

# VIDYASAGAR UNIVERSITY



## Curriculum for 3-Year B.A. (General) in

## MUSIC

Under Choice Based Credit System (CBCS)  
[w.e.f 2018-2019]

# VIDYASAGAR UNIVERSITY

## BA (General) in Music

[Choice Based Credit System]

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
							CA	ESE	TOTAL	
<b>1</b>	<b>I</b>	<b>SEMESTER-I</b>								
		Core-1 (DSC-1A)		Theory of Indian Music	6	5-1-0	15	60	75	
		Core-2 (DSC-2A)		Other Discipline( Discipline-2)/TBD	6		15	60	75	
		AECC-1 (Core)		English-I	6	5-1-0	15	60	75	
		AECC-1 (Elective)		English/MIL	2	1-1-0	10	40	50	
		<b>Semester - I : Total</b>				<b>20</b>				<b>275</b>
	<b>II</b>	<b>SEMESTER-II</b>								
		Core-3 (DSC-1B)		History of Indian music –I	6	5-1-0	15	60	75	
		Core-4 (DSC-2B)		Other Discipline(Discipline-2)/TBD	6		15	60	75	
		AECC-2 (Core)		MIL- I	6	5-1-0	15	60	75	
		AECC-2 (Elective)		Environmental Studies	4		20	80	100	
		<b>Semester - 2 : Total</b>				<b>22</b>				<b>325</b>

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
2	III	<b>SEMESTER-III</b>						<b>CA</b>	<b>ESE</b>	<b>TOTAL</b>
		Core-5 (DSC-1C)		Practical knowledge of Rabindra Sangeet (Practical)	6	0-0-12	15	60	75	
		Core-6 (DSC-2C)		Other Discipline(Discipline-2)/TBD	6		15	60	75	
		AECC-3 (Core)		English-II	6	5-1-0	15	60	75	
		SEC-1		SEC-1: Knowledge of Tala	2	1-1-0	10	40	50	
		<b>Semester - 3 : Total</b>			<b>20</b>					<b>275</b>
	IV	<b>SEMESTER-IV</b>								
		Core-7 (DSC-1D)		History of Indian Music -II	6	5-1-0	15	60	75	
		Core-8 (DSC-2D)		Other Discipline(Discipline-2)/TBD	6		15	60	75	
		AECC-4 (Core)		MIL - II	6	5-1-0	15	60	75	
		SEC-2		SEC-2: Practical performance of Khayal (Practical)	2	0-0-2	10	40	50	
		<b>Semester - 4 : Total</b>			<b>20</b>					<b>275</b>



Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
3	V	<b>SEMESTER-V</b>						<b>CA</b>	<b>ESE</b>	<b>TOTAL</b>
		DSE-1A		Any one from Discipline -1(Music)	6			15	60	75
		DSE-2A		Other Discipline(any one from Discipline -2) / TBD	6			15	60	75
		GE-1		TBD	6			15	60	75
		SEC-3		SEC-3 : Stage performance of Song-I( Practical)	2	0-0-2		10	40	50
		<b>Semester - 5 : Total</b>				<b>20</b>				<b>275</b>
	VI	<b>SEMESTER-VI</b>								
		DSE-1B		Any one from Discipline -1(Music)	6			15	60	75
		DSE-2B		Other Discipline (any one from Discipline -2) / TBD	6			15	60	75
		GE-2		TBD	6			15	60	75
		SEC-4		SEC-4 : Sight Singing (Practical) Or Stage performance of Song-II (Practical)	2	0-0-2		10	40	50
		<b>Semester - 6 : Total</b>				<b>20</b>				<b>275</b>
		<b>Total in all semester:</b>				<b>122</b>				<b>1700</b>

**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 , **CT** = Core Theory, **CP**=Core Practical , **L** = Lecture, **T** = Tutorial , **P** = Practical , **MIL** = Modern Indian Language , **ENVS** = Environmental Studies ,

List of the Core courses & Electives  
Core Course (CC)

- DSC-1A: Theory of Indian Music  
DSC-1B: History of Indian music –I  
DSC-1C: Practical knowledge of different Prayas of Rabindra Sangeet & Nazrul geeti  
DSC-1D: History of Indian Music -II

Discipline Specific Electives (DSE)

- DSE-1: Elementary Knowledge of Music  
Or  
DSE-1: Practical knowledge of Bhajan, Bangla Gaan & Puratani Gan ( Practical)  
Or  
DSE-1 : Acoustics  
DSE-2: Concept of music in Tagore literature  
Or  
DSE-2 : Karnatak Music  
Or  
DSE-2 : General Aesthetics  
Or  
DSE-2 : Practical knowledge of Raga( Practical )

Skill Enhancement Course (SEC)

- SEC-1: Knowledge of Tala  
SEC-2: Practical performance of Khayal (Practical)  
SEC-3 : Stage performance of Song-I( Practical)  
SEC-4 : Sight Singing (Practical)  
Or  
SEC- 4 : Stage performance of Song-II (Practical)

Generic Electives (GE)

[Interdisciplinary for other Department]

- GE-1: History of Indian Music-I (Bengali Song/ Bangla Gaan)  
Or  
GE-1: Elementary Knowledge of Music  
Or  
GE-1: Aspects of Thata, Mela, Raga & Tala  
GE- 2: History of Indian Music-II  
Or  
GE - 2 : Practical knowledge of songs of Rabindranath, D L Roy, Rajanikanta Sen, Atulprasad Sen & Nazrul Islam ( Practical)  
Or  
GE- 2: Theoretical knowledge of music ( including advanced theory of Rabindranath)  
Or

## GE 2 : Applied theory of Rabindra sangeet

### Core Courses (CC)

#### DSC-1A(CC-1): Theory of Indian Music

Credit-6

#### DSC1AT: Theory of Indian Music

#### Course Contents:

##### *Aspects of Dwani & Swara :*

- Nada & its basic characteristics
- Swara : knowledge of suddha & vikrit swaras, achal swara, ardhodarshak swara
- Brief knowledge of sruti & swarasthana (both ancient & modern)
- Brief knowledge of the following musical terms : Saptak, Murchhana, Tana, Alankar, Varna & Tuk
- Theoretical knowledge of Akarmatrik Swaralipi & Hindustani Swaralipi paddhati

##### *Aspects of Thata, Mela & Raga :*

- Knowledge of the ten Thata & system of V.N. Bhatkhande
- Definition of raga & a brief knowledge of the following :
  - Difference between thata & raga
  - Raga vargikaran & definition of suddha, chhayalog, sankirna, sandhiprakash raga, paramel prabesak raga
  - Raga jati
  - Time theory of raga
  - Theoretical knowledge of raga prescribed in the syllabus

##### *Aspects of Tala*

- Theoretical knowledge of Trital, Ektal(Dwimetric & Trimetric), Chautal, Surphaktala & ability to write the thekas of the above Talas in Barabar, Dwigun & Chaugun Laya
- Detailed theoretical knowledge of Rabindra sristaTala & ability to show the Thekas in Barabar-Laya, Dwigun-Laya, Chaugun-Laya
- Definition of Tala, Matra & Laya.
- Ten Principal Features (Dasaprana) of Tala

#### DSC-1B(CC-2) :History of Indian music –I

Credits 06

#### DSC1BT :History of Indian music –I

#### Course Contents:

##### **Ancient period:**

- Music in Vedic period
- Development of Deshi Sangeet as can be traced from Matanga's Brihaddeshi
- Development of Gandharva Sangeet as can be traced from Bharats Natyashastra

4. Knowledge of the music as available in the Epics, Buddhists literature & the Sanskrit Drammas
5. Study of the following texts with reference to musical aspects: Naradiya Sikhsha of Muni Narad, Dattilam of Dattila
6. Music during the Indus Vally Civilization

**Medieval Period:**

1. Music in the Sultenata Period
2. Music in the Mughal Period
3. Development of Dhruvad
4. Development of khayal
5. Development of kirtan in Bengal
6. Development of the following musical styles: Mangalgiti, Panchali, Shaktagiti
7. Life sketch of the following Musicians: Amir khusro, Tansen, Raja Manshing Tomar, Swami Haridas, V.N. Bhatkhande, Sadarang, Adarang, V.D. Paluskar, Ramnidhi Gupta
8. Brief study of the following texts: Sangeet Ratnakar of Sarandev, Chaturdandi Prakashika of Venkatmokhi, Ragtarangini of Kabi Lochan, Sangeet Parijat of Pt. Ahobal

**DSC-1C(CC-3) : Practical knowledge of different Parjayas of Rabindra Sangeet & Nazrul geeti**

**Credits 06**

**DSC1CP: Practical knowledge of different Parjayas of Rabindra Sangeet & Nazrul geeti**

**Course Contents:**

Ability to sing six Rabindra Sangeet of different Parjayas :

1. Amaro Parano Jaha Chai
2. Nibiro Ghano Andhare
3. Darie Acho Tumi Amr
4. Na chahile jare paoa jai
5. Darao amr ankhir aga
6. Hridayer ekul okul

Ability to sing six Nazrul Giti as mentioned below :

1. Nishi nijhuma ghumo nahi ase
2. Musaphir mochhre ankhi jal
3. Aruno kanti ke go jogi
4. Chaitali chandni rate
5. Bulbuli nirab nargis bone
6. Kalo meyer payer talay

**DSC-1D(CC-4) : History of Indian Music -II**

**Credits 06**

**DSC-1DT : History of Indian Music -II**



### Course Contents:

1. Development of the following Gharanas in Hindustani Music & their characteristics: Visnupur, Jaypur, kirana, Patiala, Gwalior, Agra, Beneras, Senia
2. Evaluation of Notation Systems with particular references to Dandametric, Akarmetric, Bhatkhande
3. Knowledge of the following styles of music : kabi-gaan, akhrai, dhap-kirtan, panchali, jatra, brhama sangeet, bangle tappa
4. Contribution of the following persons in the field of Indian Music & Musicology : Khetramohan Goswami, Sourindra Mohan Tagor, Krishnadhan Bandopadhyay, Dasharathi Ray
5. Brief History of Growth of different important Centers of Classical Music with special Reference to Kolkata

### Discipline Specific Electives (DSE)

#### **DSE -1 : Elementary Knowledge of Music**

**Credits 06**

#### **DSE1T : Elementary Knowledge of Music**

#### **Course Contents:**

1. *Brief knowledge of the following terms:* Sangit , Nada, Sruti, Swara( suddha, komal, tibra, chal, Achal), Saptak, Astak, Varna, Alankar, Murchhanna, Alap, Tan, Badi, Sombadi, Vivdi, Anubadi, Arohan, Abhorahan, Pakad, jati;
2. Knowledge of the Ten Thata System of V.N Bhatkhande
3. Knowledge of the Mela System of Venkatmakhi.
4. Thata and its characteristics
5. Raga and its characteristics.
6. *Biography with musical contribution in the following:* Amir Khasru, Tansen, Rabindranath Tagore, Najrul Islam, Atul Prasad Sen, Dwijendralal Roy, Rajanikanta Sen.
7. Definition of Tal, Matra, Laya .
8. *Knowledge of the following:* Som, Khali, Tali, Bibhag, Sampadi, Bisampadi, Tal Jati, Laykari, Tihai, Abartan.

#### **Suggested Readings :**

- V.N Bhatkhande – Sangeet Shastra – (Part I – II)
- Dr. Indrani Chakraborty – Sangeet Manjusha .
- Indubhusan Roy – Sangeet Shastra (Part I – II – III)
- Nilratan Bandopadhyay – Sangeet Parichiti (Part I – II)
- Debobrata Dutta - Sangeet Tattya
- Basant – Sangeet Visharad.

**Or**

#### **DSE-1: Practical knowledge of Bhajan, Bangla Gaan & Puratani Gan ( Practical)**

**Credits 06**

#### **DSE1P: Practical knowledge of Bhajan, Bangla Gaan & Puratani Gan ( Practical)**

**Course Contents:**

Ability to sing Bhajan : Meera Bai, Surdas, Kabir  
Ability to sing the following songs : D.L.Roy, Atulprasadi, Rajanikanta  
Puratani, agamoni, bijaya, jatra gaan, ramprasadi  
Baul, kirtan, Jhumur

**Or****DSE – 1 : Acoustics****Credits 06****DSE1T : Acoustics****Course Contents:**

1. Musical Acoustics - its scope and concerning areas.
2. Nature of Sound Wave - Transverse and Longitudinal Wave; Definition of Sound.
3. Simple harmonic Motion.
4. Characteristics of Musical Sound - Pitch, Intensity, timbre and duration.
5. Human Vocal organ - its structure and function; voice Register and Compos.
6. Human Ear - its Structure and function.
7. Auditory perception theories.
8. Musicality, Musical ability, Musical Talent.
9. Analysis of Musical Gift.
10. Theories of Creativity.

**DSE-2 : Concept of music in Tagore literature****Credits 06****DSE2T: Concept of music in Tagore literature****Course Contents:****Study the following**

1. “Komal Gandhar” : Punascha;
2. “Panchishe Baishakh Choleche” : Seshsaptak (43)
3. “Amar Kachhe shunte Cheyecho Ganer Katha” : Seshsaptak (17)
4. Ora Antyaja Ora Mantrabarjita : Patraput (15)
5. Ganer Basa : Punascha;
6. Sangit O Bhab : Sangit Chinta
7. Gan Sambandhe Probandha : Jiban Smriti/Sangit Chinta
8. Sangiter Mukti : Sangit Chinta
9. Shona : Santiniketan
10. Siksha O Sanskritite Sangiter Sthan : Sangit Chinta

**Or****DSE – 2 : Karnatak Music****Credits 06****DSE2T: Karnatak Music**

## Course Contents:

### Katnatak Music

1. Knowledge of Karnatak Swaras and their comparison with the North Indian Swaras;
2. Karnatak Melodic Concepts;
3. Karnatak Concepts of Tala with reference to the System of Tala-Subdivisions. Tala-jatis and Brief knowledge of the following Talas: Dhruva, Natya, Rupaka, Triputa, Jhampa, Ata and Eka;
4. Knowledge of the following:  
Katapayadi, Varnam, Kriti, Rangam-Tanam-Pallavi, Tillana and Javali;
5. Muscial Contributions of Purandava Das, Tyagaraja, Shyama Sastri and Muttuswami Dixitar;
6. Brief knowledge of the following musical instruments of Karnataka Music; Karnatak Vina, Vichitra Vina, Mridanga, Ghatam and Nagas waram

Or

**DSE-2 : General Aesthetics**

**Credits 06**

**DSE2T : General Aesthetics**

## Course Contents:

### General Aesthetics:

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

Or

**DSE-2 : Practical knowledge of Raga( Practical )**

**Credits 06**

**DSE2P : Practical knowledge of Raga( Practical )**

## Course Contents:

Ability to sing Drut khayal as mentioned below : Yaman, Bhairav, Ashabari, Bhairavi, Jounpuri

**Skill Enhancement Course (SEC)**



**SEC -1: Knowledge of Tala**

**Credits 02**

**SEC1T: Knowledge of Tala**

**Course Contents:**

Detailed theoretical knowledge of Tala with the ability to recite the thekas in Barabar-Laya, Dwigun-Laya, Chaugun-Laya & identification of Tala as mentioned below:  
Jhaptal, Choutal, Dhamar, Kaharwa, Jhumra, Trital, dadra, ektal, teora

**SEC-2: Practical performance of Khayal (Practical)**

**Credits 02**

**SEC2P: Practical performance of Khayal (Practical)**

**Course Contents:**

Practical Demonstration Test of Khayal 10 minutes duration in one Raga each from ragas mentioned below:  
Todi, Behag, Kedar, Malkous, Marwa

**SEC-3 : Stage performance of Song-I( Practical)**

**Credits 02**

**SEC3P : Stage performance of Song-I( Practical)**

**Course Contents:**

Stage demonstration of Rabindra Sangeet, Nazrulgiti, Bangla Gaan including songs of Atulprosad, D.L.Roy, Rajanikanta Sen,

**SEC-4 : Sight Singing (Practical)**

**Credits 02**

**SEC4P : Sight Singing (Practical)**

**Course Contents:**

Sight singing - Notation reading ( Hindustani & Akarmatrik).

**Or**

**SEC – 4 : Stage performance of Song-II (Practical)**

**Credits 02**

**SEC4P : Stage performance of Song-II (Practical)**

**Course Contents:**

Stage performance of Drut Khayal & Bhajan from ragas mentioned below : Brindabani sarang, Yaman, Ashabari, Khamaj, Bhairavi  
Bhajan : Meera Bai, Kabir, Tulsidas

*Generic Electives (GE)*  
*[Interdisciplinary for other Department]*

**GE-1: History of Indian Music-I (Bengali Song/ Bangla Gaan)**

**Credits 06**

**GE1T: History of Indian Music-I (Bengali Song/ Bangla Gaan)**

**Course Contents:**

1. Study of Regional folk songs
2. Detailed knowledge of Kirtan
3. Contribution of the following composers:
  - a. Atulprasad
  - b. D.L.Roy
  - c. Kazi Nazrul
  - d. Rabindranath & other members of Thakur bari
  - e. Rajanikanta

**Or**

**GE- 1: Elementary Knowledge of Music**

**Credit 06**

**GE1T: Elementary Knowledge of Music**

**Course Contents:**

1. Brief knowledge of the following terms:  
Sangit , Nada, Sruti, Swara (suddha, komal, tibra, chal, Achal), Saptak, Astak, Varna, Alankar, Murchhanna, Alap, Tan, Badi, Sombadi, Vivdi, Anubadi, Arohan, Abhorahan, Pakad, jati;
2. Knowledge of the Ten Thata System of V.N Bhatkhand
3. Knowledge of the Mela System of Venkatmakhi.
4. Thata and its characteristic
5. Raga and its characteristics.
6. Biography with musical contribution in the following:  
Amir Khasru, Tansen, Rabindranath Tagore, Najrul Islam, Atul Prasad Sen, Dwijendralal Roy, Rajanikanta Sen.  
Definition of Tal, Matra, Laya.  
Knowledge of the following:  
Som, Khali, Tali, Bibhag, Sampadi, Bisampadi, Tal Jati, Laykari, Tihai, Abartan.

**Suggested Readings:**

- V.N Bhatkhande , Sangeet Shastra (Part I – II)
- Indrani Chakraborty , Sangeet Manjusha .
- Indubhusan Roy , Sangeet Shastra (Part I – II – III)
- Nilratan Bandopadhyay, Sangeet Parichiti (Part I – II)
- Debobrata Dutta , Sangeet Tattya
- Basant, Sangeet Visharad.

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

**Credits 06**

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

**Course Contents:**

**Aspects of Thata, Mela & Raga:**

- a) Knowledge of the Ten Thata system of V.N. Bhatkhande
- b) Definition of raga & a brief knowledge of the following:
  1. Difference between thata & raga
  2. Raga vargikaran & definition of suddha, chhayalog, sankirna, sandhiprakash raga, paramel prabesak raga
  3. Theoretical knowledge of Akarmatrik Swaralipi & Hindustani Swaralipi Paddhati
  4. Time theory of raga

**Aspects of Tala:**

1. Theoretical knowledge of Trital, Ektal(Dwimatric & Trimatric), Chautal, Surphaktala & ability to write the thekas of the above Talas in Barabar, Dwigun & Chaugun Laya
2. Definition of Tala, Matra & Laya
  - Swara : knowledge of suddha & vikrit swaras, achal swara, ardhodarshak swara
  - Brief knowledge of sruti & swarasthana (both ancient & modern)
  - Ten Principal Features (Dasaprana) of Tala

**GE- 2: History of Indian Music-II**

**Credits 06**

**GE2T: History of Indian Music-II**

**Course Contents:**

- 1) Music during the Indus Valley Civilization.
- 2) Music in the Vedic Period.
- 3) Development of Dhruwad.
- 4) Development of Khyal.
- 5) Theoretical knowledge of Akar Matric Swaralipi System.
- 6) Theoretical knowledge of Hindusthani Notation System.
- 7) Theoretical knowledge of the following Ragas. *Bhairab , Bilabal, Yaman, Bhupali, Asabari, Khambaj, kafi, Bhairabi.*
- 8) Theoretical knowledge of Trital, Ektal, Choutal, Dadra, and Kharba. Ability to write the thakas of the above Talas in Barabar ,Dwigun and Chowgun Laya.

**Suggested Readings :**

- V.N Bhatkhande , Kramik Pustakmalika ( Part I to VI )
- Rabindranath Tagore , Gitabitan ( Akhanda & Part I to III) Visva-Bharati Prakashana
- Atul Prashad Sen, Kakali ( Part I to VI)
- Nazrul Islam, Nazrul Geeti Swaralipi
- V.N Bhatkhande, Sangeet Shastra – (Part I – II)
- Indrani Chakraborty, Sangeet Manjusha .
- Indubhusan Roy, Sangeet Shastra (Part I – II – III)
- Nilratan Bandopadhyay, Sangeet Parichiti (Part I – II)
- Debobrata Dutta, Sangeet Tattya
- Basant,Sangeet Visharad.
- Manik Lal Majumdar, Taal – Tattwa .

**Or**

**GE - 2 : Practical knowledge of songs of Rabindranath, D L Roy, Rajanikanta Sen, Atulprasad Sen & Nazrul Islam ( Practical) Credits 06**

**GE2P : Practical knowledge of songs of Rabindranath, D L Roy, Rajanikanta Sen, Atulprasad Sen & Nazrul Islam ( Practical)**

**Course Contents:**

Any two songs from each composer  
(List of the songs is to be decided)

Ability to sing six Rabindra Sangeet :

- 1) Amaro Parano Jaha Chai
- 2) Nibiro Ghano Andhare
- 3) Darie Acho Tumi Amr
- 4) Na chahile jare paoa jai
- 5) Darao amr ankhir aga
- 6) Hridayer ekul okul

Ability to sing six Nazrul Giti as mentioned below:

1. Nishi nijhuma ghumo nahi ase
2. Musaphir mochhre ankhil jal
3. Aruno kanti ke go jogi
4. Chaitali chandni rate
5. Bulbuli nirab nargis bone
6. Kalo meyer payer talay

**Or**

**GE - 2: Theoretical knowledge of music ( including advanced theory of Rabindranath) Credits 06**

**GE2T: Theoretical knowledge of music (including advanced theory of Rabindranath)**

**Course Contents:**



- a. Advanced theoretical knowledge of Rabindrasangeet – Study of Tagore’s sangeet chinta,
- b. Experiments with various forms of music – Deshi, bideshi.
- c. Rabindrasangeet Talas, Geetinatya, Nrityanatya, Parjay, etc.- Rabindra Sangeet
- d. Applied theory of Rabindra Sangeet : This part would deal with the study of :
  1. Tagore Experiments with Talas
  2. Different prayer’s of Rabindra Sangeet
  3. Tagore’s Experiments with various forms of music (Bhanga Gaan)
  4. Tagore’s Giti Natyas & Nritya Natyas
- e. Description & history of Tanpura, Tabla- Banya & Pakhowaj
- f. Detailed knowledge of Regional Folk Songs of West Bengal
- g. Brief knowledge about : Kabi Gaan, Panchali Gaan, Akhrai, Jatra,
- h. Detailed knowledge of Kirtan

**Or**

**GE 2 : Applied theory of Rabindra sangeet**

**Credits 06**

**GE2T : Applied theory of Rabindra sangeet**

**Course Contents:**

This part would deal with the study of :

1. Tagore Experiments with Talas
2. Different parjayas of Rabindra Sangeet
3. Tagore’s Experiments various forms of music (Bhanga Gaan)
4. Tagore’s Giti Natyas & Nritya Natyas