

03 May 2019

CURRICULUM AND SYLLABUS

**Bachelor of Performing Arts (B.P.A):
Honours and Program in Classical Vocal Music**
(W.e.f. 2017-2018)

UNDER CHOICE BASED CREDIT SYSTEM



**KAZI NAZRUL UNIVERSITY
ASANSOL, WEST BENGAL**

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Course Structure For B. P. A. In Classical Vocal Music (Honours)

Semester	Core Course	AECC	SEC	DSE	GE
I	CC-1(Pract) CC-2(Theory)	AECC-1 Beng/Eng/Env			GE-1(Pract)
II	CC-3(Pract) CC-4(Theory)	AECC-2			GE-2(Pract)
III	CC-5(Pract) CC-6(Pract) CC-7(Theory)			SEC-1	GE-3(Pract) Pract(Basic Knowledge of Harmonium)
IV	CC-8(Pract) CC-9(Pract) CC-10(Theory)			SEC-2	GE-4(Theory) Pract(Basic Knowledge of Tabla)
V	CC-11(Pract) CC-12(Theory)			DSE-1(Pract) Stage Performance 1 DSE-2 ,, - 2	
VI	CC-13(Pract) CC-14(Theory)			(Pract)DSE-3 DSE-4Project on Hindusthani Classical Music (6-0-0) Theory	

03 May 2019

SEMESTER-1

CC-1(Prac)

Course Title – Fundamental of Hindustani Classical Music Marks:40+10=50 Credit-6

Course Detail : (1) Ability to sing different alankars in different layas (Thaif, Dugun, Chougun etc)

(2)ability to sing two swaramalika & lakshan git from the following Ragas –

Yeaman, Bhairav, Khamaj, Kafi

(3)Knowledge of 10 hindustani talas

(4) ability to recite the following talas in different layas

Trutaal, EK Taal, Jhap Taal, Dadra & Keherbar

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CC-2(Theory)

Marks =50 Credit: 6

Course Title : General Theory – 1

- (1) Knowledge of two major system of Indian Classical Music
 - Hindustani & Karnatak
 -
- (2) Outline history of Indian Music of Ancient time
- (3) Knowledge of Musical Instruments
 - Tata, Abanadhya, Sushiy & Ghana
- (4) Description & history of Taanpura
- (5) Definition of following Musical terms –
Sangit, Nada, Shruti, Swara, Saptak, Thata, Raga, Aroho, Aboroho, Jati, Vadi, Samvadi, Anuvadi, Bivadi, Pakad, Tata, Matra, Bibhay, Sam, Tali, Khali & Laya
- (6) Detailed Theoretical Knowledge of following Ragas :
Yaman, Bhairav, Khamaj & Kafi
- (7) Detailed Theoretical Knowledge of following Talas :
Tritaal, Ek Taal, Jhap Taal, Keherba & Dadra
- (8) Knowledge of Bhatkhande Notation System

02 May 2019

SEM – II

CC – 3(Prac)

Marks =50 Credit: 6

Course Title: Introduction to Basic Ragas : Drut Khayal / Chhota Khayal

- (1) Advanced Exercises / Alankass
- (2) Drut Khayal with Vistaar & taanas in the following Ragas : Alhaiya
Bilawal, Bhupali, Bihag & Bhimpalasi
- (3) Identification of the following Ragas : Taman, Bhairab, Khamaj, Kafi,
Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasi
- (4) Ability to recite the following Talas : Rupak, Choutaal, Tibra, Surpahta &
Dhamar

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CC – 4(Theory)

Marks =50 Credit: 6

Course Title – General Theory – 2

- (1) Outlines of history of Indian Music in Mediavle Period
- (2) Definitions of the following Musical Terms : Grama, Murchana, Sthayi, Antara, Alankar, Lakshn Geet, Varna, Gamak, Meed, Kan Swara, Nibaddhyo Sangit, Anibaddhyo Sangit, Gayaki & Nayaki
- (3) Detailed Theoretical Knowledge of following Ragas & comparative Study of similar typeof Ragas : Alhaiya Bilawal, Bhupali, Bihag & Bhimpalasi
- (4) Knowledge of the following Taalas & ability to write Taalalyis Rupak, Choutaal, Tibra, Surjakta & Dhamar
- (5) Knowledge of Visnudigambar Notation System
- (6) Ability to write the Notation of the Bandish in Bhatkhande Notation System
- (7) Lite History of the following Personalities :
Bharat, Saranga Dev, Ameer Khusro, Taansen, Swami Haridas

02 May 2019

Semester : III

Course Number : C – 5 (Practical)

Marks =50 Credit: 6

Course Title : Introduction to Dhrupad and Dhamar

1. Two Dhrupad and two Dhamar with Alap and advanced Layakari, Bant and Upaj in the under mentioned Ragas :-
Yaman, Bhupali, Kafi, Bhairav.

Course Number : C – 6 (Practical)

Marks =50 Credit: 6

Course Title : Introduction to Vilambit & Drut Khayal

1. Vilambit Khayal in the under mentioned Ragas :-
Bihag, Alhaiya Bilawal
2. Drut khayal with Vistars and Tanas in all the following Ragas :-
Desh, Brindavani Sarang, Asawari, Pariya Dhanentri and Todi
3. Ability to recite the following Talas in Barabar-Laya, Tingun-Laya and Chaugun-Laya.
Trital, Jhaptal, Chautal, Dhamar, Rupak, Teevra and Jhumra.
4. One Tarana in any Raga from the prescribed syllabus.
5. Identification of Ragas

Course Number : C – 7 (Theory)

Marks =50 Credit: 6

Course Title : History of Music & General Theory

1. Outlines of History of Hindustani Music of modern period.
2. Definition of the following :-

02 May 2019

Dhruva Geeti, Suddha, Chhayalag, Sankirna, Sandhi Prakash Raga, Paramel
Praveshak Raga, Purvanga, Uttaranga, Graha – Swara, Ansha – Swara, Dhatu,
Matu, Swara- Prastar

3. Time Theory of Raga.
4. Method of producing 72 Melas of Pandit Vyankatamakhi.
5. Number of Ragas of nine Jatis from one Thata and method of producing them.
6. Detailed theoretical knowledge of the following Ragas and Comparative study of similar type of Ragas :-
Alhaiya Bilawal, Desh, Brindavani Sarang, Asawari, Puriya-Dhanantri and Todi.

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Semester IV

Marks =50 Credit: 6

C – 8 (Practical)

Introduction to improvisational techniques in Vilambit & Drut Khayal

1. Two vilambit khayal from the under mentioned raga :-
Todi, Jannpuri, Malkanns, Bapeshri
2. Four Drut khayal with vistar & taans the under mentaned rapas :-
Bhairavi, Malkauns, Durga, Marwa, Bapeshi, Kedar, Ramkeli, Bahag,
Patdeep
3. One Tarana from the Prescribed syllabus.
4. Ability to recite the following talas with different Layakarries.
Sultan, Ada – Chantal, Deepchandi and Jat

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C – 9 (Practical)

Marks =50 Credit: 6

Thumri, Dadra and other Compositional forms of semiclassical Music

1. Any one Thumri and Dadra in under mentioned raga :-

Khamaj, Bhairavi, Pilu, Kafi

Semester IV

Course Number : C – 10 (Theory)

Marks =50 Credit: 6

Course Title : Theoretical Knowledge & Comparative study of Ragas

1. Detailed theoretical knowledge of the following Ragas and comparative study of similar type of Ragas :-
Durga, Malkauns, Bahar, Marwa, Bageshree, Kedar, Pilu, Tilang, Bhairavi and Jaunpuri, Priya, Basant
2. Detailed theoretical knowledge of the following Talas and ability to compose Talalipi notation in Ada, Kuada and Viada Laya according to Bhatkhande Notation System and comparative study of similar type of Talas :-
Trital, Tilwara, Ektal, Chautal, Jhaptal, Surfuktal, Teora, Rupak, Dhamar.
3. Ability to write Notation of Bandish in Bhatkhande Notation System.
4. Musical contributions of the following personalities :-
Shrinivas, Ahopal, Jadu Bhatta, Sourendra Mohan Tagore, Wajir Khan, Abdul Karim Khan, Faij Hussain Khan, Omkar Nath Thakur.
5. Essay
 - (i) Chhando and Tala.
 - (ii) Tala and Pran.
 - (iii) Ratnakar's Dashabidhi.

02 May 2019

Semester: V

Course Number : C – 11 (Practical)

Marks =50 Credit: 6

Course Title : Vilambit & Drut Khayal ; Alap and Tanas -1

1. Any two Vilambit Khayal from the following Rages :-
Kedar, Marwa, Darbari Kanada and Brindavani Sarang, Chhayanat.
2. Four Drut Khayal with Vistars and Tanas from the under mentioned Ragas :-
Bahar, Purvi, Basant, Puriya, Sohini and Hindol, Tilak Kamod.
3. One Thumri and one Dadra from the following Ragas :-
Khamaj, Kafi, Tilang, Desh and Bhairavi.

Course Number : C – 12 (Theory)

Marks =50 Credit: 6

Course Title :History of Music & Musicology – 1

1. Outlines of History of Hindustani Classical Music from the 18th to 20th Century.
2. Definition of the following :-
Gandharva, Jati – Gayan, Marga-Sangeet, Deshi-Sangeet, Alap, Ragalap, Rupakalap, Avirbhava, Tirobhava, Alaptava, Bahutva, Fikrabandi, Vaggeyakara, Sampurna, Shadava and Oudava.
3. Comparative study of Shuddha and Vikrita Swaras of Hindustani and Karnatak Music System.
4. Karnatak equivalent of 10 (ten) Hindustani Thatas.
5. Merits and Demerits of a Singer.
6. Detailed theoretical Knowledge of the following Ragas and Comparative study of similar type of Ragas :-
Adana, Darbari Kanada, Chhayanat, Kamod Purvi, Puriya, Sohini and Hindol.
7. Essay :-
 - (i) Gharana.
 - (ii) Raga and Rasa.
 - (iii) Music & Fine Arts

02 May 2019

Semester: VI

Course Number : C – 13 (Practical)

Marks =50 Credit: 6

Course Title : Vilambit Khayal & Drut Khayal ; Alap and Tanas – 2

1. Three Vilambit Khayals from the following Ragas :-
Ramkali, Chhayanat, Mian – ki – Malhar, Purvi, Jaijaiwanti
2. Drut Khayal with Vistars and Tanas in all the following Ragas :-
Ahir Bhairav, Basant, Shuddha Sarang and Gurjari Todi, Marg Bihag.
3. Two Taranas in the under mentioned Ragas :-
Ahir Bhairav, Basant, Tilak Kamod, Shuddha Sarang, Gurjari Todi, Ramkali,
Chhayanat, Mian – ki – Malhar, Purvi, Jaijaiwanti.
4. Identification of the following Talas :-
Dhamar, Jhumra, Ada – Chautal, Deepchandi and Rupak.
5. Identification of all the Ragas starting from (Semester – I to Semester – VI)

Course Number : C – 14 (Theory)

Marks =50 Credit: 6

Course Title : History of Music & Musicology -2

1. Difference between the Suddha Scale of Hindustani Music of Medieval and Modern Period.
2. Placing of Suddha Swara on Veena. Their Vibrations as explained by Pandit Shrinivas.
3. Detailed Theoretical knowledge of the following Ragas and comparative study of similar type of Ragas :-
Ramkali , Mian – ki – Malhar, Ahir Bhairav, Tilak Kamod, Shuddha Sarang, Gurjari Todi and Jaijaiwanti.

02 May 2019

4a. Detailed Theoretical knowledge of the following Talas and ability to write the Talas in Ada, Kuada and Biad Laya

4b. Comparative study of similar type of Talas :-

Jhumra, Ada – Chautal, Gaja – Jhampa, Shikhar, Matta, Deepchandi and Pancham – Swari.

5. Ability to write Notation of Bandish in Bhatkhande or Paluskar Notation System.

6. Musical contributions of the following Personalities :-

Bada Gulam Ali Khan, Tara Pada Chakraborty, Radhika Prasad Goswami, Srikrishna Narayan Ratanjankar, Dhruva Tara Joshi, Swami Prajnanananda, Ustad Faiyaz Khan, Ustaf Amir Khan, Abdul Karim Khan.

Skill Enhancement Course (SEC)

(Choice Based Credit System)

Department of Hindusthani Classical Music

(Harmonium Course)

Marks =50 Credit: 2

Semester : III = 50 Marks

Course Numbers	Course Title	Marks	Credit Point
SEC - 1	Knowledge of Harmonium	50	2

Total = 2

Semester : IV = 50 Marks

Course Numbers	Course Title	Marks	Credit Point
SEC - 2	Project Work & Performance	50	2

Total = 2

Syllabus for Skill Enhancement Course (SEC)

02 May 2019

(Choice Based Credit System)

Semester : III

Course Number : SEC - 1

Credit : 2

Course Title : Knowledge of Harmonium

(Oral)

1. Elementary Knowledge of Harmonium and its various Parts.
2. Elementary Knowledge of Suddha and Vikrit Swaras and Octave

(Practical)

1. Elementary Knowledge of handling the instrument.
2. Elementary Knowledge of finger techniques and sound production.
3. Ability to play Paltas in Suddha & Vikrit Swaras.
4. Ability to play simple bandishes in Teental and Jhaptala in the following ragas :Yaman, Bhairav, Malkauns, Bhupali and Kafi.

Semester : IV

Course Number : SEC - 2

Course Title : Project Work & Performance

Project Work :

1. Prepare life sketch of any one eminent Harmonium Player.
2. Prepare sketch of Harmonium with its various parts.

Performance :

1. 10 (ten) minutes solo performance with table sangat with brief alap and tanas in any Raga.
Yaman, Bhairav, Malkauns, Bhupali and Kafi.
2. Performance of Dhun for at least 05 (five) minutes in any Raga.

02 May 2019

3. Playing Nagma with Tabla in Trital.
4. Ability to accompany with vocal music rendition.

Discipline Specific Elective Course (DSE)

(Choice Based Credit System)

Department of Hindusthani Classical Music

Subject : Hindusthani Classical Music (Vocal)

Marks =50 Credit: 6

Semester : V

Course Numbers	Course Title	Marks	Credit Point
DSE – 1(Practical)	Stage Demonstration (Dhrupad & Khayal) - 1	50	6
DSE – 2(Practical)	Raga Analysis	50	6

Semester : VI

Course Numbers	Course Title	Marks	Credit Point
DSE – 3(Practical)	Stage Demonstration (Khayal & Thumri) - 2	50	6
DSE – 4 (Theory)	Project Work	50	6

02 May 2019

Syllabus for Discipline Specific Elective Course (DSE)

(Choice Based Credit System)

Marks =50 Credit: 6

Semester : V

Course Number : DSE – 1 (Practical)

Course Title : Stage Demonstration ((Dhrupad & Khayal) – 1

Stage performance test about 30 minutes duration for each candidate in any one Raga each from Dhrupad and Khayal mentioned below :-

Ragas for Dhrupad :

Yaman, Bhairav, Bhupali, Kafi, Durga, Todi, Desh, Behag, Malkauns & Bahar.

Ragas for Khayal :

Yaman, Bhairav, Bhimpalasi, Bihag, Kedar, Alhaiya Bilawal, Bageshri, Malkauns and Todi.

Course Number : DSE – 2 (Practical)

Course Title : Raga Analysis

Any two from the following Group.

1. Kalyan : Yaman, Kedar, Kamod, Hamir, Chhyanat.
2. Bhairav : Bhairav, Ramkali, Ahir Bhairav, Kalingda.
3. Kafi : Kafi, Bageshree, Bhimpalasi, Pilu.
4. Marwa : Marwa, Puriya, Sohini, Hindol.
5. Bilawal : Bilawal, Alhaiya Bilawal, Bihag, Durga.

Semester : VI

Course Number : DSE – 3 (Practical)

02 May 2019

Marks =50 Credit: 6

Course Title : Stage Demonstration Khayal & Thumri

Stage performance test about 30 minutes duration for each candidate in any one Raga each from Khayal and Thumri mentioned below :-

Ragas for Khayal :

Suddha Sarang, Gurjari Todi, Ahir Bhairav, Marwa, Jaijaiwanti, Chhayanat, Ramkali, Miyan Ki Malhar and Dabari Kanada.

Ragas for Thumri :

Khamaj, Kafi, Bhairavi.

Course Number : DSE – 4 (Theory)

Course Title : Project Work

Project based upon actual Field work related to Hindusthani Classical (Vocal/Instrumental) Music. Topic Chosen in consultation with the teacher at the commencement of the Semester VI.

GENERIC ELECTIVE - I

SEM – I

Fundamental Knowledge of Hindusthani Music -1

Marks =50 Credit: 6

GE – I (Practical)

1. Six Alankars to be presented in prescribed Ragas.
2. One Swaramalika in any of the following Ragas.

02 May 2019

3. One Drut Khayal in any one Raga with two alays and six tanas.
4. One Lakshan yut in any one Raga.
5. One Dhrupad or Dhamar with Layakari in any one Raga.

Prescribed Ragas : Alhaiya Bilawal, Yaman, Bhairav.

GE – II (Practical)

Fundamental Knowledge of Hindusthani Music -2

1. Six alankars to be presented in prescribed Ragas.
2. One Swaramalika in any one Raga.
3. Two Drut Khayals in any two Ragas with two alaps & 6 taans
4. One Lakshan geet in any one Raga.
5. One Dhrupad or dhamar with layakarries in any one Raga.

Prescribed Ragas : Bhupali, Brindavani Sarang, Jaunpuri.

GE – III (Practical)

Advance Knowledge of Hindusthani Music.

1. Six alankars to be presented in prescribed Ragas.
2. One Swaramalika in any one Raga.
3. Three Drut Khayals in any three Ragas with six alaps and six tanas.
4. One Lakshan geet in any one Raga.
5. One Dhrupad or Dhamar with layakari in any one Raga.

Prescribed Ragas : Malkauns, Puriyadhanashree, Desh, Bhimpalasi, Durga.

GE – IV (Theory)

Project on Hindusthani Music

Project based upon action field work related to Music. Topic chosen in consultation with the teacher at the commencement of the semester VI.

02 May 2019

B.P.A. Program in Classical Vocal : 1st Semester

Course 1: Fundamental Knowledge of Hindusthani Music (Practical)

Marks : 50

Unit 1: Six Alankars in Prescribed Ragas

Unit 2: One Lakshan Geet in any one Raga

Unit 3: Two Swaramalika in any two Ragas

Unit 4: Recitation with different layakary of Trital, Jhaptal, Ektal, Choutal, Dadra and Kaharwa

Prescribed ragas : Alahiya Bilawal, Yaman, Bhairav

Unit 5: Four Patriotic songs 2 Gana-sangeet of Kazi Nazrul.

B.P.A. Program in Classical Vocal : 1st Semester

Course title	Course type	Credit	Marks
Fundamental Knowledge of Hindusthani Music	C - 1 (Practical)	6	50

1. Ability to sing Alankars based on 10 thatas in Barabar, Dugun & Chougun laya.
2. Ability to sinp two Swaramalika and Lakshan Geet from the following ragas :-
Yaman, Bhairav, Khamaj, Kafi, Alahiya Bilawal
3. Drut Khayals with Vistar and tanas of the following ragas :-
Yaman, Bhairav, Khamaj, Kafi, Alahiya Bilawal
4. Ability to recite the following talas in different layakary :-
Trital, Ektala, Jhaptal, Dadra, Kaharwa

Semester – 2

Course title : Theory of music

C – 3 (Theory)

Marks =50 Credit: 6

1. Outline history of Indian Music in Ancient & Medieval period.

02 May 2019

2. Definition of the following terms :-

Sangeet, Hindustani and Karnatak Sangeet, Nada, Shruti, Swara, Saptak, Thata, Raga, Varna, Alankar, Aroha, Abroha, jati, Vadi, Samvadi, Anuvadi, Bivadi, Pakad, Grama, Murchhna, Tala, Matra, Bivag, Sam, Khali, Laya.

3. Detailed theoretical Knowledge of the following raga :-

Yaman, Bhairav, Khamaj, Kafi, Alahiya Bilawal

4. Detailed theoretical Knowledge of the following talas :-

Trital, Ektala, Jhaptal, Dadra, Kaharwa

5. Knowledge of the Musical instruments :-

Tala, Abanaddha, Sushir and Ghana.

6. Knowledge of Bhatkhande Notation System.

7. Life history of the following Personalities :-

Bharata, Sharanpadava, Amir Khursroo, Tansen.

Semester – 3

Course title : Introduction to Vilambit Khayal & Drut Khayal

C – 5 (Practical)

Marks =50 Credit: 6

1. Vilambit Khayal in the under mentioned ragas :-

Yaman, Bhairav, Alahiya Bilawal.

2. Drut Khayal with vistar & tanas in the following ragas:-

Desh, Brindavani Sarang, Asavari, Puriya Dhanashri Todi, Bhairavi, Malkauns, Bapeshri, Kedar, Jounpuri.

3. Ability to recite the following talas in different layakari :-

Trital, Jhaptal, Chautal, Dhamar, Rupak, Teevra, Jhumra.

4. One tarana in any raga from the prescribed Syllabus.

5. Identification of Ragas.

02 May 2019

Semester – 4

Course title : History of Music & General Theory

C – 7 (Theory)

Marks =50 Credit: 6

1. Outline history of music from Ancient to modern period.

2. Definition of following :-

Sthayee, Antora, Samchari, Abhag, Alap, Tan, Jati Gamak, Meend, Kan, Nibaddha Sangit, Anibaddha Sagit, Nayaki, Gayaki, Sandhi prokash Raga, Paramal probeshak raga, Purbanga, Uttaranga, Graha, Ausha, Sware-prastara, Dhruvageeti,

3. Following forms of music & its characteristics

Dhrupad, Dhamar Khayal, Thumri, Tappa, Tarana,

4. Time theory of raga

5. Method of producing 72 meals of pt. Vyankatmakhi

6. Number of Ragas of nine jaties from one thata and method of producing them.

7. Detailed theoretical knowledge of the following ragas :-

Desh, Alahiya Bilawal, Brindavani Sarang, Asavari, Puriya Dhanashri , Todi, Bhairavi, Malkauns, Bapeshri, Kedar, Jounpuri.

Semester – 5

Course title : Dhrupad & Dhamar

Course type DSE – 1 (Practical)

Marks =50 Credit: 6

1. Two Dhrupad and two Dhamar with Alap, Layakali, Bant and Upaj of the following ragas :-

02 May 2019

Yaman, Bhairav, Kafi, Bhairav, Bapeshri, Todi, Jounpuri, Malkauns, Bihag.

2. Ability to recite the following Talas with different layakari :-
Dhamar, Choutal, Ada Choutal, Deepchaudi.

Semester – 5

Course title : Thumri, Dadra, Kajri, Chaity, Bhajan

Course type DSE – 2 (Practical)

Marks =50 Credit: 6

1. One Thumri and one dadra from the following ragas :-

Khamaj, Pilu, Kafi, Desh, Bhairavi.

2. One Kajri/Chaity/ Bhajan.

Semester – 6

Course title : Raga Analysis

Course type DSE – 3(Practical)

Marks =50 Credit: 6

Any two from the following group :-

1. Kalyan : Yaman, Kedar, Kamod, Hamir, Chhayaneet.
2. Bhairav : Bhairav, Ramkali, Ahir Bhairav, Kalingya.
3. Kafi : Kafi, Bagesshri, Bhimpalashi, Pilu.
4. Marwa : Marwa, Puriya, Sohini, Hindol.
5. Bilawal : Bilawal, Alahiya-Bilawal, Bihag, Durga.

02 May 2019

Semester – 6

Course title : Project work

Course type DSE – 4(Theory)

Marks =50 Credit: 6

Project based upon actual field work related to Hindustani (Vocal/Instrumental) Music. Topic chosen in consultation with the teacher an the commencement of the semester 6.

(G.E. – 1 & 2)

Syllabus for Generic Elective/Interdisciplinary Course (GE)

(Choice Based Credit System)

Semester : 5th

Course Number : GE - 1(Practical)

Marks =50 Credit: 6

Course Title : Introduction to Vocal exercises ; Alankars

1. Six Alankars to be presented in prescribed Ragas.
2. One Sargam Geet in any one Raga.
3. One Drut Khayal in any one Raga with Swara Vistar and Tanas.
4. One Lakshan Geet in any one Raga.
5. Ability to racite the following Talas :-

Trital, Ektal.

Prescribed Ragas- Alhaiya Bilawal, Khamaj, Yaman.

02 May 2019

Semester : 6th

Course Number : GE - 2(Practical)

Marks =50 Credit: 6

Course Title : Concept of Raga & Tala

1. Six Alankars to be presented in prescribed Ragas.
2. One Sargam Geet in any one Raga.
3. Drut Khayals with Swar Vistar and Tanas in the prescribed Ragas.
4. One Lakshan Geet in any one Raga.
5. Ability to sing one Bhajan and one Tarana.
6. Ability to recite the following Talas :-
Chautal and Jhaptal.
Prescribed Ragas – Bhupali, Desh, Bhairav and Kafi.

Skill Enhancement Course (S.E.C.)

Semester 3

S.E.C. – I

Marks =50 Credit: 2

Harmonium Course -I

1. Elementary Knowledge of Suddha and vikrit swaras and octaves.
2. Elementary Knowledge of Harmonium, its various parts, single, caplerand scale changer etc with sketch.

Practical

1. Elementary Knowledge of handing the instrument.
2. Elementary Knowledge of figure technique and sound production
3. Ability to play 10 paltas in shuddha swaras.

02 May 2019

4. Singing the above alankars in tune.

Semester 4

S.E.C. – II

Marks =50 Credit: 2

1. Harmonium Course -II
2. Description of following Ragas with aroha, avroha, vadi, samvadi and pakad:-
(a) Yaman, (Bhairav)
3. Brief history of Harmonium.
4. Working Knowledge of following talas:
(a) Teental, (b)Ektal, (Kahrwa), (d)Dadra

Practical

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with figure techniques in above mentioned ragas.
3. One Dhun in Raga Khamaj.

Skill Enhancement Course (S.E.C.)

Semester 5th

Maintenance and repairing of Musical Instruments -I

S.E.C. – 3

Marks =50 Credit: 2

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of string instrument making in ancient India.

02 May 2019

3. Elementary study of sound, Tone and frequencies.

Practical

1. Elementary Knowledge of tuning of string instrument like Sitar, Tanpura, Esraj etc.
2. Knowledge of various gadgets of tuning like pitch pipe, chromatic tuners, frequency Metres etc.

Semester 6th

S.E.C. – 4

Maintenance and repairing of Musical Instruments -II

Marks =50 Credit: 2

1. Historical development of some of the musical instruments like sitar, sarod, tanpura, esraj etc.
2. Knowledge of Acoustical properties of musical instruments in brief.

Practical

1. Knowledge of basic tools, required for making and repairing various instruments.
2. Fixing strings in various string instruments like Sitar, Tanpura, Esraj etc.
3. Fixing of frets in Sitar, Esraj etc.
4. Making of good mizrabsfor Sitar.
5. Repairing of bow of Esraj.

Rajendra 3/5/19
Secretary
College Councils
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[Signature]
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