

DEPARTMENT OF MUSIC
BPA SYLLABUS

Semester I

Code	Title of the Paper	Credit	Marks
BPA-C101	Basic Performance Techniques: Hindustani Music and Western Classical Music -I (Compulsory)	04	100
BPA-C102	Eastern Himalayan Studies (Compulsory)	04	100
BPA-C103	English (Compulsory)	04	100

Semester II

Code	Title of the Paper	Credit	Marks
BPA-C201	Basic Performance Techniques: Hindustani Music and Western Classical Music -II (Compulsory)	04	100
BPA-C202	Introduction to Western Classical Music-I [Theory] (Compulsory)	04	100
BPA-C 203	Environmental studies (Compulsory)	04	100

Semester III

Code	Title of the Paper	Mode	Credit	Marks
[A or B]	Specialization			
BPA-O301A	Hindustani Raga Performance Studies -I (Hindustani Vocal/Sitar/Flute/Violin)	P	04	100
BPA-O301B	Introduction to Tabla Compositions - I	P		
BPA-C302	Selected Folk Music Traditions of Eastern India (Compulsory)	T	04	100
[A or B]	Specialization			
BPA-O303A	History of Indian Music - I	T	04	100
BPA-O303B	Composition, Laya Applications and Tabla Gharanas	T		

Semester IV

Code	Title of the Paper	Mode	Credit	Marks
[A or B]	Specialization			
BPA-O401A	Hindustani Raga and Tala Studies -II	P	04	100
BPA-O401B	Practical (Tabla)-II	P		
BPA-C402	Introduction to Practical in Folk Music of Sikkim- II (Compulsory)	P	04	100
[A or B]	Specialization			
BPA-O403A	Modern History of Indian Music and Applied Theory of Hindustani Raga	T	04	100
BPA-C403B	Modern History of Indian Music and Applied Theory of Tabla Performance_	T		

Semester V

Code	Title of the Paper	Mode	Credit	Marks
[A or B]	Specialization			
BPA-O501A	Hindustani Raga and Tala Studies -III	P	04	100
BPA-O501B	Tala Specific Compositions and Elaborations in Tabla-I	P		
BPA-C502	Introduction to Folk Music of Eastern India- II (Compulsory)	P	04	100
[A or B]	Specialization			
BPA-O503A	Miscellaneous contextual presence of the ragas	T	04	100
BPA-O503B	Tabla in different gharanas and various performance contexts	T		

Semester VI

Code	Title of the Paper	Credit	Marks
[A or B]	Specialization		

BPA-O601A	Hindustani Raga and Tala Studies -IV	04	100
BPA-O601B	Tala Specific Compositions and Elaborations in Tabla-II		
BPA-O602A	Introduction to Carnatic Music; music applications in different media	04	100
BPA-O602B	Development of Tala system_		
BPA-C603	Introduction to World music: Theory (Compulsory) -	04	100

Semester I

BPA-C101: Basic Performance Techniques: Hindustani Music and Western Classical Music -I

Hindustani Music

Unit I: Practical I

Positions of Seven Sudhdha Svaras

Positions of Five Vikrit Svaras

Ten Paltas (Two notes, Three Notes, Four Notes and Five Notes

Two Paltas each of two notes, three four and five notes

Unit II: Practical II

Clapping on the Chhanda of 3, 4 and 5

Introduction to the Thekas of Teentaal, Jhaaptaal and Rupaktaal

Introduction to the Right hand Tabla syllabus(Na,Ta,Te,Thun,Te, te, Tun, Ti, Dhe, Re. :

Introduction to Left hand Tabla syllabus (Ge, Ghe, Ka, Kat)

Discussion of various parts of Tabla and Baya

Unit III: Theory

Deference between musical and non-musical sound.

Introduction of Nada, Svara, Sruti, Aroha, Abaroha

Suddha svara, Vikrit Svaras, Pakad, Chalan, Nyas

Badi, Samabadi, Vibadi, Anubadi, Varjit Svara

Western Music (Theory)

Unit IV: Western Music

Solfege - Movable 'do' (Major Keys – C, F, G). Intervals – Hearing and recognizing intervals. Naming Intervals.

Staff Notation – Treble Clef/Note Identification, Keys and Key Signatures [C, F, G], Time Signatures [4/4, 3/4, 2/4], Rhythms (Whole notes, Half notes, Quarter notes, Eighth notes).

Whole steps and Half steps. Scales – Spelling major scales.

Intervals (Unison, Major/Minor 2nds and 3rds, Perfect 4th and 5th).

Spelling Scales – Major scales [C, F, G, D, Bb] and minor scales [a, d, e, b, g], Harmonic and Melodic minor scales. Introduce the Bass Clef, Dotted notes, Ties and Time signatures [3/8, 6/8, 9/8].

Continuation of Intervals (Major/Minor 6ths and 7ths, Augmented 4th/Diminished 5th, Compound Intervals), Consonant and dissonant intervals, Accidentals.

Basic Harmonic Theory. Diatonic triads and their inversions (I, IV, V, ii, iii vi).

Harmony 1

Diatonic chord construction (triads) and secondary dominants.

Diatonic chord progressions, Harmonic Function – Tonic, Sub-dominant, Dominant, Introduce passing diminished chords.

Melody – Melody-Harmony relationships, Upper/Lower neighbor tones, passing tones, appoggiaturas. Transposition of melody and harmony. Analysis of scores/lead sheets.

Suggestions – simple Chorales/maybe a jazz/pop standard.

Semester II

BPA-C201: Basic Performance techniques of Hindustani Music and Western Music - II

Hindustani Music

Unit I: Hindustani Music I

Practical demonstration of Murchhana, Paltas,

Bhatkhande notation,

Practical demonstration of Ten Swarmalikas in different Raga,

Practical demonstration of keharwa and Ektaal with clapping.

Unit II: Hindustani Music II

Three Lakshan geet in different Ragas of Morning time

Three Lakshan geet in different Ragas of Evening time

Introduction to basic bandishes n gats with simple tans,

Introduction to Dadra and Jhap taal.

Western Music

Unit III: Western Music I

Hommage A Terrega - Ma

Danse – Florian Lambert

Scarborough Fair – P. Gerrits

Souvenir D' Espagne – Paul Gerrits

Or any equivalent pieces

Unit IV: Western Music II

Ear Training 3, Solfege – Major and Minor keys up to 4 sharps and flats. Further work with accidentals.

Rhythmic Studies – Sixteenth Notes, 32nd Notes. Time Signatures –
5/4, 7/4, 5/8, 7/8.

Simple melodic, harmonic and rhythmic dictation. Identification of Major, Minor and diminished triads.

Private Instruction [Guitar] 4

Sight Reading exercises.

Scales (quarter note 90bpm) A, E, D, G Harmonic and Melodic Minor Scales.

Suggested Reading

Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.

The AB guide to music theory: Eric Taylor—ABRSM, London, ISBN 978-1-85472-446-5

BPA-C202: Introduction to Western Classical Music - I

Unit I: Harmony 2, Chord Construction (Seventh Chords)

Non-Diatonic Chord Progressions (Secondary/Extended Dominants), Passing diminished chords. Modulation and review of transposition.

Deceptive resolution of diatonic chords and secondary dominants

Introduction to the Blues and Popular Song forms (AABA, ABA, ABAC, etc.) through analysis of representative works.

Unit II: Introduction to the modes of the Major scale and how they are derived

Simple Modal Harmony – Cadential and Tonic Function.

Introduction to Figured Bass, Further analysis of Chorales, applying figured bass.

Harmony, Modal Interchange (Subdominant Minor), Functional Reharmonisation.

Compound chords, hybrid chords and Constant structures.,analysis of relevant pieces.

Unit III: Keys and Key Signatures [C, F, G]

Time Signatures [4/4, 3/4, 2/4].

Rhythms (Whole notes, Half notes, Quarter notes, Eighth notes).

Whole steps and Half steps. Scales – Spelling major scales.

Intervals (Unison, Major/Minor 2nds and 3rds, Perfect 4th and 5th).

Unit IV: Continuation of Intervals

Major/Minor 6ths and 7ths, Augmented 4th/Diminished 5th, Compound Intervals, Consonant and dissonant intervals, Accidentals.

Basic Harmonic Theory. Diatonic triads and their inversions (I, IV, V, ii, iii vi).

Melody – Melody-Harmony relationships, Upper/Lower neighbor tones, passing tones, appoggiaturas. Transposition of melody and harmony.

Analysis of scores/lead sheets. Suggestions – simple Chorales/maybe a jazz/pop standard.

Suggested Reading

- A History of Western Music: Donald J Grout and Claude V Paliska, W.W. Norton and Company New York.
- The AB guide to music theory: Eric Taylor—ABRSM, London.

Semester III**BPA-O301A: Hindustani Raga and Tala Studies - I**

[To be opted by the students specializing in Hindustani Vocal / Sitar/Flute]

Unit I: Practical (Hindustani Vocal/Sitar/Flute/Violin) I

Bhairav (Bandish)

Yaman (Bandish)

Durga (Bandish)

Alahiya Bilawal (Bandish)

Unit II: Practical (Hindustani Vocal/Sitar/Flute/Violin) II

Bilawal (Bandish)

Bihag (Bandish)

Yaman -with vistar and Taan

Durga-with Vistar and Taan

Unit III: Practical (Hindustani Vocal/Sitar/Flute/Violin) III

Alahiya Bilawal- with Vistar and Taan

Bilawal- with Vistar and Taan

Bihag-Vistar and Taan

Bhairav-with Vistar Taan

Unit IV: Practical (Hindustani Vocal/Sitar/Flute/Violin) IV

[With clapping of hand- Dugun and Chaugun]

Dadra

Kaharwa

Teen Taal

Jhap Taal

Reference (Audio): Ustad Amir Khan, Ustad Rashid Khan, Pt. Bhimsen Joshi, Ustad Vilayat Khan, Pt. Hari Prasad Chaurasia,

Suggested Reading:

Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.

Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi.

Bhatkhande Kramik Pustak malika: V N Bhatkhande—Sangeet Karyalaya.

Sangeet Shastra: Indubhushan Roy—Bharati Prakshani, Kolkata

BPA-0301B: Introduction to Tabla Compostion I

[To be opted by the students specializing in Tabla]

Unit I: Practice of Bols in Tabla in Teen Taal

Hastyapatha-I
Hastyapatha-II
Hastyapatha-III
Hastyapatha-IV

Unit II: Practice of Bols in Tabla in Teen Taal

Kaidas and Paranas-I
Kaidas and Paranas-II
Kaidas and Paranas-III
Kaidas and Paranas-IV

Unit III: Practice of Bols in Tabla in Teen Taal

Chakradars and Tukras-I
Chakradars and Tukras-II
Chakradars and Tukras-III
Chakradars and Tukras-IV

Unit IV: Practice of Bols in Tabla in Teen Taal

Mukharas, Peskars-I
Mukharas, Peskars-II
Mukharas, Peskars-III
Mukharas, Peskars-IV

Audio Reference: Recorded performances of Swapan Choudhury, Anindo Chattarjee, Kishan Maharaj, Habibuddin Khan, Shyamal Bose.

Suggested Reading

- Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.
Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi.
- Bhatkhande Kramik Pustak malika: V N Bhatkhande—Sangeet Karyalaya
 - Sangeet Shastra: Indubhushan Roy—Bharati Prakshani, Kolkata
 - Tabla Konsh – Krishnendu Dutta, Asian Publication.

BPA-C302: Selected Folk Music Traditions of Eastern India

Unit I: Introduction to folk music

Meaning, Definitions, Feature
Melodic structure and classification of Folk Music
The study of Folk Music and Classical music
Introduction to Folk musical instruments

Unit II: Introduction to Folk Music Personalities of Eastern India

Padmashree Sonam Tshering Lepcha, Dr. Bhupen Hazarika
Purandas Baul, Allah Zilaibai, Lalan Faqir,
Bindya Basani Devi, Ramkailash Yadav, Cukkasaithya
Abbasuddin Ahamed, Bhawaiya Samragwi Sunity Roy, Pratima Barua

Unit III: Introduction to folk music and Musical Instrument of North East

Classification of Musical instruments: Making & manipulation, Techniques of musical instruments are following:

Folk Music, dance and musical instruments of Sikkim

(Sikkim) Naomati Baza, Madal, Binayo, Murchunga, Sarangi,
Tungna, Damfu (Sikkim) Tambak (Lepcha) Palit (Lepcha) Chyabrung & Negra (Limboo),
Drumgye, Gyaling, Dhyangro (Bhutia)

Introduction to Sangini dance, Introduction to Maruni & Khando Geet, Introduction to Dohari & Selo

Folk music and musical instruments of North East India

Champeren- A string instrument (Dev Barman).

Folk music of Nagaland-Chakesang, Rachweng (instrument of Mizo), Kham (instrument of Garo),

Folk music of Manipur-Iseibari, Pena (string instrument of Manipur),

Folk Music of North Bengal: Bena, Dhol, Ghultung, Sarinja, Dotara & Bhuimali bajna(Rajbongshi), Muga bansi

Unit IV: Folk Theatre and Dance of North East India

Theatre: Balan (Sikkim), Ailamu (Arunachal Pradesh),

Kushan (Rajbongshi-North Bengal), Dance: Madan kam (Rajbongshi & Lower Assam),

Chairau, Wangla, Kaboi, Suknami Ojapali (Assam), Jo-mal-lok (Lepcha).

Bhaona, Gorkila (Assam), Dhab Jatra (Tripura)

Suggested Reading

Folk India: Manorama Sharma—Sandeep Prakashan, New Delhi

Nepali lokgeetko Jhalak: Subi Shahu—Sakta Prakashan, Nepal.

Folk culture and oral literature from North East India: Tamo Mibang and Sarit K Choudhri –Mittal Publication, New Delhi.

Folk India: Folk Music and Culture: Manorama Sharma—Sandeep Prakashan, New Delhi

Lepcha Folklore and folk Songs: Lyangsong Tamsang—Sahitya Academi, New Delhi.

Surolipi-Uttarbanger Bhawaiya: Jayanta Kumar Barman—URHF Publication.

BPA-O303A: History of Indian Music – I

[To be opted by the students specializing in Hindustani Vocal/Sitar/Flute.]

Unit I: Ancient Period-Hindustani

Origin of Indian Music, Ancient Period

Vedic Period of Music
Music in Ramayan and Mahabharata
Music in Jain and Buddhist Literature
Natyashastra, Brhaddesi, Bharatbhasya
Dattilam, Sangeet Ratnakar

Unit II: Medieval Period I

Maurya and Gupta Period
Describe - Nada, Shruti, Swar, Thata, Moorchana, jati, Raga, Tal
Shruti and Swar relationship with reference to the Sarana Chatursay
Alpatva- Bahutva, Abirbhav-tirobhav, Varna, Bandish, Akankar, Tan, Gamak, Nyasa,

Unit III: Muslim Period II (Kilji to Mughal)

Bhakti Movement and Sufi Movement

Unit IV: Medieval Period III

Khayal, Dhrupad, Thumri, Ghazal,
Qawwali, Tappa, Tarana, Chaturang,
Difference between Hindustani and Carnatic Music
Biography- Aamir Khushrou, Tansen, Raja Mansingh Tomar

BPA-O303B: Composition, Laya Application and Tabla Garanas

[To be opted by the students specializing in Tabla.]

Unit I: Definition of tukra, mukhra, mohora

Definition of thay, duigun, tingun,
Nawhakka, palta, chalan.
Thekas and description of common Taalas.

Unit II: Gharana-Origin and development

Merits and demerits of Gharana system
Gharana in the contemporary Hindustaani Classical Music
Gharanas and bol

Unit III: Indian Instrumental Music

Ustad Karamattullah Khan, Pandit Jyan Prakash Ghosh,
Ustaad Ahmadjan Thirakwa, Ustaad Allarakha Khan,
A short History of Indian Instrumental Music.
Definition of bole, theka, matra, avartan, swatantra

Unit IV: Biography and compositions

Kanthe Maharaj, Hiru Ganguli,
Samta Prasad, Kisen Maharaj,
Chaturlal, Anath Nath Bose
Zakir Hussein

Suggested Reading

- Tabla and the world of Indian rhythm: S.C. Banerjee, Sudhi Publications.
- Music time and space: Clyton Martin, B. R. Rhythm
- Musical Instruments of India: B Chaitanya Deva—Firma KLM Pvt. Ltd. Kolkata.

Semester IV**BPA-O401A: Hindustani Raga and Tala Studies II**

[To be opted by the students specializing in Hindustani Vocal / Sitar/Flute/Violin]

Unit I: Raga studies I

Jaunpuri (Bandish)

Kafi (Bandish)

Khamaj (Bandish)

Kedar (Bandish)

Unit II: Raga studies II

Bhimpalasree (Bandish)

Komal Rishav Asawari (bandish)

Jaunpuri- with vistar and Taan

Kafi - with Vistar and Taan

Unit III: Raga studies III

Khamaj-with Vistar and Taan

Kedar-with Vistar and Taan

Bhimpalasree - Vistar and Taan

Komal Rishav Asawari - with Vistar Taan

Unit IV: Raga studies IV

With clapping in hand-Dugun and Chaugun

Dhamar

Chautaal

Sultaal

Ektaal

Audio Reference: Ustad Bade Ghulam Khan, Ustad Amir Khan, Pt. Ajoy Chakroborty, Smt. Shruti Sadolikar, Ustad Rashid Khan, Pt. Ravi Shankar, Pt. Ronu Mozumdar, Pt. Sanjoy Bandopadhyay

Suggested Reading:

Wisdom of Raga: S . Bandopadhyaya—B R Publication, New Delhi.

Bhatkhande Kramik Pustak Malika: V N Bhatkhande—Sangeet Karyalaya.

Ragas of Hindusthani Music: Anupam Mahajan--Gyan Publishing house, New Delhi.

Music, time and place: Essays in comparative musicology: Martin Clayton —B R
Rhythms, Delhi
Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.
Tabla and the world of Indian rhythms : S C Banarjee—Shudhi Publication, Hariyana
Theory of Indian Music: Ram Avtar Vir—Pankaj publication, New Delhi
Sangeet Tatwa: Debabrata Dutta—Brati Prakashani ,Kolkata
Sangeet Shastra: Indubhushan Roy—Bharati Prakshani,Kolkata

BPA-O401B: Tabla Compositions and Vistas
[To be opted by the students specializing in Tabla.]

Practical (Tabla)-II

Unit I: Practice of Bols in Tabla: In Rupak

Quida and Rela-I
Quida and Rela-II
Quida and Rela-III
Quida and Rela -IV

Unit II: Practice of Bols in Tabla: In Rupak

Chakradar and Tukra-I
Chakradar and Tukra -II
Chakradar and Tukra -III
Chakradar and Tukra –IV

Unit III: Practice of Bols in Tabla: In Rupak

Mukhra and Gat-I
Mukhra and Gat -II
Mukhra and Gat -III
Mukhra and Gat -IV

Unit IV: Practice of Bols in Tabla: In Rupak

Peshkar-I
Peshkar -II
Peshkar -III
Peshkar -IV

Audio Reference: Recordings of Swapan Choudhury, Anindo Chattarjee, Kishan Maharaj,
Habibuddin Khan , Shyamal Bose.

BPA-C402: Folk Music of Sikkim

Unit I: Folk Songs I

Two Nepali Folk Songs

Two Bhutia Folk Songs
Two Lepcha Folk Songs
Two Limboo Folk Songs

Unit II: Folk Songs II

Tamang Selo
Folk song of Rai community
Folk Song of Gurung community
Sherpa Folk song

Unit III: Learning and technique of playing Folk Musical Instruments

Madal
Sarangee
Tambak
Damfu

Unit IV: Learning and technique of playing Folk Musical Instruments

Murchunga
Chyabrung
Khanjari
Binayo

Audio Reference - Pdm. Sonam tsering lepcha, Naren Gurung, Aruna Lama

Suggested Reading

Nepali lokgeetko Jhalak: Subi Shahu—Sajha Prakashan, Nepal.
Surolipi-Uttarbanger Bhawaiya: Jayanta Kumar Barman—URHF Publication.
Lepcha Folklore and folk Songs: Lyangsong Tamsang—Sahitya Academi, New Delhi.

BPA-O403A: Modern History of Indian Music and Applied Theory of Hindustani Raga [To be opted by the students specializing in Hindustani Vocal /Sitar/Flute/Violin]

Unit I: Modern History of Hindustani Raga Music

Music since the British period
Biographical studies of modern musicologists like Pandit Vishnu Digambar Paluskar, Pt. Vshnu Narayan Bhatkhande,
Biographical studies of modern vocalists, like, Ustad Abdul Karim Khan, Pt. Omkarnatha Thakur, Ustad Bade Ghulam Ali Khan
Biographical studies of modern instrumentalists like Ustad Masid Khan , Ustad Allauddin Khan, Ustad Hafiz Ali Khan, Ustad Enayet Khan, Pt. Ravi Shankar, Pt. Pannalal Ghosh, Ustad Vilayat Khan, Pt. Hariprasad Chaurasia , Ustad Ahmedjan Thirakawa,
Basic theory of Ragas
Discussion on Ragas in Music treatises and the theory of the currently practice Ragas
Introduction of Ten Thatas.

Unit II: Introduction to Hindustani Notation system

Time theory of Raga

Unit III: Comparative study of ragas

Comparison of ragas-Asavari-Jaunpuri, Durga-Bhupali

Bhirav-Ramkeli, Puriyadhnasri-Puravi

Desh-Brindavani Sarang, Patdeep-Tilak-kamod

Vasant –Bahar, Kafi-Bhimpalasi.

Unit IV: Applications of speeds [layakari]

Detailed study of different layakaris

Dugun, Tigun,

Ada, Kuada

Biada, Chaugun

BPA-O403B: Modern History of Indian Music and Applied Theory of Tabla Performance

[To be opted by the students specializing in Tabla]

Unit I: Modern History of Hindustani Raga Music

Music since the British period

Biographical studies of modern musicologists like Pandit Vishnu Digambar Paluskar, Pt. Vshnu Narayan Bhatkhande,

Biographical studies of modern vocalists, like, Ustad Abdul Karim Khan, Pt. Omkarnatha Thakur, Ustad Bade Ghulam Ali Khan

Biographical studies of modern instrumentalists like Pt. Ravi Shankar, Pt. Pannalal Ghosh, Ustad Vilayat Khan, Pt. Hariprasad Chaurasia ,

Biographical studies of tabla players:

Ahmedjan Thirakawa, Habibuddin Khan, Masid Khan, Kanthe Maharaj, Hiru Ganguli, Kisen Maharaj, Chaturlal, Samta Prasad, Alla Rakha, Zakir Hussain, Anath Nath Bose, Radhakanta Nandi

Unit II: Applied Theory of Tabla Performance

Tukra, mukhra,

Mohora

Thay, duigun, tingun,

Nawhakka, palta, chalan.

Unit III: What is the solo performance

Comparison between Talas having the same number of beats.

Write the short note about Tabla

Unit IV: Thekas and description of common Taalas

Comparison between Taalas having non-equal number of beats

Introduction of Rabendrik Taals and Chhanda

Basic knowledge of South Indian Tala

Suggested Reading

Wisdom of Raga: S . Bandopadhyaya—B R Publication, New Delhi
Bhatkhande Kramik Pustak Malika: V N Bhatkhande—Sangeet Karyalaya, Hathras
Ragas of Hindusthani Music: Anupam Mhajan--Gyan Publishing house, New Delhi
Music, time and place: Essays in comparative musicology: Martin Clayton —B. R. Rhythms, Delhi
Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.
Tablakosh : Dr. Krishnendu Dutta—Asian Publication, Kolkata
Musical Instruments of India: B Chaitanya Deva—Firma KLM Pvt. Ltd. Kolkata
Tabla and the world of Indian rhythms: S C Banarjee—Shudhi Publication
Theory of Indian Music: Ram Avtar Vir—Pankaj Publication, New Delhi
Sangeet Tatwa: Debabrata Dutta—Brati Prakashani ,Kolkata
Sangeet Shastra: Indubhushan Roy—Bharati Prakshani,Kolkata

Semester V**BPA-O501A: Hindustani Raga and Tala Studies III**

[To be opted by the students specializing in Hindustani Vocal / Sitar/Flute/Violin]

Unit I: Study of ragas

Malkauns (Bandish with Introduction)
Puravi (Bandish with Introduction)
Miyan ki Todi (Bandish with Introduction)
Bhairavi (Bandish with Introduction)

Unit II: Study of ragas

Desh (Bandish with Introduction)
Miyan Malhar (Bandish with Introduction)
Malkosh with vistar and taan
Puravi with vistar and taan

Unit III: Study of ragas

Miyan ki Todi with vistar and taan
Bhairavi with vistar and taan
Desh with vistar and taan
Miyan ki Malhar with vistar and taan

Unit IV: Tala-Laya applications

Rupak
Tewra
Deepchandi
Pancham Sawari

Audio Reference: Recordings of Ustd. Imdad Khan, Ustd. Enayet Khan, Pt. Ravi Shankar, Ustd. Vilayet Khan, Pt. Nikhil Banerjee, Pt. Pannalal Ghosh, Pt. D.V. Paluskar, Ustad, Fayyaz Khan, Ustad Abdul Karim Khan, Ustad, Ustd. Amir Khan, Vidushi Kesarbai Kerkar, Vidushi Hirabai Barodekar.

BPA-O501B: Tala Specific Compositions and Elaborations in Tabla-I

[To be opted by the students specializing in Tabla.]

Unit I: Practice of Bols in Tabla - In Jhaptaal

Quida and Rela-I

Quida and Rela-II

Quida and Rela-III

Quida and Rela -IV

Unit II: Practice of Bols in Tabla - In Jhaptaal

Chakradar and Tukra-I

Chakradar and Tukra -II

Chakradar and Tukra -III

Chakradar and Tukra -IV

Unit III: Practice of Bols in Tabla - In Jhaptaal

Mukhra and Gat-I

Mukhra and Gat -II

Mukhra and Gat -III

Mukhra and Gat -IV

Unit IV: Practice of Bols in Tabla - In Jhaptaal

Peshkar-I

Peshkar -II

Peshkar -III

Peshkar -IV

Audio Reference: Recordings of Swapan Choudhury, Anindo Chattarjee, Kishan Maharaj, Habibuddin Khan , Shyamal Bose.

Suggested Readings:

Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi

Bhatkhande Kramik Pustak Malika: V N Bhatkhande—Sangeet Karyalaya

Ragas of Hindusthani Music: Anupam Mahajan--Gyan Publishing house, New Delhi

Music, time and place: Essays in comparative musicology: Martin Clayton —B Rythms, Delhi

Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.

Musical Instruments of India: B Chaitanya Deva—Firma KLM Pvt. Ltd. Kolkata

Tabla and the world of Indian rhythms : S C Banarjee—Shudhi Publication

Theory of Indian Music: Ram Avtar Vir—Pankaj publication, New Delhi

Sangeet Tatwa: Debabrata Dutta—Brati Prakashani, Kolkata
Sangeet Shastra: Indubhushan Roy—Bharati Prakshani, Kolkata

BPA-C502: Introduction to Folk Music of Eastern India II

Unit I: Learning Folk Song

Two Chaiti Songs
Two Baromasa Songs
Two Bihu Songs
Two Chhinja Songs

Unit II: Learning Folk Song

Two Bhawaiya Songs
Two Baul Songs
Two Bhatiyali Songs
Two Kajri Songs

Unit III: Learning Folk Song

Khasi folk song
Bodo folk song
Jikir and Jari
Folk song of Tripura

Unit IV: Learning and technique of playing of Folk Musical Instruments

Dotara
Sarinja
Bansi
Dhol

Audio Reference: Purnadas Baul, Abbasuddin Ahmad, Pdm.Pratima Barua, Zubin Garg, Suniti Ray, Jayanta Kr. Barman

Suggested Reading

- Surolipi-Uttarbanger Bhawaiya: Jayanta Kumar Barman—URHF Publication
- Folk culture and oral literature from North East India: Tamo Mibang and Sarit K Choudhri –Mittal Publication, New Delhi
- Folk India: Manorama Sharma—Sandeep Prakashan, New Delhi

MPA-O503A: Miscellaneous Contextual presence of the Ragas

[To be opted by the students specializing in Hindustani Vocal / Sitar/Flute/Violin]

Unit I: Gharana in Hindustani Raga Music

Gharana - Origin and development
Merits and demerits of Gharana system

Gharana in the contemporary Hindustani Classical Music
Gharana and Musicians in India

Unit II: Presence of ragas in other music forms

Tagore's Music and raga applications
Listing system of Tagore Songs [Paryayas] and the raga presence.
Ragas in Vrindavana and Vrindavada

Unit III: Neoclassical song forms

Chaiti, Kajri, Hori, Dadra, Thumri and Bhajan

Unit IV: Other songs

Kanika Banerjee, Ashoktaru Bandyopadhyay, Maya Sen, Subinay Roy, Girija Devi, Smt. Shobha Gurtu, Purnima Chaudhury, Nirmala Devi, Pt. D.V. Paluskar, Pt. Kumar Gandharva, Anup Jalota,

Suggested Reading

Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi
Bhatkhande Kramik Pustak Malika: V N Bhatkhande—Sangeet Karyalaya, Hathras
Ragas of Hindustani Music: Anupam Mhajan--Gyan Publishing house, New Delhi
Music, time and place: Essays in comparative musicology: Martin Clayton —B. R. Rhythms, Delhi
Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.
Tablakosh : Dr. Krishnendu Dutta—Asian Publication, Kolkata
Musical Instruments of India: B Chaitanya Deva—Firma KLM Pvt. Ltd. Kolkata
Tabla and the world of Indian rhythms : S C Banarjee—Shudhi Publication,
Theory of Indian Music: Ram Avtar Vir—Pankaj Publication, New Delhi
Sangeet Tatwa: Debabrata Dutta—Brati Prakashani, Kolkata
Sangeet Shastra: Indubhushan Roy—Bharati Prakashani, Kolkata

BPA-O503B: Table in various gharanas and various performance contexts

[To be opted by the students specializing in Tabla]

Unit I: Tabla gharanas

Delhi Gharana
Lucknow Gharana
Farukhabad Gharana
Banaras Gharana

Unit I: Tabla gharanas

Ajrada Gharana
Punjab Gharana
Jaipur Gharana
Kolkata Gharana

Unit II: Biographical studies of exponents of different gharanas

Nathhu Khan, Afaq Hussein,
Krishnakumar Ganguli, Habibuddin Khan,
Keramatullah Khan

Unit III: Performance components of Tabla

Five Kaydas and Tukras,
Five Relas and Chakradars,
Five Mukhras and Gats and Uthan

Unit IV: Tabla under different Performance Contexts: Neoclassical applications

Ability to write the Dadra and Kaharwa Taal with Thekas and simple Laggis.

Suggested Reading

Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi
Bhatkhande Kramik Pustak Malika: V N Bhatkhande—Sangeet Karyalaya, Hathras
Ragas of Hindusthani Music: Anupam Mhajan--Gyan Publishing house, New Delhi
Music, time and place: Essays in comparative musicology: Martin Clayton —B. R. Rhythms, Delhi
Hindustani Sangeet Padhdhwati: Pandit Visnunarayan Bhatkhande.
Tablakosh: Krishnendu Dutta—Asian Publication, Kolkata
Musical Instruments of India: B Chaitanya Deva—Firma KLM Pvt. Ltd. Kolkata
Tabla and the world of Indian rhythms: S C Banarjee—Shudhi Publication
Theory of Indian Music: Ram Avtar Vir—Pankaj publication, New Delhi
Sangeet Tatwa: Debabrata Dutta—Brati Prakashani, Kolkata
Sangeet Shastra: Indubhushan Roy—Bharati Prakshani, Kolkata

Semester VI**BPA-O601A: Hindustani Raga and Tabla Studies IV**

[To be opted by the students specializing in Hindustani Vocal / Sitar/Flute/Violin]

Unit I: Raga studies

Bhairav (General details)
Yaman (General details)
Durga (General details)
Alahiya Bilawal (General details)
Bihag (General details)

Unit II: Raga studies

Bhairav (Detailed with Vistar and Taan)
Yaman – (Detailed with Vistar and Taan)
Durga- (Detailed with Vistar and Taan)
Alahiya Bilawal- (Detailed with Vistar and Taan)
Bihag-(Detailed with Vistar and Taan)

Unit III: Malkauns, Puravi, Miyan Ki todi (Vilambit)

Bhairavi, Des, Miyan Ki Malhar (Vilambit)

Unit IV: Knowledge of Taal

Ekgun, dugun, Teegun, chaugun of Rupak Teentaal, Jhaptaal and Ektaal.

Stage performance: learned during 3rd to 6th Semester

Note. The student will play/sing one raga of his/her choice and one raga out of five ragas given by the examiner. The stage performance will be open to the listeners.

Audio Reference: Pt. Omkarnath Thakur, Ustad Mushtaq Ali Khan , Pt. Sanjoy Bandopadhyay, Pt. Arun Bhaduri, Ustad Shahid Parvez, Pt. Budhaditya Mukherjee, Ustad Rashid Khan, Pt. Ulhas Kashalkar

BPA-O601B: Tala Specific Compositions and Elaborations in Tabla - II

[To be opted by the students specializing in Tabla]

Unit I: Practice of Bols in Tabla - In Adachautala

Quida and Rela-I

Quida and Rela-II

Quida and Rela-III

Quida and Rela-IV

Unit II: Practice of Bols in Tabla - In Adachautala

Chakradar and Tukra-I

Chakradar and Tukra -II

Chakradar and Tukra -III

Chakradar and Tukra -IV

Unit III: Practice of Bols in Tabla - In Adachautala

Mukhra and Gat-I

Mukhra and Gat -II

Mukhra and Gat -III

Mukhra and Gat -IV

Unit IV: Practice of Bols in Tabla - In Adachautala

Peshkar-I

Peshkar -II

Peshkar -III

Peshkar -IV

Note. The student will play one tala of his/her choice and one tala out of the given talas given by the examiner. The stage performance will be open to the listeners.

Audio Reference: Swapan Choudhury, Anindo Chatterjee, Kishan Maharaj, Habibuddin Khan, Shyamal Bose.

Suggested Reading

Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi
Bhatkhande Kramik Pustak malika: V N Bhatkhande—Sangeet Karyalaya
Ragas of Hindusthani Music: Anupam Mhajan--Gyan Publishing house, New Delhi
Tablakosh. Krishnendu Dutta—Asian Publication, Kolkata
Musical Instruments of India: B Chaitanya Deva—Firma KLM Pvt. Ltd. Kolkata
Tabla and the world of Indian rhythms : S C Banarjee—Shudhi Publication
Theory of Indian Music: Ram Avtar Vir—Pankaj publication, New Delhi
Sangeet Tatwa: Debabrata Dutta—Brati Prakashani, Kolkata
Sangeet Shastra: Indubhushan Roy—Bharati Prakshani, Kolkata

BPA-O602A: Introduction to Carnatic Music and Music applications in different media

[To be opted by the students specializing in Hindustani Vocal / Sitar/Flute/Violin]

Unit I: Introduction to Carnatic Music

Javeli, Kriti,
Tillana, Alap,

Unit II: Introduction to Carnatic Music

Varnam (Pad varnam and Tana Varnam),
Padam, ragam, Varna, Alankar

Unit III: Music Applications in different Media

Contemporary Indian classical Music
Music in film

Unit IV: Music in advertisement

Impact of modern media and technology on Indian classical Music

BPA-O602B: Development of Tala specialization system

[To be opted by the students specializing in Tabla]

Unit I: Margi taal system

Unit II: Gandharva taal system

Unit III: Desi Taal system

Unit IV: Modern system

Suggested reading

Wisdom of Raga: S. Bandopadhyaya—B R Publication, New Delhi

Bhatkhande Kramik Pustak malika: V N Bhatkhande—Sangeet Karyalaya
Ragas of Hindusthani Music: Anupam Mhajan--Gyan Publishing house, New Delhi

BPA-C603: Introduction to World Compulsory Music

Unit I: Music History and Music

China
Tibet
Japan
Indonesia
Vietnam

Unit II: Music History and Music

India
Nepal
Sri Lanka
Burma

Unit III: Music History and Music

Pakistan
Bangladesh
Bhutan
Sri Lanka

Unit IV: Music History and Music

Afghanistan
Maldives
America
Europe

Suggested Reading

- Alves, Williams. 2006. *Music of the Peoples of the World*. New York: Schirmer/Thomson Learning.
- Rosenberg, Neil V. 2005. *Bluegrass: A History*. Urbana: University of Illinois Press.
- Averill, Gage. 1999. "Caribbean Musics: Haiti and Trinidad and Tobago." In *Music in Latin American Culture: Regional Traditions*, ed. John M. Schechter, 126-142. New York: Schirmer Books.
- Bates, Eliot. 2010. *Music in Turkey: Experiencing Music, Expressing Culture* (Global Music Series). New York: Oxford University Press.
- Browner, Tara. 2002. *Heartbeat of the People: Music and Dance of the Northern Pow-wow*. Urbana: University of Illinois Press.
- _____. 2009. *Music of the First Nations: Tradition and Innovation in Native North America* (Music in American Life). Illinois: University of Illinois Press.
- Cohn, Lawrence. 1999. *Nothing but the Blues: The Music and Musicians*. New York: Abbeville Press.

- Cooley, Timothy. 2005. *Making Music in the Polish Tatras: Tourists, Ethnographers, and Mountain Musicians*. With CD. Bloomington: Indiana University Press.
- Diamond, Beverley. 2007. *Native American Music in Eastern North America: Experiencing Music, Expressing Culture*. With CD. Global Music Series. New York: Oxford University Press.
- Feldman, Heidi. 2007. *Black Rhythms of Peru: Reviving African Musical Heritage in the Black Pacific*. Middleton: Wesleyan University Press.
- Frolova-Walker, Marina. 2008. *Russian Music and Nationalism: From Glinka to Stalin*. Yale: Yale University Press.
- Gammon, V. 2000. "England." In *Europe: The Garland Encyclopedia of World Music*, vol.8, eds. Timothy Rice, James Porter, and Chris Goertzen, 326-330, 338-340. New York: Garland Publishing.
- Gil-Montero, Montero. 1989. *Brazilian Bombshell: Carmen Miranda*. Boston: Dutton Adult.
- Gridley, Mark C. 2006. *Jazz Styles: History and Analysis*, 9th ed. Upper Saddle River, N.J.: Prentice Hall.
- Grind, Nils. 1981. *Contemporary Norwegian Music 1920 – 1980*. New York: Columbia University Press.