basic knowledge on the values of north Indian Raga music to the students.

IKS (Indian Knowledge System): This particular course emphasizes on the practical aspects of north Indian Raga music. Raga music being entirely an Indian music concept, whose roots go back over thousands of years of Indian cultural history, all the three units of this course belong to Indian Knowledge System (IKS).

COURSE OBJECTIVES:

- To make the learners familiar with some fundamental terms used in Hindustani system.
- To make the learners familiar with some Ragas of Hindustani music.
- To make the learners familiar with some Talas of Hindustani music.

COURSE OUTCOMES:

After the completion of this course:

- **CO1** The students will get familiar with some of the technical terms used in Hindustani Raga music.
 - **ILO1** The students will be able to describe some fundamental terms used in Hindustani music.
 - **ILO2** The students will be able to describe the differences between the various kinds of Sangeet (Desi, Marga etc.).
- **CO2** The students will get introduced to some Hindustani Ragas.
 - **LO1** The students will be able to demonstrate the basic characteristics of some Ragas.
 - **ILO2** The students will be able to describe the importance of Vadi, Samavadi, Nyasa, SwaraSangati etc. in a Raga.
 - **ILO3** The students will be able to describe the actual meaning of Raga.
- **CO3** The students will get introduced with some of the Hindustani Talas.
 - **ILO1** The students will be able show some Talas with hands.

- **ILO2** The students will be able to practically demonstrate some Hindustani Talas
- **ILO3** The students will be able to utilise the Talas in their Raga performances.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• Introduction & divisions of Music • Definitions: Nada, Shruti, Swara, Saptaka, Aroha, Avaroha, Alankara, & Tana. • Theoretical knowledge of ragas: Bilawal, Alahiya, Bilawal, Bhupali & yaman	14	01	-	15
II Theory (15 Marks)	• Introduction of Hindustani Music & Notation system. • Knowledge of Dhrupad, Dhamar & Khyal. • Notation: Tritala, Ektala & Dadra Tala.	14	01	-	15
III Practical (15 Marks)	• Basic Knowledge of swaras • Palta's in Barabar & dogunlaya	-	-	30	30
IV Practical (15 Marks)	I. Swargamgit, Lakhyangit & drutkhyal. Raga- Bilawal, Alhiya, Bilawal, Bhupali & yaman. II. Tala: Tritala, Ektala & Dadra Tala.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Understand the introduction of Hindustani music.
- Will get theoretical knowledge of That, Ragas, Tala etc,
- Will get practical knowledge of swaras ragas, swargamgitas, Laxyan, Gitas, kheyals.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOWLEDGE						
CONCEPTUAL KNOWLEDGE	CO1	CO2				
PROCEDURAL KNOWLEDGE	CO1 CO3	CO1 CO3	CO3			
METACOGNITIVE KNOWLEDGE						

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	M
CO2	S	M	M	M	M
CO3	S	M	M	M	M

Reference Books:

Core- 1

Basics of Hindustani Vocal Music-I (Theory)

- Baruah , Sudarshana: *Bharatiya Raag Sangeet Tattva*, Assam Book Trust, panbazar, guwahati, first edition 2019.
- Bhatkhande, B.N : *Bhatkhande SangitSastra*, SangeetKaryalaya, Hathras, 1991
- Bhatkhande, B.N. : *Kramik PustakMalika*, SangeetKaryalaya, Hathras.
- Brahma, Pradip Kr: *Uttar BharatiyaShastriyaSangitSikhya*.Part- I,II,III,IV, Revati Prakashan, Jorhat
- Barthakur, DilipRanjan: *TablaBigyan*, Author 1975.
- Goswami, Punyabrata: *Sangitanjali*, NikamulSattrPrakashan Kendra, Tezpur, 2019.
- Phukan, Birendra Nath : *Raag Sangit*, Lawyer's Book stall, Guwahati, 1990
- Sharma, Indreswar: *SangitKalapika*, Author, 1979

BACHELOR OF MUSIC (B.MUS)
FYUGP SYLLABUS OF
HINDUSTANI VOCAL MUSIC

Title of the Course : Basics of Hindustani Vocal -II
(Theory + Practical)

Course code : C-2

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 30 (Th)+30 (Pr) (End Sem)+ 40 (In-Sem)

PREAMBLE: Raga music, one of the most popular musical forms in India and abroad, is a very rich art form from the perspective of nuances, musical elements and spirituality. The roots of such a treasured musical form go back thousands of years. In India two disciplines of Raga music is prevalent, south Indian or Karnatik Raga music and north Indian or Hindustani Raga music. This particular paper has been made with an objective to impart basic knowledge on the values of north Indian Raga music to the students.

IKS (Indian Knowledge System): This particular course emphasizes on the practical aspects of north Indian Raga music. Raga music being entirely an Indian music concept, whose roots go back over thousands of years of Indian cultural history, all the three units of this course belong to Indian Knowledge System (IKS).

COURSE OBJECTIVES:

- To make the learners familiar with some fundamental terms used in Hindustani system.
- To make the learners familiar with some Ragas of Hindustani music.
- To make the learners familiar with some Talas of Hindustani music.

COURSE OUTCOMES:

After the completion of this course:

- **CO1** The students will get familiar with some of the technical terms used in Hindustani Raga music.
 - **ILO1** The students will be able to describe some fundamental terms used in Hindustani music.
 - **ILO2** The students will be able to describe the differences between the various kinds of Sangeet (Desi, Marga etc.).
 - **ILO3** The students will be able to describe the history of Indian Classical music.
- **CO2** The students will get introduced to some Hindustani Ragas.
 - **LO1** The students will be able to demonstrate the basic characteristics of some Ragas.
 - **ILO2** The students will be able to describe the importance of Vadi, Samavadi, Nyasa, SwaraSangati etc. in a Raga.
 - **ILO3** The students will be able to describe the actual meaning of Raga.
- **CO3** The students will get introduced with some of the Hindustani Talas.

- **ILO1** The students will be able show some Talas with hands.
- **ILO2** The students will be able to practically demonstrate some Hindustani Talas
- **ILO3** The students will be able to utilise the Talas in their Raga performances.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	- History of Indian classical Music & its divisions. - Definition: That, Raga, Meed, Gamak, Sthayee, Antara& Taan. - Theoretical knowledge: Ashawari, Kaphi, Bhairav&Khambaj	14	01	-	15
II Theory (15 Marks)	- Nibaddha&AnibadhaSangit - Divission of Shruti- Swara - Notation :Tilowara, Dhamar&Choutal	14	01	-	15
III Practical (15 Marks)	Vilambit&DrutKhyal with alap&Tanas: Ashawari, Kaphi, Bhairav&Khambaj	-	-	30	30
IV Practical (15 Marks)	- Dhrupad &Dhamar : Ashawari, Kaphi, Bhairav&Khambaj - Talas: Tilowara, Dhamar&Chautal	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Will get knowledge about the history of India Music.
- Understand the definitions of Hindustani Music.
- Get knowledge on application of swaras and ragas.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE						
CONCEPTUAL KNOWLEDGE	CO1	CO2				
PROCEDURAL KNOWLEDGE	CO1 CO3	CO1 CO3	CO3			
METACOGNITIVE KNOWLEDGE						

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	M
CO2	S	M	M	M	M
CO3	S	M	M	M	M

Reference Books:

Core- 2

Basics of Hindustani Vocal Music –II (Practical)

Baruah , Sudarshana:	<i>Bharatiya Raag Sangeet Tattva</i> , Assam Book Trust, panbazar, guwahati, first edition 2019.
Bhatkhande, B.N :	<i>Bhatkhande SangitSastra</i> ,SangeetKaryalaya, Hathras, 1991
Bhatkhande, B.N. :	<i>Kramik PustakMalika</i> , SangeetKaryalaya, Hathras.
Brahma, Pradip Kr:	<i>Uttar BharatiyaShastriyaSangitSikhya</i> .Part- I,II,III,IV, Revati Prakashan, Jorhat
Barthakur, DilipRanjan:	<i>TablaBigyan</i> , Author 1975.
Goswami, Punyabrata:	<i>Sangitanjali</i> ,NikamulSattrPrakashan Kendra, Tezpur, 2019.
Phukan, Birendra Nath :	<i>Raag Sangit</i> , Lawyer's Book stall, Guwahati, 1990
Sharma, Indreswar:	<i>SangitKalapika</i> , Author, 1979

BACHELOR OF MUSIC (B.MUS)
FYUGP SYLLABUS OF
HINDUSTANI VOCAL MUSIC

Title of the Course : Knowledge of Hindustani Raga (Theory) -I

Course code : C-5

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

PREAMBLE: Raga music, one of the most popular musical forms in India and outside, is a very rich art form from the perspective of nuances, musical elements and spirituality. The roots of such a treasured musical form go back thousands of years. In India two disciplines of Raga music is prevalent, south Indian or Karnatik Raga music and north Indian or Hindustani Raga music. This particular paper has been made with an objective to impart basic knowledge on the values of north Indian Raga music to the students.

IKS (Indian Knowledge System): This particular course emphasizes on the theoretical aspects of north Indian Raga music. Raga music being entirely an Indian music concept, whose roots go back over thousands of years of Indian cultural history, all the three units of this course belong to Indian Knowledge System (IKS).

COURSE OBJECTIVES:

- To make the learners familiar with some fundamental terms used in Hindustani system.
- To make the learners familiar with the origin and evolution of music.
- To make the learners familiar with the contribution of some of the veteran musicologists.
- To make the students familiar with some the most important treatise of Indian Raga music
- To make the learners familiar with the concept of Aesthetics, Bhava and Rasa.

COURSE OUTCOMES:

After the completion of this course:

- **CO1** The students will get familiar with some of the important topics of Hindustani Raga music system.
 - **ILO1** The students will be able to describe some fundamental terms used in Hindustani music.
 - **ILO2** The students will be able to explain life and contribution of some of the veteran musicologists.
 - **ILO3** The students will be able to describe some of the most important treatises of Indian Raga music.
- **CO2** The students will get introduced to the origin and development of music.
 - **ILO1** The students will be able to describe about the music that was prevalent in ancient period.

- **ILO2** The students will be able to describe the music that was prevalent in mediaeval period.
- **ILO3** The students will be able to describe about the present situation of the music.
- **CO3** The students will get familiar with some Ragas and Talas.
 - **ILO1** The students will be able to describe some Ragas.
 - **ILO2** The students will be able to describe some Talas.
 - **ILO3** The students will be able to explain exclusive characters of the Ragas and the Talas.

UNITS	CONTENTS	L	T	P	Total hours
I Theory (15 Marks)	• CaranaCatustaya of Bharata • Definition: Gram, Murchana, Pandit, Kalawanta, Baggeyakar	14	01	-	15
II Theory (15 Marks)	• Thaata – RaagBargikaran • Time theory of Raga	14	01	-	15
III Theory (15 Marks)	• Musical Treatises: Sangit Ratnakara, Brihaddeshi, SangitMakaranda, Sangit Parijat. • Contribution towards music : Pt BishnunarayanBhatkhande, PtBishnu Digambar Pulaskar, Tansen	-	-	30	30
IV Theory (15 Marks)	• Theoretical knowledge of Bageshree, Kedaar, Hameer&Jaunpuri • Notation : Ada chautal, Jhumra&Tibra.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT:

(40 MARKS)

- Two Sessional Examinations – 10 + 10 = 20 marks.
- Attendance – 5 marks.
- Home Assignment (inside & outside of the college) / Practical note book-10 marks.
- Performance and Activities – 5 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Understand about same definitions of Hindustani Music
- Will get knowledge of contribution to musician towards Hindustani Music.
- Will get knowledge of some theoretical notes of ragas.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE						
CONCEPTUAL KNOWLEDGE	CO1	CO2				
PROCEDURAL KNOWLEDGE	CO1 CO3	CO1 CO3	CO3			
METACOGNITIVE KNOWLEDGE						

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	M
CO2	S	M	M	M	M
CO3	S	M	M	M	M

Reference Books:

Core- 5

Knowledge of Hindustani Raga (Theory)- I

Baruah , Sudarshana: *Bharatiya Raag Sangeet Tattva*, Assam Book Trust, panbazar, guwahati, first edition 2019.

Bhatkhande, B.N : *Bhatkhande SangitSastra*, SangeetKaryalaya, Hathras, 1991

Bhatkhande, B.N. : *Kramik PustakMalika*, SangeetKaryalaya, Hathras.

Brahma, Pradip Kr: *Uttar BharatiyaShastriyaSangitSikhya*.Part- I,II,III,IV, Revati Prakashan, Jorhat

Barthakur, DilipRanjan: *TablaBigyan*, Author 1975.

Bhattacharya,Bhismadev: *SangeetSamikha*, Samkal Prakashani.1986

BandopadhyayNilratan: *SangeetParisiti*, Hasantika Prakashika,1988.

BandopadhyayNilratan: *Sidhant*, Hasantika Prakashika,1980.

- Dutta, Debabrata:** **Sangeet Tattwa, S. Dutta, 1987.**
- Goswami, Punyabrata:** ***Sangitanjali*, Nikamul Sattrapraakashan Kendra, Tezpur, 2019.**
- Kapur, Bishnu Kumar:** **Sangeetodyan, Swaranjali prakashan, 1984.**
- Nigam, V.S:** **Sangeet Kaumudi, Kumari Nigam, 1979.**
- Phukan, Birendra Nath :** ***Raag Sangit*, Lawyer's Book stall, Guwahati, 1990**
- Rande Ashok DA:** **Hindustani Music, National Book Trust, 1997.**
- Sharma, Indreswar:** **Sangit Kalapika, Author, 1979**

BACHELOR OF MUSIC (B.MUS)
FYUGP SYLLABUS OF
HINDUSTANI VOCAL MUSIC

Title of the Course : Knowledge of Hindustani Raga (Practical) -I

Course code : C-6

Nature of Course : Degree

Course Credit : 4

Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

: This course will introduced the students with the application of ragas, talas and some light classical music.

PREAMBLE: Raga music, one of the most popular musical forms in India and outside, is a very rich form of art from the perspective of nuances, musical elements and spirituality. The roots of such a treasured musical form go back thousands of years. In India two disciplines of Raga music is prevalent, south Indian or Karnatik Raga music and north Indian or Hindustani Raga music. This particular paper has been made with an objective to impart basic knowledge on the values of north Indian Raga music to the students.

IKS (Indian Knowledge System): This particular course emphasises on the practical aspects of north Indian Raga music. Raga music being entirely an Indian music concept, whose roots go back over thousands of years of Indian cultural history, all the three units of this course belong to Indian Knowledge System (IKS)

COURSE OBJECTIVES:

- To make the learners introduced with Dhrupad and Dhamar in some Ragas.
- To make the learners able to sing VilambitKheyal and DrutKheyal in some Ragas.
- To make the learners able to show some Talas used in Hindustani Raga system.

COURSE OUTCOMES:

After the completion of this course:

- **CO1** The students will get introduced to Dhrupad, Dhamar, Bhajan and various light music.

- ☐ ILO1 The students will be able to describe the meaning of Drupad, Dhamar and Bhajan.
- ☐ ILO2 The students will be able to sing Dhrupad.
- ☐ ILO3 The students will be able to sing Dhamar.
- ☐ ILO4 The students will be able to do various kinds of Layakaris (digun, Tigun, Chougun, aar, Kuwar, Biyar etc.).
- CO2 The students will get introduced with Vilambit and DrutKheyal of some Hindustani Ragas.
 - ☐ LO1 The students will be able to demonstrate the concept of Vilambit and DrutKheyal.
 - ☐ ILO2 The students will be able to sing the VilambitKheyals of some Ragas.
 - ☐ ILO3 The students will be able to perform the DrutKheyals of some Ragas.
 - ☐ ILO4 The students will be creating spontaneous Vistars, Tanas and Layakaris
- CO3 The students will get introduced with some of the Hindustani Talas.
 - ☐ ILO1 The students will be able show some Talas with hands.
 - ☐ ILO2 The students will be able to practically demonstrate some Hindustani Talas with various Layakaris
 - ☐ ILO3 The students will be able to utilise the Talas in their Raga performances.

UNITS	CONTENTS	L	T	P	Total hours
I Practical (15 Marks)	ChotaKheyal&VilambitKhyal BrindavaniSarang, Bhimpalashi, Behag&Malkauch	14	01	-	15
II Practical (15 Marks)	Dhrupad &Dhamar&Tarana : BrindavaniSarang, Bhimpalashi, Behag&Malkauch	14	01	-	15
III Practical (15 Marks)	Bhajan & light Classical music	-	-	30	30
IV Practical (15 Marks)	Taal: Deepchandi, Khemta&Sultaal.	-	-	30	30

MODE OF IN –SEMESTER ASSESSMENT :

(40 MARKS)

- Two Sessional Examinations - 10+10=20 marks.
- Attendance – 6 marks.

- Performance / Home Assignment (inside & outside of the college) 8 marks.
- Activities – 6 marks.

Learning Outcomes:

After the Completion of this course the learner will be able to:

- Will get practical knowledge on chotakhyaal&Vilambitkhyal.
- Will get the application of Dhrupad, Dhamar and Tarana& some talas.

Get practical knowledge about light classical music.

COGNITIVE MAP OF COURSE OUTCOMES WITH BLOOM'S TAXONOMY:

KNOWLEDGE DIMENSIONS	REMEMBER	UNDERSTAND	APPLY	ANALYSE	EVALUATE	CREATE
FACTUAL KNOELEDGE						
CONCEPTUAL KNOWLEDGE	CO1	CO2				
PROCEDURAL KNOWLEDGE	CO1 CO3	CO1 CO3	CO3			
METACOGNITIVE KNOWLEDGE						

MAPPING OF COURSE OUTCOMES TO PROGRAM OUTCOMES:

CO/PO	PO1	PO2	PO3	PO4	PO5
CO1	S	M	S	M	M
CO2	S	M	M	M	M
CO3	S	M	M	M	M

Reference Books:

Core- 6

Knowledge of Hindustani Raga (Practical)- I

Baruah , Sudarshana:	<i>Bharatiya Raag Sangeet Tattva</i> , Assam Book Trust, panbazar, guwahati, first edition 2019.
Bhatkhande, B.N :	<i>Bhatkhande SangitSastra</i> , SangeetKaryalaya, Hathras, 1991
Bhatkhande, B.N. :	<i>Kramik PustakMalika</i> , SangeetKaryalaya, Hathras.
Brahma, Pradip Kr:	<i>Uttar BharatiyaShastriyaSangitSikhya</i> .Part- I,II,III,IV, Revati Prakashan, Jorhat

Barthakur, DilipRanjan: **TablaBigyan, Author 1975.**

Bhattacharya,Bhismadev: **SangeetSamikha,Samkal Prakashani.1986**

BandopadhyayNilratan: **SangeetParisiti,Hasantika Prakashika,1988.**

BandopadhyayNilratan: **Sidhant, Hasantika Prakashika,1980.**

Dutta, Debabrata: **Sangeet Tattwa,S.Dutta,1987.**

Goswami, Punyabrata: ***Sangitanjali*,NikamulSattrapublishan Kendra, Tezpur, 2019.**

Kapur,Bishnu Kumar: **Sangeetodyan,Swaranjali prakashan,1984.**

Nigam,V.S: **SangeetKaumudi, Kumari Nigam,1979.**

Phukan, Birendra Nath : ***Raag Sangit*, Lawyer's Book stall, Guwahati, 1990**

Rande Ashok DA: **Hindustani Music, National Book Trust,1997.**

Sharma, Indreswar: **SangitKalapika, Author, 1979**