VIDYASAGAR UNIVERSITY

Curriculum for 3-year B.A (Honours)

Music

Revised Syllabus under CBCS
(w. e. f. 2022-2023)

Vidyasagar University
Midnapore 721102
West Bengal

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VIDYASAGAR UNIVERSITY
BA (Honours) in Music
[Choice Based Credit System]

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
	SEMESTER-I								
1	**I**	**Core-1**		**C1T:** Elementary Knowledge of Music	6	5-1-0	15	60	**75**
		Core-2		**C2P:** Thata-Raga Swaramalika Lakshangiti in different Talas (Practical)	6	0-0-12	15	60	**75**
		GE-1		***TBD (from other discipline)***	6	5-1-0/ 4-0-4	15	60	**75**
		AECC-1 (Elective)		English/MIL	2	1-1-0	10	40	**50**
				Semester –I: Total	**20**				**275**
	SEMESTER-II								
	II	**Core-3**		**C3T:** Introduction of Rabindra Sangeet and Theoretical Knowledge of Ragas, Talas and Notations	6	5-1-0	15	60	**75**
		Core-4		**C4P:** Rabindra Sangeet: Thematic Variations (Practical)	6	0-0-12	15	60	**75**
		GE-2		***TBD (from other discipline)***	6	5-1-0/ 4-0-4	15	60	**75**
		AECC-1 (Elective)		ENVS	4		20	80	**100**
				Semester-II: total	**22**				**325**

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Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
	SEMESTER-III								
2	**III**	**Core-5**		**C5T:** History of Indian Music - I	6	5-1-0	15	60	**75**
		Core-6		**C6P:** Practical Knowledge of Indian Music (Practical)	6	0-0-12	15	60	**75**
		Core-7		**C7P:** Practical Knowledge of Raga – I (Practical)	6	0-0-12	15	60	**75**
		GE-3		***TBD (from other discipline)***	6	5-1-0 4-0-4	15	60	**75**
		SEC-1		**SEC 1P:** Demonstration of Khayal (Practical) **Or** **SEC1P:** Sight singing (Practical)	2	1-1-0/ 0-0-4	10	40	**50**
				Semester – III: total	**26**				**350**
	SEMESTER-IV								
	IV	**Core-8**		**C8T:** History of Indian Music - II	6	5-1-0	15	60	75
		Core-9		**C9P:** Practical Knowledge of Raga – II (Practical)	6	0-0-12	15	60	75
		Core-10		**C10P:** Rabindra sangeet (Practical)	6	0-0-12	15	60	75
		GE-4		***TBD (from other discipline)***	6	5-1-0/ 4-0-4	15	60	75
		SEC-2		**SEC-2P:**Stage Performance of Songs – I (Practical)	2	0-0-4	10	40	50

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				Or **SEC-2P:**Stage Performance of Songs– II (Practical)					
				Semester – IV: total	**26**				**350**

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
	SEMESTER-V								
3	**V**	**Core-11**		**C11P:** Practical Knowledge of Rabindra Sangeet (Practical)	6	0-0-12	15	60	75
		Core-12		**C12P:** Practical Knowledge of Raga and Tala (Practical)	6	0-0-12	15	60	75
		DSE-1		**DSE1T:** Concept of music in Tagore Literature **Or** DSE1T: Karnatak Music	6		15	60	75
		DSE-2		**DSE2 T:** Theoretical knowledge of Bangla Gaan **Or** **DSE2T:** General Aesthetics	6		15	60	75
				Semester –V: total	**24**				**300**
	SEMESTER-VI								
	VI	**Core-13**		**C13T:** Theoretical knowledge of music	6	5-1-0	15	60	75
		Core-14		**C14P:**Practical Knowledge of Bengali songs (Practical)	6	0-0-12	15	60	75
		DSE-3		**DSE3 P:** Practical knowledge of Bhajan and Bengali Songs (Practical) **Or** **DSE3 P:** Practical knowledge of Raga – III	6		15	60	75
		DSE-4		**DSE 4 P:** Practical knowledge of regional, devotional and light songs **(Practical)** **Or**	6		15	60	75

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				DSE 4P: Project Work					
				Semester – VI: total	**24**				**300**
				Total in all semester	**142**				**1900**

CC = Core Course , **AECC** = Ability Enhancement Compulsory Course , **GE** = Generic Elective , **SEC** = Skill Enhancement Course, **DSE** = Discipline Specific Elective , **CA**= Continuous Assessment , **ESE**= End Semester Examination , **TBD**=To be decided , **L** = Lecture, **T** = Tutorial, **P** = Practical , **MI**L = Modern Indian Language, **ENVS** = Environmental Studies.

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List of the Core Courses and Electives

Core Course (CC)

CC-1 **:** Elementary Knowledge of Music
CC-2 **:** Thata-Raga Swaramalika Lakshangiti in different Talas (Practical)
CC-3 **:** Introduction of Rabindra Sangeet and Theoretical Knowledge of Ragas, Talas and Notations
CC-4 **:** Rabindra Sangeet: Thematic Variations (Practical)
CC-5 **:** History of Indian Music – I
CC-6 **:** Practical Knowledge of Indian Music (Practical)
CC-7 **:** Practical Knowledge of Raga – I (Practical)
CC-8 **:** History of Indian Music – II
CC-9 **:** Practical Knowledge of Raga – II (Practical)
CC-10 **:** Rabindra Sangeet(Practical)
CC-11 **:** Practical Knowledge of Rabindra Sangeet (Practical)
CC-12 **:** Practical Knowledge of Raga and Tala (Practical)
CC-13 **:** Theoretical knowledge of music
CC-14 **:** Practical Knowledge of Bengali songs (Practical)

Discipline Specific Electives (DSE)

DSE-1 : Concept of music in Tagore Literature
Or
DSE-1 : Karnatak Music
DSE-2 : Theoretical knowledge of Bangla Gaan
Or
DSE-2 : General Aesthetics
DSE-3 : Practical knowledge of Bhajan and Bengali Songs (Practical)
Or
DSE-3 : Practical knowledge of Raga – III (Practical)
DSE-4 : Practical knowledge of regional, devotional and light songs (Practical)
Or
DSE-4 : Project Work

Skill Enhancement Course (SEC)

SEC-1 : Practical Demonstration of Khayal (Practical)
Or
SEC-1 : Sight singing (Practical)
SEC-2 : Stage Performance of Songs – I (Practical)
Or
SEC-2 : Stage Performance of Songs– II (Practical)

Generic Electives (GE)

[Interdisciplinary for other Department]

GE- 1 : Elementary Knowledge of Music: Terminologies and Concepts
Or
GE- 1 : Aspects of Thata, Mela, Raga & Tala
GE - 2 : History of Indian Music – III
Or
GE - 2 : History of Indian Music – IV
GE - 3 : Theoretical knowledge of music (including advanced theory of Rabindranath)
Or
GE – 3 : History of Indian Music – V (Bengali Songs)
GE - 4 : Practical Songs of Panchakobi (Practical)
Or
GE - 4 : Knowledge of Rabindra sangeet (Practical)

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CORE COURSE (CC)

CC-1: Elementary Knowledge of Music **Credits 06**

C1T: Elementary Knowledge of Music **Credits 06**

Course Contents:

1. Brief knowledge of the following terms:
   Sangit, Dhwani, Nada, Shruti, Swara Saptak, Varna, Alankar, Alap, Tan, Vadi, Samvadi, Vivadi, Anuvadi, Aroha, Avaroha, Pakad, Jati.
2. Knowledge of the Ten Thata System of V.N Bhatkhande.
3. Knowledge of these two important musical texts: Natyashastra and Naradiya Shiksha.
4. Knowledge of the Seventy two Mela System of Vyenkatmakhi.
5. Thata and its characteristics
6. Raga and its characteristics.
7. Definition of Tal, Matra, Laya along with the knowledge of the following:
   Sam, Khali, Tali, Vibhag, Samapadi, Visampadi, Jati, Laykari, Tihai, Avartan.

Suggested Readings:

a) *V.N Bhatkhande, Sangeet Shastra (I – II)*
b) *Indrani Chakraborty, Sangeet Manjusha*
c) *Indubhusan Roy, Sangeet Shastra (I – III)*
d) *NilratanBandopadhyay, Sangeet Parichiti (I – II)*
e) *Debobrata Dutta, Sangeet Tattya*
f) *Basant, Sangeet Visharad*
g) *Dr. Gautam Nag, Bharatiya O Hindustani Sangeet*

CC- 2: Thata-Raga Swaramalika Lakshan giti in different Talas **Credit 06**

C2P: Thata-Raga Swaramalika Lakshan Giti in different Talas (Practical) Credit 06

Course Content

1. Voice culture with the tanpura (manual): shuddha, komal and tivraswaras.
2. Basic knowledge of tanpura and its tuning.
3. Voice culture according to the array of notes of 10 thatas / thata-ragas e.g.
   i. Kalyan
   ii. Bilawal
   iii. Khamaj
   iv. Asavari
   v. Bhairavi
   vi. Todi
   vii. Bhairav
   viii. Purvi
   ix. Marwa
   x. Kafi
4. Practical knowledge of the following:
   i. Alankar indifferent talas and layakari.

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ii. Swaramalika (**any 3**) from the above 10 Thatas, in different talas (such as Tintal, Jhaptal, Ektal)
iii. Lakshan Geet (**any 3**) and Chhota khayal (**any 4**) set to the 10 Thatas.

5. Description and writing the following Talas in Talalipi in Barabar, Dwigun, Tigun and Chowgun Laya: Tintal, Ektal, Dadra, and Kaharva.

CC-3: Introduction of Rabindra Sangeet and Theoretical Knowledge of Ragas, Talas and Notations

Credits 06

C3T: Introduction of Rabindra Sangeet and Theoretical Knowledge of Ragas, Talas and Notations

Credits 06

Course Contents:

1. The study and overview of Gitabitan and Swarabitan.
2. Musical atmosphere of JorashankoTagore palace.
3. Introduction to the music masters of Rabindranath.
4. Rabindranath's life and creativity in short.
5. Knowledge of the ragas used in Tagore songs.
6. Knowledge of the talas as used in Tagore songs.
7. Talas introduced by Rabindranath.
8. Knowledge of notations: (Bhatkhande & Akarmatrik system).

Suggested Readings:

a. *Prabhat Kumar Mukhopadhyay, Rabindra Jiban Katha*
b. *Prabhat Kumar Mukhopadhyay, Rabindra Jibani (1-4)*
c. *Prasanta Pal, Rabi Jiboni (1-9) Ananda Publishers*
d. *Gitabitan (Visva Bharati Publications)*
e. *Swarabitan (1-66) (Visva Bharati Publications)*
f. *Rabindranath Tagore, Sangit Chinta*
g. *Santideb Ghosh, Rabindra Sangeet*
h. *Arun Kumar Basu, Bangla Kabya Sangit O Rabindra Sangeet*
i. *Bishnu Narayan Bhatkhande, KramikPustak Malika (1 to 6)*
j. *Dilip Kumar Mukhopadhyay,Bangalir Rag Sangit Charcha*
k. *Dr. Gautam Nag (Ed.), Rabinather Sangeet Chintar Nana Dik.*
l. *Shankha Ghosh, Rabindranather Sangeet ChintarNanadik*
m. *Subodh Nandi, BharatiyaSangiter Tal O Chhanda*
n. *Susanta Samanta, RabindrnatherGan:Utso, Swarup, Ananyata*
o. *Anuradha Pal Chowdhury, BilatiBhangaGaan*

CC-4: Rabindra Sangeet: Thematic Variations **Credits 06**

C4P: Rabindra Sangeet: Thematic Variations (Practical) **Credits 06**

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Course Contents:

At least 2 (two) songs from each of the six Parjayas:

1. Puja
2. Swadesh
3. Prem
4. Prakriti
5. Bichitra
6. Anushthanik

CC-5: History of Indian Music – I **Credits 06**

C5T: History of Indian Music – I (Theoretical) **Credits 06**

Course Contents:

1. Music during:
    1) Indus Valley Civilization
    2) Vedic period
    3) Epics &Purans

2. Detailed theoretical knowledge of the following Talas: Trital, Jhaptal, Chautal, Ektal, Dadra, Kaharwa, Rupak, Surphaktal, Dhamar & Teewra
3. Detailed theoretical knowledge of the following Ragas: Bilawal, Yaman, Bhairav, Khamaj, Kafi & Asavari.
4. Development of music in the Sultenate Period & Mughal Period.
5. Study of the following texts with reference to musical aspects: Natyashastra, Brihaddeshi, Sangeet Ratnakar, Naradiya Shikhsha, Chaturdandi Prakashika.

Suggested Readings:

a. V.N Bhatkhande, KramikPustak Malika
b. Indrani Chakraborty, Sangeet Manjusha
c. Indubhusan Roy, Sangeet Shastra (I – III)
d. NilratanBandopadhyay, Sangeet Parichiti(I & II)
e. Debobrata Dutta, Sangeet Tattya
f. Basant, Sangeet Visharad.
g. Kailash Chandra Dev, Bharat Ka Sangeet Siddhant
h. Thakur Jaidev Singh, Bharatiya Sangeet Ka Itihaas

CC-6: Practical Knowledge of Indian Music **Credits 06**

C6P: Practical Knowledge of Indian Music (Practical) **Credits 06**

Course Contents:

1. Ability to sing Alankaras in Barabar, Dwigun & Chaugun Laya.

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2. Identification of 10 Thatas with Swaramalika.
3. Chhota Khayals with Alap, Vistars& Tanas in all the following Ragas:
   Asavari, Vrindavani Sarang, Khamaj, Kafi, Bhupali.
4. General study of the following talas with the ability to recite the thekas in Barabar, Dwigun&ChaugunLaya :Trital, Dadra, Kaharwa, Ektal & Jhaptal
5. Practical knowledge of Rabindra srishta talas.

CC-7: Practical Knowledge of Raga – I **Credits 06**

C7P: Practical Knowledge of Raga – I (Practical) **Credits 06**

Course Contents:

1. Drut khayals with alap, vistars and Tanas in all the following ragas: Bhairavi, Jaunpuri-Alahaiya-Bilawal, Deshkar, Desh,Jaijawanti, Tilang.
2. Two Taranas in any of the above-mentioned ragas.
3. General study of the following talas and ability to recite the Thekas in Barabar, Dwigun, Tingun and Chaugunlaya: Choutal, Surfanktal, Dhamar, Teewra, Rupak.
4. Sight singing, Notation writing and reading (Hindustani and Akarmatrik system both)

CC-8: History of Indian Music – II **Credits 06**

C8T: History of Indian Music – II (Theoretical) **Credits 06**

1. Knowledge ofPaluskarandBhatkhande Notation systems.
2. Life sketch & musical contribution of the following Musicians:
   Sourindra Mohon Thakur, Swami Pragyananda, Krishnadhan Bandopadhaya, Bimal Roy,Khestramohan Goswami.
3. Study of the following texts: Sangeet Samaysar, Hriday Prakash, Raga Vibodh.
4. Brief knowledge about Tata, Avanaddha, Ghana and SushirVadya.
5. Detailed theoretical knowledge of the following ragas:Todi, Marwa, Chhayanat, Jaijawanti, Miyan-Ki-Malhar.
6. Ten essential characters of raga.

Suggested Readings:

a. *V.N Bhatkhande, Sangeet Shastra (I – II)*
b. *Indrani Chakraborty, Sangeet Manjusha*
c. *Indubhusan Roy, Sangeet Shastra (I– III)*
d. *NilratanBandopadhyay, Sangeet Parichiti (I – II)*
e. *Debobrata Dutta, Sangeet Tattya*
f. *Basant, Sangeet Visharad*
g. *Nabanita Chattopadhyay, Bharatiya Sangeet Prakarsha*
h. *Pt. Ramashray Jha, Abhinav Gitanjali (I to V)*

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CC-9: Practical Knowledge of Raga – II **Credits 06**

C9P: Practical Knowledge of Raga - II (Practical) **Credits 06**

Course Contents:

1. **Two** vilambit and **two** chhota khayals **each** in the following Ragas: Bihag, Rageshri, Kalingada, Purvi, Puriya.
2. Ability to show following talas with different layakaris: Jhumra, Addha, Chautal, Dhamar.
3. Bhajan penned by: Meerabai, Tulsidas, Kabirdas, Surdas, based on Indian Ragas.

CC-10: Rabindra Sangeet **Credits 06**

C10P: Rabindra Sangeet (Practical) **Credits 06**

Course Contents:

1. **Tagore songs**: Dhrupadanga, Dhamaranga,Khayalanga, Baulanga with reference to original Dhrupad/Dhamar/Kheyal/Baul.
2. Bhanu Singher Padabali **(any three songs).**
3. Selected scene from **anyone** Gitinatya and Nrityanatya.

CC-11: Practical Knowledge of Rabindra Sangeet **Credits 06**

C11P: Practical Knowledge of Rabindra Sangeet (Practical) **Credits 06**

Course Contents:

2 songs from **each** of the following topics:

1. Vedgaan, Surantar, Pathantar, Chhandantar.
2. Rabindra sangeet based on Western Music.
3. Kabyageeti.
4. Songs based on Rabindra srishta Tala.
5. Raga analysis of Rabindra Sangeet.
6. Notation reading of unknown Rabindra Sangeet.

CC-12: Practical Knowledge of Raga and Tala **Credits 06**

C12P: Practical Knowledge of Raga and Tala (Practical) **Credits 06**

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Course Contents:

1. Two Dhrupads & two Dhamars from the following ragas with Alap, Layakari & Upaj: Bageshri, Hindol, Malkauns, Todi & Miyan ki Malhar.
2. Thumri and Dadra (**one),** in any of the following Ragas: Bhairavi, Khamaj, Pilu, Kafi,Tilang.
3. Ability to recite the following talas: Jat, Deepchandi, Dhamar, Sultal, Ada Chautal.

CC-13: Theoretical knowledge of music **Credits 06**

C13T: Theoretical knowledge of music (Theoretical) **Credits 06**

Course Contents:

1. Detailed knowledge of Time theory of Raga.
2. Theoretical knowledge of RagaVargikaran, Purvanga, Uttaranga, Chhayalag, Sankirna Raag.
3. Detailed theoretical knowledge of the following talasin Aada, Kuaada, ViaadaLaya:Jhumra, Deepchandi, Matta, Panchamswari.
4. Merits & Demerits of a singer.
5. Knowledge of KarnatakSwaras and their comparison with the North Indian Swaras.
6. Karnatak concept of Tala.

Suggested Readings:

a. *Ram Avtar 'Vir', Theory of Indian Music*
b. *Indrani Chakraborty, Sangeet Manjusha*
c. *Indubhusan Roy, Sangeet Shastra (I – III)*
d. *NilratanBandopadhyay, Sangeet Parichiti (I – II)*
e. *Debobrata Dutta, Sangeet Tattya*
f. *Basant, Sangeet Visharad*
g. *V.N. Bhatkhane, KramikPustak Malika (I-VI)*
h. *Dr. Geeta Banerjee, Raga Shastra (I-II)*
i. *Jagdish Sahay Kulshreshtha, Sangeet Shastra*

CC-14: Practical Knowledge of Bengali songs **Credits 06**

C14P: Practical Knowledge of Bengali songs (Practical) **Credits 06**

Course Contents:

(Any two from each section)

1. Puratanibanglagaan: Dasarathi Roy, Kamalakanta, Ramprasad,Shreedhar Kathak, Girish Ghosh
2. Brahma Sangeet of the following: Rammohan Roy, Debendra Nath Thakur,Jyotirindra Nath Thakur.
3. Tappa.

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4. Folk songs: Baul, Bhatiyali, Jhumur, Tusu.
5. Kirtan: Gyandas, Chandidas&Vidyapati, Gobindadas, Shyamananda.

Discipline Specific Electives (DSE)

DSE-1 Concept of music in Tagore Literature **Credits 06**

DSE1T: Concept of music as reflected in Tagore Literature **Credits 06**

Course Contents:

Study the following:

1. Komal Gandhar:Punascha;
2. PanchisheBaishakhCholeche: Seshsaptak (43)
3. Amar KachheshunteCheyechoGaner Katha: Seshsaptak (17)
4. Ora Antyaja Ora Mantrabarjita: Patraput (15)
5. Ganer Basa: Punascha;
6. Sangit O Bhab: Sangit Chinta
7. Gan SambandheProbandha: Jiban Smriti/Sangit Chinta
8. Sangiter Mukti: Sangit Chitna
9. Shona: Santiniketan
10. Siksha O SanskrititeSangiterSthan: Sangit Chinta

OR

DSE-1: Karnatak Music **Credits 06**

DSE1T: Karnatak Music **Credits 06**

Course Contents:

1. Basic knowledge of the KarnatakSwaras.
2. Karnatak Concepts of Tala with reference to the System of Tala-Subdivisions.
3. Knowledge of the following:Varnam, Kriti, Ragam-Tanam-Pallavi, Tillana and Javali.
4. Contributionsof Purandara Das,Thyagaraja, Shyama Shastri and MutthuswamiDixitar.
5. Brief knowledge of the following Ragas: Shankarabharanam, Mohanam, Todi, Hamsadhwani and Mayamalav Gouda.

Suggested Readings:

a. *Suresh Narayanan, Carnatic Music*
b. *R. RangaramanujaAyyangar, History of South Indian (Carnatic) Music*
c. *ArunaChandaraju, Forgotten Composers*
d. *S. Bhagyalalekshmy, Karnataic Music Reader*
e. *S. Bhagyalalekshmy, Ragas in Carnatic Music*

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DSE - 2: Theoretical Knowledge of Bangla Gaan **Credits 06**

DSE2T: Theoretical Knowledge of Bangla Gaan **Credits 06**

Course Contents:

1. Brief history of Charjapad, Kobigaan, Agomoni, Bijoya, Panchali, Jatra, and Ramprosadi.
2. Purtani Gan- Nidhu Babu's Tappa, NatokerGaan by Girish Ghosh.
3. Evolution of Brahmasangeet – compositions by Raja Rammohan Roy, Debendranath Thakur and Jyotirindrnath Thakurand others.
4. Life sketch and contribution to Bangla Music of Panchakobis.

Suggested Readings:

a. *Ashish Sarkar, BanglarLokogaan*
b. *Chandrani Das, On the Development of Bengali Songs*
c. *Binata Maitra, BharatiyaUchhangaSangeeterRitiBibartan*
d. *Ramkumar Chattopadhyay, Puratani*
e. *Radhamadhab Mandal, BanglarTahalGaan*
f. *Nirmal Nath, Adhunik Bangla Gan SwarnajugerItibritta*
g. *Sudhir Chakraborty, Bangla Gaan*

OR

DSE-2: Aesthetics: With special reference to Music **Credits 06**

DSE2T: Aesthetics: With special reference to Music **Credits 06**

Course Contents:

1. Art: Definition, Concept and Characteristics
2. Imitation theory as advanced by Plato & Aristotle.
3. Theory of Emotion.
4. Croce's theory of expression.
5. Role of Imaginationand Fancy Art Creation.
6. Realism in Art.
7. Movements of 'Art for Art's Sake' vs. Art. with a purpose.
8. Aesthetic ideas of Tagore with reference to beauty & truth
9. Aesthetic ideas of Abanindra Nath with reference to 'Lilabaada'.
10. Theory of configurationism in music.

DSE -3: Practical knowledge of Bhajan and Bengali Songs/Bangla Gaan **Credits 06**

DSE3P: Practical knowledge of Bhajan and Bengali Songs/Bangla Gaan (Practical) **Credits 06**

Course Contents:

1. Bhajan: Meera Bai, Surdas, Guru Nanak, Brahmanand, Kabir Das.

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2. Compositions of the following musicians:D.L.Roy, Atulprasad, Rajanikanta, Nazrul.
3. Agomoni, Bijaya, JatraGaan, Shyama Sangeet, Ragpradhan, Anushthanik.
4. Baul, kirtan, Jhumur.
5. Compositionsby:Himangshu Dutta, Kamal Dasgupta, Salil Chowdhury,Pt. Jnanprakash Ghosh, Nachiketa Ghosh, Jatileshwar Mukhopadhyayand others.

OR

DSE-3: Practical knowledge of Raga – III **Credits 06**

DSE3P: Practical knowledge of Raga – III (Practical) **Credits 06**

Course Contents:

1. Ability to sing Chhota khayal based on the ragas as mentioned below:
   Durga, Hindol, Goud Sarang, Hameer, Jogiya, Patdeep.
2. Difference between the following Ragas: Bhupali – Deshkar, Yaman – Yaman Kalyan, Bhairav – Ramkali.

DSE-4: Practical knowledge of regional, devotional and light songs **Credits 06**

DSE4P: Practical knowledge of regional, devotional and light songs (Practical)
Credits 06

Course content:

1. Various regional folk songs.
2. Urdu and Bangla Ghazals.
3. Adhunik Bangla Gaan and Hindi Geet by various poets/ composers.
4. Devotional songs by various poets in Bangla, Hindi and/or regional languages.

OR

DSE-4P: Project Work **Credits 06**

<u>Any one</u> topic has to be selected. Word limit: 2000
1. 6 self-composed bandishes along with notation.
2. Impact of music on kindergarten students (visit nearby schools and perform a survey)
3. Indian music and Bollywood.
4. Analytical comparison of the compositions by Panchakobis of Bengal.
5. Any other topic.

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Skill Enhancement Course (SEC)

SEC-1: Practical Demonstration of Khayal **Credits 02**

SEC1P: Practical Demonstration of Khayal (Practical) **Credits 02**

Course Contents:

1. Practical Demonstration Test of 10 minutes duration in any Raga from the syllabus.

OR

SEC-1: Sight Singing **Credits 02**

SEC1P: Sight Singing (Practical) **Credits 02**

Course Contents:

1. Sight singing - Notation reading (Hindustani & Akarmatrik)

SEC – 2: Stage Performance of Song – I **Credits 02**

SEC2P: Stage Performance of Song – I (Practical) **Credits 02**

Course Contents:

1. Stage performance of Rabindra Sangeet, Nazrul Giti and Various styles of Bangla Gaan.

OR

SEC – 2: Stage Performance of Songs – II **Credits 02**

SEC2P: Stage Performance of Songs – II (Practical) **Credits 02**

Course Contents:

1. Stage performance of Chhota Khayal and Tarana in the following Ragas: AhirBhairav,Bhairav, Durga, MiyanMalhar, Bageshri,
2. Bhajan: Meera Bai, Kabir, Tulsidas, Brahmanand, Surdas.

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Generic Elective (GE)

[Interdisciplinary for other Department]

GE- 1: Elementary Knowledge of Music: Terminologies and Concepts **Credit 06**

GE1T: Elementary Knowledge of Music: Terminologies and Concepts **Credit 06**

Course Content:

1. Elementary study of sound: musical and non-musical.
2. Indian concept of nada.
3. Swara – suddha, komal,tivra, chal and achal.
4. Shruti - shruti and swarasthana (ancient and modern period)
5. Knowledge of the following musical terms:
   Sangit, dhwani, nada, shruti, saptak, gram, murchhana, alap, tan, vadi, samvadi, vivadi, anuvadi, bandish, gayaki, nayaki, vagyeyakar, murki, zamzama.
6. Theory of mela, thata and raga.

Suggested Readings:

a. *V. N. Bhatkhande*, Bhatkhande Sangeet Shastra (I – II)
b. *IndraniChakravarti*, Sangeet Manjusha.
c. *Indubhusan Roy*, Sangeet Shastra.
d. *NilratanBandhopadhyay*, Sangeet Parichiti (I – II)
e. *Debobrata Dutta*, Sangeet Tattya.
f. *Basant*, Sangeet Visharad.
g. *Amal Das Sharma*, Sangeet Manisha.
h. *S.S. Paranjape*, Bhartiya Sangeet Ka Itihasa.
i. *S.S. Paranjape*, Sangeet Bodh.
j. *Govind Rao Rajurkar*, Sangeet Shastra Parag
k. *Dr. Pannalal Madan*, Sangeet Shastra Vigyan.

OR

GE -1: Aspects of Thata, Mela, Raga & Tala **Credits 06**

GE1T: Aspects of Thata, Mela, Raga & Tala **Credits 06**

Course Contents:

Aspects of Thata, Mela & Raga:

1. Ten Thatas proposed by V.N. Bhatkhande
2. Mela – proposed by Vyenkatmakhi
3. Detailed knowledge of the term Raga.
4. The relation and difference between Thata&Raga with examples.

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Aspects of Tala:

a) Theoretical knowledge of Trital, Ektal (Dwimatric&Trimatric), Chautal, Dadra, Kaharwa and Rupak along with ability to write the thekas of the above Talas in Barabar, Dwigun, Tigun and ChaugunLaya.
b) Definition of Tala, Matra & Laya
c) Ten Principal Features (Dashaprana) of Tala

GE- 2: History of Indian Music – III **Credits 06**

GE2T: History of Indian Music **Credits 06**

Course Contents:

1. Music during the Indus Valley Civilization.
2. Music in the Vedic Period.
3. Development of Dhrupad.
4. Development of Khayal.
5. Theoretical knowledge of AkarmatricSwaralipi System.
6. Theoretical knowledge of Hindusthani Notation System.
7. Theoretical knowledge of the following Ragas:Bhairav, Bilawal, Yaman, Bhupali, Asavari, Khamaj, Kafi, Bhairavi.

Suggested Readings:

a. *V.N Bhatkhande* ,KramikPustakmalika (I to VI)
b. *V.N Bhatkhande*, Sangeet Shastra (I – II)
c. *Indrani Chakraborty*, Sangeet Manjusha .
d. *Indubhusan Roy*, Sangeet Shastra (I – III)
e. *NilratanBandopadhyay*, Sangeet Parichiti (Part I – II)
f. *Debobrata Dutta*, Sangeet Tattya
g. *Basant*,SangeetVisharad.
h. *Manik Lal Majumdar*, Taal – Tattwa .

OR

GE-2: History of Indian music– IV **Credits: 06**

GE2T: History of Indian Music – IV **Credits: 06**

Course Contents:

1. Music during the Indus Valley Civilization.
2. Music in the Sultanate Period.
3. Music in the Mughal Period.
4. Development of Deshi Sangeet as can be traced from Matanga's Brihaddeshi.
5. Development of Gandharva Sangeet as can be traced from Bharat's Natyashastra.

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6. Knowledge of the music as available in the Epics, Buddhists literature & the Sanskrit Dramas.
7. Brief study of the Music in Bengal – gradual progression along with analytical views on various genres.

GE-3: Theoretical knowledge of music (including advanced theory of Rabindranath)
Credits 06

GE3T: Theoretical knowledge of music (including advanced theory of Rabindranath)
Credits 06

Course Contents:

1. Advanced theoretical knowledge of Rabindra sangeet – Study of Tagore's sangeet chinta **(First three essays only)**
2. Applied theory of Rabindra sangeet: This part would deal with the study of :
    - Tagore Experiments with Talas
    - Different parjayas of Rabindra sangeet
    - Tagore's experiments with various forms of music (Bhanga Gaan)
    - Tagore's Giti Natyas & Nritya Natyas
3. Detailed knowledge of regional folk songs of West Bengal in relation to Tagore song.
4. Brief knowledge about Kabi Gaan, Panchali Gaan, Akhrai, Jatra,Nataker Gaan, Kirtan.

OR

GE-3: History of Indian Music – V (Bengali Songs)
Credits: 06

GE3T: History of Indian Music – V (Bengali Songs) **Credits: 06**

Course Contents:

1. Study of Bengali folk songs.
2. Detailed knowledge of Kirtan of Bengal.
3. Musical compositions of Swami Vivekananda with special mention to Dhrupad.
4. Contribution of the following composers along with their stylistic compositions as examples:
    a. Atulprasad
    b. D. L. Roy
    c. Kazi Nazrul
    d. Rabindranath & other members of Thakur bari
    e. Rajanikanta

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GE - 4: Practical Songs of Panchakobi **Credits 06**

GE4P: Practical Songs of Panchakobi (Practical) **Credits 06**

Course Contents:

1. Any two songs from following each composer:
   - Rabindranath Thakur
   - D. L. Roy
   - Rajanikanta
   - Atulprasad
   - Kazi Nazrul Islam

OR

GE - 4: Knowledge of Rabindra sangeet **Credits 06**

GE4P: Knowledge of Rabindra sangeet (Practical) **Credits 06**

Course Contents:

1. Two songs from following each genre:
   i. Composition inspired by Provincial songs, Western Songs, Folk tune.
   ii. Compositions based on Rabindra srista Talas

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