

**COURSE OBJECTIVES & OUTCOMES OF 3/4 YEAR UNDER
GRADUATE CURRICULUM IN MUSIC (HINDUSTANI
CLASSICAL VOCAL)**



NISTARINI COLLEGE, PURULIA

AFFILIATED TO

**SIDHO KANHO BIRSHA UNIVERSITY,
PURULIA, WEST BENGAL**

MAJOR COURSES

SEMESTER- 1

Major-1: Definition of different technical musical terms and musical forms (Theory)

6 Credits: 90 Classes

- **Module-1:** Technical Terms: Naad, Shruti, Swara, Varna, Alankara, Saptak, Arohan, Abarohan, Pakad, Vadi, Samvadi, Anuvadi, Bivadi, Tana, Grama, Murchhana, Thata, Raga, Tala, Laya, Chhanda, Matra, Sam, Tali, Khali. (20 Classes)
- **Module-2:** Basic Knowledge of Dhrupad, Dhamar, Khayal, Thumri, Tappa, Bhajan. (20 Classes)
- **Module-3:** Theoretical knowledge of following ragas: Bilawal, Yaman, Bhairav, Kafi, Khamaj, Bhairavi.(25 Classes)
- **Module-4:** Theoretical Knowledge of following Talas: Teentaal, Ektaal, Choutaal, Dhamar, Dadra, Kaharwa, Jhanptaal, Rupak.(25 Classes)

OBJECTIVES

This paper is based on emphasis on teaching a nuanced interpretation of different ragas. The training imparted during this period is focused on developing the student's ability to critically analyse the different notions of performance practice. The student is imparted training at an advanced level with focus on the performativity element as well as scholarly knowledge of Hindustani classical vocal music. This paper provides the basic theoretical knowledge of Hindustani Classical Music.

OUTCOMES

1. This module will provide the ability to understand about different musicological terms which is essential in the next step of learning music practically.
2. It will also help the learner to acquire a research-based approach towards the study of music theory.
3. This is a theory course and enables the student to think, articulate and write on various areas with respect to the theory of Indian music.
4. To use archival material in the form of recordings in order to understand the subtle nuances of the various forms.

SEMESTER- 2

Major-2: Drut Khayal and Improvisation – I (Practical)

6 Credits: 90 Classes

- **Module: 1** Yaman (15 Classes)
- **Module: 2** Bhairav (15 Classes)

- **Module: 3** Alaihiya Bilawal (15 Classes)
- **Module: 4** Khamaj (15 Classes)
- **Module: 5** Kafi (15 Classes)
- **Module: 6** Bhupali (15 Classes)

OBJECTIVES

This is a practical paper on learning of Drut Khayals by imparting the basic training on raga- chalan, swaroccharan, different vocal nuances and gayaki or the style of presentation of the prescribed ragas.

The objective of this selective module is to teach several bandishes or compositions in the same prescribed ragas and the way to render their different moods.

OUTCOMES

This paper provides a basic practical knowledge to perform ragas. The students also acquire the ability to sing the prescribed ragas with a subtle understanding it and also it develops the ability to sing Drut compositions in the prescribed raga and elaborate the raga with the basic idea of various stages of improvisation such as vistar, bol alapa, behelawa, bol- bant, bol tana and tana.

SEMESTER- 3

Major-3: History of Indian Music: From Ancient to Modern Period (Theory)

6 Credits: 90 Classes

- **Module: 1** Indus Valley Civilization (10 Classes)
- **Module: 2** Vedic age (10 Classes)
- **Module: 3** Epics: Ramayana & Mahabharata (20 Classes)
- **Module: 4** Gandharva Sangeet (10 Classes)
- **Module: 5** Prabandha Sangeet (10 Classes)
- **Module: 6** Medieval age: Sultani period & Mughal period (20 Classes)
- **Module: 7** Modern period (10 Classes)

OBJECTIVES

The objectives of this theoretical paper on Music are to inculcate an analytical approach towards musical history of India and to study the different ancient, medieval and modern forms of Indian music.

The paper is a study on the evolution of Indian music and makes an informed analysis and a comparative study of the different musical tradition of ancient to modern with contemporary Hindustani music practice.

OUTCOMES

This is a theory course and enables the student to think, articulate and write on various areas with respect to the history of Indian music.

The paper enhances the ability to develop a critical approach towards Music theory and understand the co-relationship between performance practice and musicology.

SEMESTER- 4

Major-4: Dhrupad - Dhamar and improvisation (Practical)

6 Credits: 90 Classes

Module: 1 Yaman (10 Classes)

Module: 2 Bhairav (10 Classes)

Module: 3 Bhimpalāsri (10 Classes)

Module: 4 Bihag (10 Classes)

Module: 5 Jaunpuri (10 Classes)

Module: 6 Brindavani Sarang (10 Classes)

Module: 7 Durga (10 Classes)

Module: 8 Malkauns (10 Classes)

Module: 9 Bageshri (10 Classes)

OBJECTIVES

Objectives of this course are to impart training in dhrupad gayaki, Dhrupad/ Dhamar compositions/ bandishes and stylistic presentation of the prescribed ragas of this genre of music.

OUTCOMES

Inculcate the knowledge about dhrupad gayaki and ability to sing Dhrupad and Dhamar compositions among the students.

Major-5: Khayal and improvisation - I (Practical)

6 Credits: 90 Classes

Module: 1 Yaman (10 Classes)

Module: 2 Bhairav (10 Classes)

Module: 3 Bhimpalāsri (10 Classes)

Module: 4 Bihag (10 Classes)

Module: 5 Jaunpuri (10 Classes)

Module: 6 Brindāvani Sarang (10 Classes)

Module: 7 Durga (10 Classes)

Module: 8 Malkauns (10 Classes)

Module: 9 Bageshri (10 Classes)

OBJECTIVES

The paper impart advanced training/talim in the prescribed ragas; To teach nuances of raga chalan with emphasis on developing a particular gayaki and also teach Vilambit, Khayal, Drut Khayal several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

OUTCOMES

Increase the ability to sing the prescribed ragas with a subtle understanding of the raga and to sing Vilambit and Drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol Alap, behelawa, bol, bant, tana and bol- tana and also enhance the ability to analyse raga- chalan and develop an interest in the critical study of ragas, especially those which are less commonly heard or practiced as part of the Hindustani music concert repertoire.

SEMESTER- 5

Major-6: Study of Musical Texts (Theory)

6 Credits: 90 Classes

Module: 1 Natya Shastra (9 Classes)

Module: 2 Naradiya Shiksha (8 Classes)

Module: 3 Brihaddeshi (8 Classes)

Module: 4 Sangeet Ratnakar (9 Classes)

Module: 5 Raag Tarangini (8 Classes)

Module: 6 Swaramela Kalanidhi (8 Classes)

Module: 7 Sangeet Parijat (8 Classes)

Module: 8 Raag Bibodh (8 Classes)

Module: 9 Raag Tatva Bibodh (8 Classes)

Module: 10 Chaturdandi Prakashika (8 Classes)

Module: 11 Abhinava Raag Manjari (8 Classes)

OBJECTIVES

To inculcate an analytical approach towards musicological texts.

To study the contribution of legendary scholars of Indian music and make an informed analysis and a comparative study of the textual tradition of that period with contemporary Hindustani music practice.

OUTCOMES

To learn different ideas regarding musicological studies of Indian music.

Ability to develop a critical approach towards Music theory and understand the co-relationship between performance practice and musicology.

Major-7: Khayal and improvisation – II (Practical)

6 Credits: 90 Classes

Module: 1 Todi, (11 Classes)

Module: 2 Rageshree (11 Classes)

Module: 3 Jaijayanti (11 Classes)

Module: 4 Mian Ki Malhar (11 Classes)

Module: 5 Chandrakauns (11 Classes)

Module: 6 Marwa (11 Classes)

Module: 7 Puriya Dhanashree (12 Classes)

Module: 8 Purvi (12 Classes)

OBJECTIVES

To impart advanced training in the prescribed ragas

To teach nuances of raga chalan with emphasis on developing a particular gayaki

To teach Vilambit Khayal, Drut Khayal; several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

OUTCOMES

Ability to sing the prescribed ragas with a subtle understanding of the raga.

Ability to sing Vilambit and Drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.

Ability to analyse raga chalan and develop an interest in the critical study of ragas, especially those which are less commonly heard as part of the Hindustani music concert repertoire.

SEMESTER- 6

Major-8: Musicology – I (Theory)

6 Credits: 90 Classes

Module: 1 Analytical study of Ancient and Modern Svara- Shruti system (30 Classes)

Module: 2 Sarana Chatusthaya of Bharata (30 Classes)

Module: 3 Study of various musical instruments: Tanpura, Harmonium, Sitar, Tabla, Pakhawaj (30 Classes)

OBJECTIVES

To study the theory of Swara and Shruti with an analytical perspective.

To impart knowledge about different instruments, their structure and evolution.

OUTCOMES

This is a theory course and enables the student to think, articulate and write on various areas with respect to the theory of Shruti-based Indian music.

Ability to articulate and deliberate on the idea of different instruments.

Acquire a research-based approach towards the study of musicology.

Major- 9: Knowledge of Raga - I (Practical)

6 Credits: 90 Classes

Module: 1 Alahiya Bilawal (18 Classes)

Module: 2 Yaman (18 Classes)

Module: 3 Bhairav (18 Classes)

Module: 4 Kafi (18 Classes)

Module: 5 Khambaj (18 Classes)

OBJECTIVES

To impart knowledge about ragas with an analytical perspective.

To learn and develop critical approach towards different ragas.

OUTCOMES

To acquire a wider repertoire and knowledge of ragas and ability to sing compositions in the prescribed ragas

Ability to differentiate similar ragas with enhanced understanding of the notes, phrases and its application.

Ability to develop critical approach towards different ragas.

Major- 10: Thumri-Dadra and Bhajan (Practical)

6 Credits: 90 Classes

Module: 1 Thumri/ Dadra (Any one): Pilu, Khamaj, Kafi, Bhairavi (16 Classes each Raga)

Module: 2 Bhajan (Any two): Tulsidas, Mirabai, Kabir, Nanak (6/7 Classes each Bhajan)

OBJECTIVES

This course provides the students with an experience of semi classical and light classical genres of Hindustani music.

To impart in-depth knowledge and training in singing and presentation of Thumri and Bhajan compositions in the prescribed ragas.

OUTCOMES

Ability to perform a Thumri/ Bhajan based on a raga from the prescribed syllabus and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions.

· Ability to design a semi classical presentation time maintaining the balance between aesthetic coherence of the lyrics and systematic unfolding of the raga.

SEMESTER- 7

Major-11: General Aesthetics (Theory)

6 Credits: 90 Classes

Module: 1 Definition of Aesthetics (20 Classes)

Module: 2 Imitation theories of Plato and Aristotle (20 Classes)

Module: 3 “Leelabaad” by Abanindranath Tagore (25 Classes)

Module: 4 Theory of “Rasa” (25 Classes)

OBJECTIVES

To inculcate a critical approach towards aesthetics of Indian music.

To study the contribution of different scholars of Indian and Western philosophers in the field of aesthetics and make an informed analysis.

OUTCOMES

Ability to develop a critical approach towards Indian and Western theories of aesthetics.

Major-12: Musicology: II (Theory)

6 Credits: 90 Classes

Module: 1 Detail study of Gram, Murchhana, Jaati, Varna, Alankars (20 Classes)

Module: 2 Classification of Raga (25 Classes)

Module: 3 Time theory of Raga (25 Classes)

Module: 4 Notation System: Hindustani, Akarmatrik & Dandamatrik system (20 Classes)

OBJECTIVES

To study the technical terms of musicology

To learn about the various systems of raga classification

To study different notation systems coined by different musician scholars and thereby understand their role in the preservation of Hindustani classical music.

OUTCOMES

This is a theory course and enables the student to think, articulate and write on various areas of musicology.

Ability to develop deeper knowledge regarding different systems of raga classification.

Ability to read and write any composition in different notation systems.

Major- 13: Knowledge of Raga – II (Practical)

6 Credits: 90 Classes

Module: 1 Bhairavi (18 Classes)

Module: 2 Mian-Ki-Todi (18 Classes)

Module: 3 Marwa (18 Classes)

Module: 4 Purvi (18 Classes)

Module: 5 Ashavari (18 Classes)

OBJECTIVES

To impart knowledge about ragas with an analytical perspective.

To learn and develop critical approach towards different ragas.

OUTCOMES

To acquire a wider repertoire and knowledge of ragas and ability to sing compositions in the prescribed ragas

Ability to differentiate similar ragas with enhanced understanding of the notes, phrases and its application.

Ability to develop critical approach towards different ragas.

SEMESTER- 8

Major- 14: Basic Knowledge of Western and Carnatic Music (Theory) Credit: 4

Module: 1 Western Music:

- a) Musical scales: Major, Minor, Harmonic Minor, Melodic Minor, Relative Minor.
- b) Musical Intervals: Perfect, Major, Minor, Augmented and Diminished.
- c) Notation: Staff Notation; Bhatkhande/Akarmatrik Notation to Staff Notation

Module: 2 Carnatic Music:

- a) Different forms of Carnatic Music: Prabandham, Varnam, Jatisvaram, Svarajati, Tillana, Jabali
- b) 72 Melas of Pandit Vyankatmakhi
- c) Katapayadi and Bhutasankhya Chakra
- d) Comparative studies of Hindustani and Carnatic Ragas and Talas.

OBJECTIVES

To learn about the basic concept of Western music and staff notation.

To impart knowledge of the other dominant system of classical music in India namely Carnatic music supplemented by listening sessions of great masters.

To expose the students to the nuances of Carnatic music and the various forms that is part of a Carnatic music concert repertoire.

OUTCOMES

Ability to develop basic knowledge about Western musical scales and notation.

Ability to appreciate Carnatic music and understand the subtleties of its compositions.

Major- 15: Acoustics (Theory) Credit: 4

Module: 1 Sound, Musical sound and Noise. Three characteristics of Musical sound.

Module: 2 Production and propagation of sound.

Module: 3 Vibration, Different types of Waves, Harmony and Melody, Musical intervals (Indian and Western).

Module: 4 Process of hearing and voice production.

OBJECTIVES

To obtain the knowledge of production and propagation of sound wave

To know the science of vibration.

To study the process of hearing and voice production.

To obtain the relation between Music and Physics through sound.

OUTCOMES

Ability to understand Music in a scientific way

Ability to understand how we produce and perceive sound

Ability to obtain practical knowledge of musical audibility

Ability to obtain detailed knowledge of Frequency and Amplitude

Ability to understand the medium & audibility of sound, details of harmony & melody.

Major-16: Stage demonstration (Practical) Credit: 4

Module: 1 Khayal

Module: 2 Dhrupad / Dhamar

Module: 3 Thumri

Module: 4 Bhajan

Proper presentation with Vilambit, Drut bandish and Tana (for Khayal) or compositions with Upaj and Layakari (for Dhrupad/Dhamar)

(Raga can be chosen from the course)

OBJECTIVES

Ability to do a stage performance of a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions.

Ability to make stage presentations separately in the Khayal as well as dhrupad form; presenting a raga from the prescribed syllabus.

To present compositions in semi classical and light classical genres such as Thumri-Dadra and Bhajan.

To impart in-depth knowledge in singing Vilambit (slow) and Drut (fast) Khayal.

To learn Dhrupad and Dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.

To impart training on the presentation of a raga with nom tom alapa in the dhrupad form.

OUTCOMES

To acquire a wider repertoire and knowledge of ragas and ability to sing compositions in the prescribed ragas

Ability to develop as a performing vocalist with enhanced understanding of performance practice in raga sangeet.

Ability to sing and present aesthetically, other genres such as Thumri or Dadra or Bhajan.

Major-17: Research Methodology (6 Credits)

(For UG Honours with research only)

- 1) Definition, types and utility of research
- 2) Scope of research
- 3) Stages of research
- 4) Preparation of research plan / synopsis /proposal
- 5) Title pages, contents, forwards of preface
- 6) Major objectives and scope of the study
- 7) Brief review of the previous work in the field or sub field - Review of a book
- 8) Methodology to be followed for the proposed study.
- 9) Field Work
- 10) Identifying the sources for data collection - types of sources.
- 11) Citation reference: notes foot notes, parenthetic notes.
- 12) Bibliography - definition and its various types
- 13) Basic computer application related to research work - MS Word, MS Excel, MS PowerPoint presentation, typing and composing (English and Bengali software), printing, page making, scanning etc.

OBJECTIVES

- To obtain the knowledge of research methodology.
- To know the basic idea of hypothesis, synopsis and types of sources.
- To study about citation and bibliography.
- To obtain the basic concept about computer application related to research work

OUTCOMES

- Ability to understand research in Music in a scientific way
- Ability to understand how to present a research work
- Ability to develop critical and analytical thinking towards musical aspects.
- Ability to obtain detailed knowledge of research methodology and research process.
- Ability to obtain basic knowledge of computer application related to research work.

Major-18: Research Project / Dissertation (6 Credits)

(Honours without Research Ability – each course – 6 credits)

OBJECTIVES

To promote the practical knowledge of the research methodology and increase the analytical qualities.

OUTCOMES

The student attains a degree of maturity and rigour in the understanding of raga structure, presentation of the bandish, improvisational techniques and the application of all these aspects in performance practice. This course enables the student to develop a criticality in musicology in tandem with practical knowledge of research. After the completion of the course, a student may find employment opportunities in different institutions as a music teacher, independent practitioners of classical music, performers in Radio and television media and music researchers.

SEMESTER- 8

Major- 14: Study of Khayal Gharanas and life sketch of legendary musicians (Theory)

6 Credits: 90 Classes

Module: 1

Study of different Gharanas of Khayal with special reference to Gwalior, Agra, Patiala, Kirana, Vishnupur and Delhi Gharana. (45 Classes)

Module: 2

Life Sketches: Hassu Khan, Haddu Khan, V.N. Bhatkhande, V.D. Paluskar, Jadubhatta, Gopeshwar Bandyopadhyay, Faiyaz Khan, Abdul Karim Khan, Amir Khan, Bade Ghulam Ali Khan, Mehboob Khan and Mushtaq Hussain Khan. (45 Classes)

OBJECTIVES

To study about different schools of Khayal.

To learn about different gayaki of different Gharanas.

To use archival material in the form of recordings in order to understand the subtle nuances of the various forms.

To study the contribution of legendary musicians of Hindustani music and make an informed analysis and a detailed study of their musical tradition.

OUTCOMES

Ability to develop a critical approach towards different schools of Khayal and understand the co-relationship between their styles.

Ability to know about the eminent musicians and their contribution.

Major- 15 Khayal and improvisation -III (Practical)

6 Credits: 90 Classes

(Any one Vilambit and three Drut compositions)- 09 Classes/ per ragas

Module: 1 Patdeep

Module: 2 Multani

Module: 3 Hambir

Module: 4 Deshkar

Module: 5 Shudh Kalyan

Module: 6 Suddha Sarang

Module: 7 Gunkeli

Module: 8 Madhuvanti

Module: 9 Bahar

Module: 10 Puriya

OBJECTIVES

- To impart advanced training/talim in the prescribed ragas; To teach nuances of raga chalan with emphasis on developing a particular gayaki
- To teach Vilambit Khayal, Drut Khayal; several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

OUTCOMES

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing Vilambit and Drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alap, behelawa, bol bant, bol tana and tana.

Skill Enhancement Course (SEC) Hindusthani Classical Music (Vocal)

SEMESTER- 1/2/3, Stage Performance / Stage Demonstration

Subject: Hindustani Classical Vocal Music (3 Credits: 45 Classes)

- **Module-1:** Basic knowledge of musical notes, Raga, Tala and composition
- **Module-2:** Voice training maintaining proper singing posture and breathing techniques
- **Module-3:** Knowledge and recognition of musical notes (Suddha Svaras, Vikrita Svaras)
- **Module-4:** Practice of Palta/Alankars, Murchhana in different ragas and talas
- **Module-5:** Knowledge & practice of different Talas
- **Module-6:** Drut compositions of any two of the prescribed ragas with a subtle understanding of the raga (Yaman, Bhairav, Alaihiya Bilawal, Khamaj, Kafi, Bhupali, Bhairavi)

OBJECTIVES

- To train the voice for singing.
- To identify musical notes and its variations.
- To impart basic training of making alankars and murchhana to up skill the voice.
- To learn drut khayals with raga chalan in the prescribed ragas.
- To impart basic training in raga chalan, swarocchar and gayaki of the prescribed ragas
- To understand “Riyaz” or how to practice properly.
- To teach different talas.

OUTCOMES

- Ability to identify the musical notes.
- Ability to sing musical notes and basic idea of improvisation.

- To expand vocal capabilities.
- Ability to understand the Talas.
- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing drut compositions in the prescribed raga and elaborate the raga with the basic idea of various stages of improvisation such as vistar, bol, alapa, behelawa, bol bant, bol tana and tana.