

# VIDYASAGAR UNIVERSITY



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

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

**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
<b>Semester-I</b>									
1	I	Core-1		CT1: Elementary Knowledge of Music: Terminologies and Concepts	6	5-1-0	15	60	75
		Core-2		CP2: Thata-Raga Swaramalika Lakshman giti in different Talas ( <b>Practical</b> )	6	0-0-12	15	60	75
		GE-1		TBD	6	5-1-0/ 4-0-4	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>Semester-II</b>									
	II	Core-3		CT3: Introduction of Rabindra Sangeet and Theoretical Knowledge of Ragas, Talas and Notations	6	5-1-0	15	60	75
		Core-4		CP4:Rabindra Sangeet: Themetic Variations ( <b>Practical</b> )	6	0-0-12	15	60	75
		GE-2		TBD	6	5-1-0/ 4-0-4	15	60	75
		AECC-1 (Elective)		ENVS	4		20	80	100
<b>Semester-II : total</b>					<b>22</b>				<b>325</b>

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
							CA	ESE	TOTAL	
<b>Semester-III</b>										
2	III	Core-5		CT5: History of Indian Music – I	6	5-1-0	15	60	75	
		Core-6		CP6: Practical Knowledge of Indian Music <b>(Practical)</b>	6	0-0-12	15	60	75	
		Core-7		CP7: Practical Knowledge of RAGA -I <b>(Practical)</b>	6	0-0-12	15	60	75	
		GE-3		TBD	6	5-1-0	15	60	75	
						4-0-4				
	SEC-1		TBD	2	1-1-0/ 0-0-4	10	40	50		
	<b>Semester – III : total</b>					<b>26</b>				<b>350</b>
	<b>Semester-IV</b>									
	IV	Core-8		CT8: History of Indian Music – II	6	5-1-0	15	60	75	
		Core-9		CP9: Practical Knowledge of RAGA -II <b>(Practical)</b>	6	0-0-12	15	60	75	
Core-10			CP10: Rabindra Sangeet( <b>Practical</b> )	6	0-0-12	15	60	75		
GE-4			TBD	6	5-1-0/ 4-0-4	15	60	75		
SEC-2			TBD	2	0-0-4	10	40	50		
<b>Semester – IV : total</b>					<b>26</b>				<b>350</b>	

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
							CA	ESE	TOTAL	
		<b>Semester-V</b>								
3	V	Core-11		CP11: Practical Knowledge of Rabindra Sangeet <b>(Practical)</b>	6	0-0-12	15	60	75	
		Core-12		CP12: Practical Knowledge of RAGA-III and TALA <b>(Practical)</b>	6	0-0-12	15	60	75	
		DSE-1		TBD	6		15	60	75	
		DSE-2		TBD	6		15	60	75	
		<b>Semester – V : total</b>				<b>24</b>				<b>300</b>
			<b>Semester-VI</b>							
	VI	Core-13		CT13: Theoretical knowledge of music	6	5-1-0	15	60	75	
		Core-14		CP14: Practical Knowledge of Bengali song/ Bangla Gaan <b>(Practical)</b>	6	0-0-12	15	60	75	
		DSE-3		TBD	6		15	60	75	
		DSE-4		TBD	6		15	60	75	
<b>Semester – VI : total</b>				<b>24</b>				<b>300</b>		
<b>Total in all semester:</b>					<b>142</b>				<b>1900</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 and Electives*

*Core Course (CC)*

- CC-1: Elementary Knowledge of Music: Terminologies and Concepts
- CC-2: Thata-Raga Swaramalika Lakshman giti 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-III and TALA (Practical)
- CC-13: Theoretical knowledge of music
- CC-14: Practical Knowledge of Bengali song/ Bangla Gaan (Practical)

*Discipline Specific Electives (DSE)*

- DSE-1: Concept of music in Tagore Literature
- DSE-2: Karnatak Music
- Or
- DSE-2: General Aesthetics
- DSE-3: Acoustics
- Or
- DSE-3: Practical knowledge of Bhajan and Bengali Songs/Bangla Gan (Practical)
- DSE-4: Practical knowledge of Raga (Practical)
- Or
- DSE-4: Project Work

*Skill Enhancement Course (SEC)*

- SEC-1: Practical Demonstration of Khayal (Practical)
- Or
- SEC-1: Knowledge of Tala (Theoretical)
- Or
- SEC-1: Sight Singing (Practical)
- SEC-2: Stage Performance of Song-I (Practical)
- Or
- SEC-2: Stage Performance of Song-II (Practical)

*Generic Electives (GE)*

*[Interdisciplinary for other Department]*

- GE- 1: Elementary Knowledge of Music
- Or
- GE- 1: History of Indian Music
- GE - 2: Aspects of Thata, Mela, Raga & Tala
- GE - 3: Theoretical knowledge of music (including advanced theory of Rabindranath)
- GE - 4: Practical Songs of Panchakobi except Rabindranath (Practical)
- Or
- GE - 4: Knowledge of Rabindra sangeet (Practical)

## **CORE COURSE (CC)**

### **CC- 1 : Elementary Knowledge of Music : Terminologies and Concepts**

**Credits 06**

### **C1T : Elementary Knowledge of Music : Terminologies and Concepts**

#### **Course Content**

1. Elementary study of sound : musical and non-musical.
2. Indian concept of nada.
3. Swara – suddha, komal and tibra, chal, achal.
4. Sruti - sruti and swarasthana (ancient and modern period)
5. Knowledge of the following musical terms :  
Sangit, varna, alankar, saptak, (mandra, madhya, tar) thata, raga, astak, murchhana, alap, tan, badi, sambadi, vivadi, anubadi, bandish, gayaki, nayaki, bagyeyakar, murki, jamjama.
6. Theory of mela, thata and raga
  - a. Mela system as introduced by Venkatmakhi.
  - b. Thata system as introduced by V. N. Bhatkhande.
  - c. Difference between thata and raga / mela.

#### **Suggested Readings:**

- V. N. Bhatkhande , Bhatkhande Sangeet Shastra, Part I – II
- Indrani Chakravarti, Sangeet Manjusha.
- Indubhusan Roy, Sangeet Shastra.
- Nilratan Bandhopadhyay, Sangeet Parichiti (Part I – II)
- Debobrata Dutta , Sangeet Tattya.
- Basant, Sangeet Visharad.
- Amal Das Sharma, Sangeet Manisha.
- S.S. Paranjape , Bhartiya Sangeet Ka Itihasa.
- S.S. Paranjape, Sangeet Bodh.
- Govind Rao Rajurkar , Sangeet Shastra Parag
- Dr. Pannalal Madan , Sangeet Shastra Vigyan.

### **CC- 2 : Thata-Raga Swaramalika Lakshman giti in different Talas (Practical)**

**Credit 06**

### **C2P : Thata-Raga Swaramalika Lakshman giti in different Talas (Practical)**

#### **Course Content**

\*\*\* [Playing of (manual) tanpura is compulsory]

1. Voice culture with the tanpura (manual) : suddha swaras, komal swaras, tabra swars.
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. Bilabal
  - ii. Bhairab
  - iii. Bhairabi
  - iv. Ashabari
  - v. Tori

- vi. Marowa
- vii. Purabi
- viii. Kalyan / iman
- ix. Bhupali
- x. Khambaj
- xi. Kafi

4.

- a) alankar
- b) swaramalika in different talas (such as tintal, jhaptal, ektal)
- c) lakshman giti and drut kheyal of choosen prescribed ragas: Bhairab, Yaman, Bhupali, Bilawal

**CC- 3 : Introduction of Rabindra Sangeet and Theoretical Knowledge of Ragas, Talas and Notations ( Theoretical) Credits 06**

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

**Course Contents :**

1. The study and overview of Gitabitan and Swarabitan
2. Musical atmosphere of jorasanko tagore palace.
3. Introduction to the music masters of Rabindranath
4. Rabindranath's life and creativity in short.
5. Knowledge of the following ragas :  
Bilawal Khambaj Iman Kafi  
Bhairab Bhairabi Behag Ashabari  
Jounpuri Jogiya
6. Knowledge of the following talas :  
Dadra Teora Rupak Kaharba  
Jhaptal Surfanktal Ektal Choutal  
Dhamar Trital
7. Talas introduced by Rabindranath.
8. Knowledge of notations: ( Bhatkhande system & Akarmatrik system).

**Suggested Readings :**

- Prabhat Kumar Mukhopadhyay – Rabindra Jiban Katha
- Prabhat Kumar Mukhopadhyay – Rabindra Jibani (1-4) Visva Bharati
- Prasanta Pal – Rabi Jiboni (1-9) Ananda Publishers
- Gitabitan (Visva Bharati Publications)
- Swarabitan (1-66) (Visva Bharati Publications)
- Rabindranath Tagore – (Sangit Chinta ) (Visva Bharati Publications)
- Santideb Ghosh – Rabindra Sangeet
- Arun Kumar Basu – Bangla Kabya Sangit O Rabindra Sangeet
- Bishnu Narayan Bhatkhande – Kramik Pustak Malika (Parts 1,2,3,4,5,6)
- Dilip Kumar Mukhopadhyay – Bangalir Rag Sangit Charcha.

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

**Course Contents :**

**( Any 10 Rabindra sangeet from the following list )**

1. He sakha mama
2. Kanna hasir dol dolano
3. Surer guru dao go surer diksha
4. Byartha Praner aborjana purie phele
5. Oi Bhubanomohini
6. Tor aponjane charbe tore
7. Subhakarmo pathe dharo nirbhoy gan
8. Ei kathati mone rekho
9. Ami tomar sange bendhechi amar paran
10. Ajana khanir natun moni
11. Eso eso he baisakh
12. Kon puraton praner atne
13. Sarat tomar arun alor anjali
14. Hemante kon basanter bani
15. Siter haoai laglo nachan
16. Ore griha basi khol dar khol
17. Nil digante oi phuler agun
18. Dui hate kaler mandira je
19. Rangie die jao jao
20. Ognisikha eso eso
21. Aire mora phasal kati
22. Je tarani khani bhasale dujone
23. Tomari gehe palicho snehe
24. Tumi kemon kore gan karo he guni
25. Bal dao more bal dao
26. Jodi tor dak sune keu na ase
27. Jana gana mano adhi nayaka
28. Bidhir bandhan katbe tumi
29. Aj sabar rang rang misate hobe
30. Kobe tumi asbe bole
31. Amar man mane na
32. Baisakh he moni tapas
33. Eso shyamal sundar
34. Bajra manic die gatha
35. Aj pratham phuler pabo prosad khani
36. Himer rate oi ganer dip gulire
37. Siter bone kon je kothin
38. Ore bhai phagun legeche bone bone
39. Mora satyer pore mon
40. Madhur madhur dhoni baje
41. Amader santi nicketan
42. Maru bijoyer ketan orao sunye
43. Ohe nobin otithi
44. Sabare kori awhan

**CC-5 : History of Indian Music – I ( Theoretical)**

**Credits 06**

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

**Course Contents :**

1. History of Indian Music in :
  - 1) Music during the Indus Valley Civilization
  - 2) Music in Vedic period
  - 3) Information about music as available in the Epics & Purans
2. Detailed theoretical knowledge of the following Talas : Trital, Jhaptal, Chautal, Ektal, Dadra, Kaharwa, Rupak, Surphaktal, Dhamar & Tewra
3. Detailed theoretical knowledge of the following Ragas : Bilawal, Yaman, Bhairava, Khamaj, Kafi & Ashavari
4. Development of music of Sultenate Period & Mughal Period
5. Study of the following texts with reference to musical aspects : Natyashastra of Bharata. Brihaddesi of Matanga, Sangeet Ratnakar of Sarangadeva, Naradi Sikhsha of Muni Narad, Rag Tarangini of Kabi Lochan, Sangeet Parijat Of Ahobal, Gitagobinda of Jayadeva, Chaturdandi Prakashika of Pt. Venkatmokhi
6. Definition of the following : Sangeet , Nada, Swara, Saptak, Raga, Sruti, Dhvani, Aroha, Abaroha, Vadi, Samavadi, Murchhana, Thata, Sam, Tali, Khali, Tala, Laya, Anuvadi, Vivadi, Pakad, Jati, Matra, Vibhag, Gram, Alap.
7. Characteristics of musical sounds

**CC-6: Practical Knowledge of Indian Music (Practical)**

**Credits 06**

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

**Course Contents :**

1. Ability to sing Alankaras in Barabar-Laya, Dwigun Laya & Chaugun Laya
2. Identification of 10 Thatas with Swaramalika
3. Drut Khayals with Alap, Vistars & Tanas in all the following Ragas : Khamaj, Kafi, Ashabari .
4. General study of the following talas with the ability to recite the thekas in Barabar Laya, Digan & Chaugun Laya : Trital, Dadra, Kaharwa, Ektal & Jhaptal
5. Identification of of Rabindra srista tala

**CC-7: Practical Knowledge of RAGA -I( Practical)**

**Credits 06**

**C7P: Practical Knowledge of RAGA -I ( Practical)**

**Course Contents :**



1. Drut khayals with alap, vistars and Tanas in all the following rags : Bhairabi, Jaunpuri, Alahiya-Bilawal, Bhupali, Desh, Brindabani- sarang.
2. Two Taranas in any two of the above mentioned rags.
3. General study of the following talas and ability to recite the Thekas in Barabar-laya, Dwigun and chaugun laya. Choutal, Surfanktal, Dhamar, Teora, Rupak.
4. Sight singing - Notation writing & reading (Hindustani and Akarmatrik system both)

**CC-8 : History of Indian Music – II ( Theoretical)**

**Credits 06**

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

1. History of Indian Music :  
Knowledge of Paluskar Notation System, Hindusthani Notation system.
2. Life sketch & musical contribution of the following Musicians:  
Sourindra Mohon Thakur, Swami Prajyananda, Krishnadhan Bandopadhaya, Bimal Roy, khestramohan Goswami, Rajeswar Mitra K.D Brihaspati,
3. Study of the following texts: Sangeet Samaysar of Parsa Deva, Hriday Prakash of Hriday Narayan Deva, Raga Bibodh of Somenath
4. Knowledge of the Musical instruments of Tata, Abanaddha, Ghana and Susir.
5. Time theory of raga & raga bargikaran
6. Method of producing 72 Melas of pt. venkatmokhi
7. Detailed theoretical knowledge of the following ragas & comparative study of similar type of ragas: Todi, Marwa, Puriyadhaneshri, Chayanat, Jaijawanti, Darbari-Kanada, Miyan-Ki-Mallahar, Gurjari-Tdi, Goud-Mallhar.
8. Definition of the following: paramel prabesak raga, dhruba giti, suddha, chhayalag, sankirna, sandhi prakash raga, Purbanga & Uttaranga pradhan raga.
9. Ten essential characters of raga

**CC- 9 : Practical Knowledge of RAGA-II (Practical)**

**Credits 06**

**C9P : Practical Knowledge of RAGA-II (Practical)**

**Course Contents :**

1. Two vilambit khayals from the mentioned ragas : behag, malkous, jaunpuri, kedar, bhimpalashri, purvi, marwa
2. Drut khayal of above mentioned ragas
3. Ability to show following talas with deferent layakaries : Jhumra, Addha, Chautal, Dhamar
4. Ability to sing Bhajan any three of the following : Meerabai, Tulsidas, Kabir, Surdas

**CC- 10: Rabindra Sangeet( Practical)**

**Credits 06**

**C10P: Rabindra Sangeet( Practical)**

**Course Contents :**



1. Tagores song like Dhruwadanga, Dhamaranga, Khayalanga, Boulanga with reference to original Dhruwad/Dhramar/Kheyal/Boul/Folk Songs.
2. Bhanu Singher Padabali (two songs only),
3. Selected scene from one Gitinatya & Nrityanatya .

**CC-11: Practical Knowledge of Rabindra Sangeet ( Practical)**

**Credits 06**

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

**Course Contents :**

1. Ability to sing Rabindra Sangeet as mentioned below (one from each):
2. Puja Parjay, Swadesh Parjay, Prem parjai, Prakriti parjai, Bichitra Parjay, Anusthanik Parjay, etc.
3. Kabyageeti ( only two songs),
4. Songs based on Rabindra srista Tala (only two songs).
5. Raga analysis of Rabindra Sangeet
6. Ability to read Notation of unknown Rabindra Sangeet

**CC-12 : Practical Knowledge of RAGA-III and TALA(Practical)**

**Credits 06**

**C12P : Practical Knowledge of RAGA-III and TALA(Practical)**

**Course Contents :**

1. Two Dhruwad & two Dhamars from the following ragas with Alap, Layakari & Upaj : Bahar, Durga, Bageshri, Sohini, Sudh-Sarang, Bhairav, Yaman, Brindabani – Sarang, Hindol, Behag, MalkosTodi
2. One Thumri & one Dadra in the following Ragas : Bhairavi, Khamaj, Pilu, Kafi.
3. Ability to recite Notation.
4. Ability to recite the following talas with different layakaries: Jat, Deepchandi, Dhamar, Jhumra.

**CC- 13 : Theoretical knowledge of music (Theoretical)**

**Credits 06**

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

**Course Contents :**

1. Comparative study of suddha & vikrit swaras of Hindustani & Carnatic system
2. Placing of suddha swaras on veena & their vibrations as explained by Pt. Shrinivas
3. Detailed theoretical knowledge of the following Talas & ability to compose talalipi notation in Ada, Kuada, Viada Laya : Jhumra, Deepchandi, Ada-Chautal, Matta, Panchamswari, Shikhar
4. Merits & Demerits of a singer

**CC- 14 : Practical Knowledge of Bengali song/ Bangla Gaan ( Practical)**

**Credits 06**

**C14P : Practical Knowledge of Bengali song/ Bangla Gaan ( Practical)**

## Course Contents :

### (Song of any one from each composer)

1. Puratani bangla gaan : Dasarathi Roy, Kamalakanta, Shreedhar Kathak, Girish Ghosh
2. Ability to sing Brahma Sangeet of the following : Rammohan Roy, Debendra Nath Thakur, Jyotirindra Nath Thakur
3. Ability to sing any two folk songs of the following : Baul, Bhatiyali, Jhumur, Tusu
4. Ability to sing Kirtan : Gyandas, Chandidas & Vidyapati (any one)

## **Discipline Specific Electives (DSE)**

### DSE-1 Concept of music in Tagore Literature

Credits 06

### DSE1T: Concept of music as reflected 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 Chitna
9. Shona : Santiniketan
10. Siksha O Sanskritite Sangiter Sthan : Sangit Chinta

### DSE - 2 : Karnatak Music

Credits 06

### DSE2T: Katnatak Music

#### Course Contents :

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 :**

1. Imitation theory as advanced by Plato & Aristotle.
2. Theory of Emotion.
3. Croce'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'.
11. Theory of configurationism in music

**DSE- 3 : Acoustics**

**Credits 06**

**DSE3T : 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 Composs.
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.

Or

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

**DSE3P: Practical knowledge of Bhajan and Bengali Songs/Bangla Gan (Practical)**

**Course Contents :**

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



**DSE- 4 : Practical knowledge of Raga ( Practical) Credits 06**

**DSE4P : Practical knowledge of Raga ( Practical)**

**Course Contents :**

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

**Or**

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

**Skill Enhancement Course (SEC)**

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

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

**Course Contents :**

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

**Or**

**SEC -1 : Knowledge of Tala( Theoretical) 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

**Or**

**SEC-1 : Sight Singing (Practical) Credits 02**

**SEC1P : Sight Singing (Practical)**

**Course Contents :**

- Sight singing - Notation reading(Hindustani & Akarmatrik)

**SEC – 2 : Stage Performance of Song-I ( Practical) Credits 02**

## **SEC2P : Stage Performance of Song-I ( Practical)**

### **Course Contents:**

- Stage performance of Rabindra Sangeet, Nazrulgiti, Bangla Gaan

**Or**

## **SEC – 2: Stage Performance of Song-II (Practical)**

**Credits 02**

## **SEC2P : Stage Performance of Song-II (Practical)**

### **Course Contents:**

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

## **Generic Elective (GE)**

***[Interdisciplinary for other Department]***

## **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 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)
- 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: History of Indian Music**

**Credits 06**

**GE1T: History of Indian Music**

**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 .

**GE - 2: Aspects of Thata, Mela, Raga & Tala (Theoretical)**

**Credits 06**

**GE2T: 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:
  - I. Difference between thata & raga
  - II. Raga vargikaran & definition of suddha, chhayalog, sankirna, sandhiprakash raga, paramel prabesak raga
  - III. Theoretical knowledge of Akarmatrik Swaralipi & Hindustani Swaralipi Paddhati
  - IV. 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-3: Theoretical knowledge of music ( including advanced theory of Rabindranath)****Credits 06****GE3T: Theoretical knowledge of music (including advanced theory of Rabindranath)**

- 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 parjayas of Rabindra Sangeet
  3. Tagore’s Experiments 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, Natakera Gaan.
- h. Detailed knowledge of Kirtan

**GE - 4: Practical Songs of Panchakobi except Rabindranath(Practical)****Credits 06****GE4P: Practical Songs of Panchakobi except Rabindranath**

- a. Any two songs from each composer  
**Dwijendrageeti, Rajanikanter Gann, Atulprosadi & Nazrulgeeti**
- b. Ability to sing six Nazrul Giti as mentioned below :
  - 1) Nishi nijhuma ghumo nahi ase
  - 2) Musaphir mochhre anki jal
  - 3) Aruno kanti ke go jogi
  - 4) Chaitali chandni rate
  - 5) Bulbuli nirab nargis bone
  - 6) Kalo meyer payer talay

**Or****GE - 4: Knowledge of Rabindra sangeet (Practical)****Credits 06**

## **GE4P: Knowledge of Rabindra sangeet (Practical)**

- A. Ability to sing sixe 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
- B. Composition inspired by Provincial songs, Western Songs, Folk tune.
- C. Compositions of Rabindra srista Talas
- D. Songs of other lyricists but tune by Tagore.