

WEST BENGAL STATE UNIVERSITY



Undergraduate Board of Studies in Music

DRAFT OF THE CBCS COURSE STRUCTURE

Final Draft Revised New Syllabus

B.A. (Hons.) Course (In Music)

**UNDER THE CHOICE BASED CREDIT SYSTEM (CBCS)
Recommended by the University Grants Commission (UGC)**

[To be implemented from the Academic Session 2021-22]

Three-year B.A. (Hons.) Course [in Music]

Semester-wise Structure of Syllabus CBCS

To be effective from the Academic Session 2021-22

Sem	Core Course (CC)	Ability Enhancement Core Course (AECC)	Skill Enhancement Course (SEC)	Generic Elective (GE)	Discipline Specific Elective (DSE)	Total
I	2	1		1		4
II	2	1		1		4
III	3		1	1		5
IV	3		1	1		5
V	2				2	4
VI	2				2	4
A. Total Courses	14	2	2	4	4	26
B. Credit per course	6	2	2	6	6	
Total Credits (A x B)	84	4	4	24	24	140

**Three-year B.A. (Hons.) Course [In Music]
Semester wise Structure of Syllabus CBCS
To be effective from the Academic Session 2021-22**

Year 1: Semester 1

Code	Paper	Credit	Remarks
ENVSAEC01T	Environmental Studies	2	Ability Enhancement - Compulsory
MUCACOR01T	Study on Elementary Music (Theoretical)	2	Core Discipline
MUCACOR01P	Study on Elementary Music (Practical)	4	Core Discipline
MUCACOR02T	Basic Knowledge of Music (Theoretical)	2	Core Discipline
MUCACOR02P	Basic Knowledge of Music (Practical)	4	Core Discipline
	GE-1 [To be selected from subjects other than Music]	6	Generic Elective Course
		20	

Year 1: Semester 2

Code	Paper	Credit	Remarks
ENGSAEC01M	English/MIL	2	Ability Enhancement - Compulsory
MUCACOR03T	History of Indian Music (Theoretical)	2	Core Discipline
MUCACOR03P	History of Indian Music (Practical)	4	Core Discipline
MUCACOR04T	Knowledge of Tala (Theoretical)	2	Core Discipline
MUCACOR04P	Knowledge of Tala (Practical)	4	Core Discipline
	GE-2 [To be selected from subjects other than Music]	6	Generic Elective Course
		20	

Year 2: Semester 3

Code	Paper	Credit	Remarks
MUCACOR05T	Knowledge of Dhrupad and Dhamar (Theoretical)	2	Core Discipline
MUCACOR05P	Knowledge of Dhrupad and Dhamar (Practical)	4	Core Discipline
MUCACOR06T	Introductory Knowledge of Rabindra Sangeet (Theoretical)	2	Core Discipline
MUCACOR06P	Introductory Knowledge of	4	Core Discipline

	Rabindra Sangeet (Practical)		
MUCACOR07T	Evolution of Bengali Song (Theoretical)	2	Core Discipline
MUCACOR07P	Evolution of Bengali Song (Practical)	4	Core Discipline
	GE-3[To be selected from subjects other than Music]	6	Generic Elective Course
MUCSSEC01M	Repairing of Musical Instruments Note: Skill Enhance Course MUCSSEC01M is offered to keep the employability in mind. The following Course is recommended for both Hons & Gen Syllabus.	2	Skill Enhancement Course
		26	

Year 2: Semester 4

Code	Paper	Credit	Remarks
MUCACOR08T	Knowledge of Light Classical Forms (Theoretical)	2	Core Discipline
MUCACOR08P	Knowledge of Light Classical Forms (Practical)	4	Core Discipline
MUCACOR09T	Different Forms of Rabindra Sangeet (Theoretical)	2	Core Discipline
MUCACOR09P	Different Forms of Rabindra Sangeet (Practical)	4	Core Discipline
MUCACOR10T	Western and Karnataki Music Including Different Forms of Bengali Song (Theoretical)	2	Core Discipline
MUCACOR10P	Western and Karnataki Music Including Different Forms of Bengali Song (Practical)	4	Core Discipline
	GE-4[To be selected from subjects other than Music]	6	Generic Elective Course
MUCSSEC02M	Scoring of Notation by Listening, Reading and Writing	2	Skill Enhancement Course
		26	

Year 3: Semester 5 (any two DSEs are to be taken out of three)

Code	Paper	Credit	Remarks
MUCACOR11T	Study on Special Types of Rabindra Sangeet (Theoretical)	2	Core Discipline
MUCACOR11P	Study on Special Types of Rabindra Sangeet (Practical)	4	Core Discipline
MUCACOR12T	Study on Different Regional Bengali Song (Theoretical)	2	Core Discipline

MUCACOR12P	Study on Different Regional Bengali Song (Practical)	4	Core Discipline
MUCADSE01T	DSE A (Any Two) Harmonium Accompaniment and Tuning of Tanpura (Theoretical)	(6+6) 2	Discipline Specific Elective
MUCADSE01P	Harmonium Accompaniment and Tuning of Tanpura (Practical)	4	
MUCADSE02T	Musicology (Theoretical)	6	
MUCADSE03T	Science in Music (Theoretical)	6	
		24	

Year 3: Semester 6 (any two DSEs are to be taken out of three)

Code	Paper	Credit	Remarks
MUCACOR13T	Rabindra Sangeet and its Versatility (Theoretical)	2	Core Discipline
MUCACOR13P	Rabindra Sangeet and its Versatility (Practical)	4	Core Discipline
MUCACOR14T	Bengali Song and its Versatility (Theoretical)	2	Core Discipline
MUCACOR14P	STAGE PERFORMANCE (Practical)	4	Core Discipline
MUCADSE04T	DSE B (Any Two) Harmonium Accompaniment and Tuning of Tanpura (Theoretical)	(6+6) 2	Discipline Specific Elective
MUCADSE04P	Harmonium Accompaniment and Tuning of Tanpura (Practical)	4	
MUCADSE05T	Aesthetics: General and Musical (Theoretical)	6	
MUCADSE06T	Psychology of Music (Theoretical)	6	
		24	
Grand Total		140	

DETAILED SYLLABUS OF CBCS IN B.A. MUSIC (HONS)

Year 1: Semester 1

STUDY ON ELEMENTARY MUSIC

Paper 1: Semester 1

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR01T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Nada, Swara, Shruti, Mela, Raga, Alamkar, Tana, Gamak, Alap, Vadi-Samvadi-Anuvadi-Vivadi, Abirbhab, Tirobhab, Paramelapraveshak Raga, Sandhiprakash Raga, Kaku, Gayaki, Nayaki, Adhadarshak Swara, Alpatva-Bahutva.

Unit-2: A comparative study of Thata and Raga

Unit-3: Raga Lakshanas.

Unit-4: Merits and demerits of a Singer.

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR01P

Credits: 4 [120 Hours]

(PRACTICAL)

Prescribed Ragas: **Bhairab, Yaman, Bilawal, Kafi, Khambaj.**

Unit-1: Five Drut Khayal in Tintal/ Ektal/ Jhamptal followed by simple Vistar and Tana.

Unit-2: Keeping Mukhda of a Bandish by listening Tala.

Unit-3: Identification of Swaras of five Thata Ragas as mentioned above and knowledge of Swaras of the Bandish which will be taught.

Unit-4: Introductory knowledge of Vilambit Tala (Ektal, Tintal, Jhumra).

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- NILRATAN BANDYOPADHYAY – SANGEET PARICHITI (PART I--II)
- INDUBHUSHAN ROY – SANGEET SHASTRA (PART I—III)
- Dr. BIMAL ROY -- SANGEETI SHABDAKOSH (PART I—II)
- V.N.BHATKHANDE -- KRAMIK PUSTAKMALIKA (PART I—IV)

*L = 1 Hour

BASIC KNOWLEDGE OF MUSIC (THEORETICAL)

Paper 2: Semester 1

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR02T

**Credits: 2 [30 Hours]
(THEORITICAL)**

Unit-1: North Indian Notation System (Aakarmatrik and Bhatkhande / Hindustani).

Unit-2: A comparative discussion of two major system of Indian Music: Hindustani and Karnataki.

Unit-3: Time Theory of Raga.

Unit-4: Practice of writing Swaralipi of any Bandish from the syllabi in Hindustani/Aakarmatrik System.

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR02P
Credits: 4 [120 Hours]
(PRACTICAL)

Prescribed Ragas: Bhairabi, Ashawari, Todi, Purvi, Marwa.

Unit-1: Five Drut Khayal in Tintal/ Ektal/ Jhamptal followed by simple Vistar and Tana.

Unit-2: Identification of Swaras of five Thata Ragas as mentioned above and Knowledge of Swaras of the Bandish which will be taught.

Unit-3: One Bhajan from any one composer (Meera Bai/Kabir/Tulsidas).

Unit-4: Introductory knowledge of Vilambit Khayal.

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- NILRATAN BANDYOPADHYAY – SANGEET PARICHITI (PART I--II)
- INDUBHUSHAN ROY – SANGEET SHASTRA (PART I—III)
- Dr. BIMAL ROY -- SANGEETI SHABDAKOSH (PART I—II)
- V.N.BHATKHANDI -- KRAMIK PUSTAKMALIKA (PART I—IV)

***L = 1 Hour**

Year 1: Semester 2

HISTORY OF INDIAN MUSIC

Paper 3: Semester 2

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR03T

**Credits: 2 [30 Hours]
(THEORITICAL)**

Unit-1: Music in ancient period (Pre-Vedic & Vedic period)

Unit-2: Music in our Epics and Puranas (Ramayana, Mahabharata, Markandeya Purana, Bayu Purana)

Unit-3: Evolution and development of Khayal

Unit-4: History and development of Gharana System (Agra, Patiyala, Kirana, Gowalior)

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR03P

**Credits: 4 [120 Hours]
(PRACTICAL)**

Unit-1: Two Vilambit Khayal followed by Drut Khayal from the Ragas as follows:

Bhairav, Yaman, Behag, Jaunpuri, Bageshree, Malkauns, Mian Ki Todi with Vistar, Sargam and Tana.

Unit-2: Practice of tuning Tanpura.

Unit-3: Practice of singing Khayal in Tanpura.

Unit-4: Raga Pahechan (All the Ragas as prescribed in CC1 practical & CC2 practical Papers)

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- SWAMY PRAJNANANDA – HISTORY OF INDIAN MUSIC
- SWAMY PRAJNANANDA – HISTORICAL STUDY OF INDIAN MUSIC
- SUKUMAR ROY – BHARATIYA SANGEET: ITIHAS O PADDHATI
- PRABHAT KUMAR GOSWAMY – BHARATIYA SANGEETER KATHA
- V.N.BHATKHANDE -- KRAMIK PUSTAKMALIKA
- Dr.UTPALA GOSWAMY – DHRUPAD O KHAYAL GAANER UTPATTI
- RAJYESWAR MITRA -- MUGHAL BHARATER SANGEET CHINTA
- RAJYESWAR MITRA -- ARYA BHARATER SANGEET CHINTA

***L = 1 Hour**

KNOWLEDGE OF TALA

Paper 4: Semester 2

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR04T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Definitions: Tala, Laya, Matra, Bibhag, Chhanda (Samapadi, Visamapadi & Chhandas created by Rabindranath), Som, Khali, Layakari, Tihai, Theka

Unit-2: Origin and Evolution of Tala. Dashaprana of Tala as mentioned in ancient Texts

Unit-3: Classification of Indian Musical Instruments with proper examples with Structural Description of Harmonium, Tanpura and Tabla-Bayan

Unit-4: Knowledge of writing Talalipi of the following Talas with Layakari (Dwigan, Tigan, Chaugan and Adi) in Bhatkhandey/Hindustani System

Talas prescribed: Tintal, Ektal, Jhamptal, Chautal, Dhamar

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR04P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: Practical knowledge of Layakari (Dwigan, Tigan, Chaugan and Adi) of the Following Talas by showing hand beats:

Tintal, Ektal, Jhamptal, Chautal, Dhamar.

Unit-2: Showing different Chhandas into a particular Tala (Chhanda of Dadra in Kaharwa beats, Chhanda of Jhamptal in Tintal beats, Chhanda of Ektal in Tintal beats, Chhanda of Tintal in Chautal beats)

Unit-3: Practical knowledge of Talas created by Rabindranath.

Talas: Ardha Jhamp, Jhampak, Shasthi, Rupakda, Nabatal, Ekadashi, Nabapanchatal.

Unit-4: Knowledge of singing any Bandish of Drut Khayal using Bol-Bani of a Tala and Tala Pahechan by hearing Theka (All the Talas including Rabindrik Talas as mentioned above)

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- RABINDRANATH TAGORE – SANGEET CHINTA
- SHANTIDEB GHOSH – RABINDRA SANGEET
- SHAILAJA RANJAN MAJUMDER – RABINDRA SANGEET CHINTA
- RABINDRANATH TAGORE – GEETABITAN
- RABINDRANATH TAGORE – SWARABITAN (PART 1—66)
- MANIKLAL MAJUMDER – TAALTATVA SAMAGRA
- Dr. MRIGANKA SHEKHAR CHAKRABORTY – TAALTATVER KRAMABIKASH
- Dr. BIMAL ROY – BHARATIYA TAAL PRASANGE
- SHAMBHUNATH GHOSH – TABLA R ITIBRITTA
- INDUBHUSHAN ROY – TABLA VIJNAN
- PRASHANTA KUMAR BANDYAPADHYAY – TABLAR VYAKARAN

***L = 1 Hour**

Year 2: Semester 3

KNOWLEDGE OF DHRUPAD AND DHAMAR

Paper 5: Semester 3

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR05T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Prabandha Sangeet — its features and classification

Unit-2: Origin and Development of Dhrupad and Dhamar including contribution of Raja Man Singha Tomor towards the development of Dhrupad

Unit-3: Special features of Dhrupad Gharana with knowledge of different Vanas of Dhrupad

Unit-4: System of Alap Gayan —Ancient and Modern

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR05P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: One Dhrupad from the prescribed Ragas as mentioned in practical Paper CC3 with Alap and simple Layakari

Unit-2: One Dhamar from the prescribed Ragas as mentioned in practical Paper CC with simple Layakari

Unit-3: Performance of Dhrupad showing hand beats with Pakhawaj

Unit-4: Performance of Dhamar showing hand beats with Pakhawaj.

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester

Practical: 30

Suggested Readings

- SWAMY PRAJNANANDA – HISTORY OF INDIAN MUSIC
- SWAMY PRAJNANANDA – HISTORICAL STUDY OF INDIAN MUSIC
- SUKUMAR ROY – BHARATIYA SANGEET: ITIHAS O PADDHATI
- AMIYANATH SANYAL – PRACHIN BHARATER SANGEET CHINTA
- Dr.UTPALA GOSWAMY – DHRUPAD O KHAYAL GAANER UTPATTI
- RAJYESWAR MITRA -- MUGHAL BHARATER SANGEET CHINTA
- RAJYESWAR MITRA -- ARYA BHARATER SANGEET CHINTA

***L = 1 Hour**

**INTRODUCTORY KNOWLEDGE OF RABINDRA
SANGEET**

Paper 6: Semester 3

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR06T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Influence of Musical environment and Music teachers of Jorasanko Thakur Bari on Rabindranath

Unit-2: A brief study of Paryays and Angas of Rabindra Sangeet

Unit-3: Study on Ritu-Baichitrya in Rabindra Sangeet

Unit-4: Influence of Classical Music on Tagore's Song

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR06P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: Two Rabindra Sangeet from Puja Paryaya.

Unit-2: Two Rabindra Sangeet from Prakriti Paryaya.

Unit-3: Two Rabindra Sangeet one from Prem Paryay and other from Vichitra Paryay.

Unit-4: Two Rabindra Sangeet one from Dhrupad Anga and other from Khayal Anga

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester

Practical: 30

Suggested Readings

- RABINDRANATH TAGORE – GEETABITAN
- RABINDRANATH TAGORE – SWARABITAN (1—66)
- SHANTIDEV GHOSH – RABINDRA SANGEET
- RABINDRANATH TAGORE – SANGEET CHINTA
- SWAMY PRAJNANANANDA – SANGEETAY RABINDRA PRATIVAR DAN
- PRAFULLA KUMAR CHAKRABORTY – RAGRAGINIR ELAKAY RABINDRA SANGEET
- KIRANSASHI DEY – RABINDRA SANGEET SUSHAMA

EVOLUTION OF BENGALI SONG

Paper 7: Semester 3

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR07T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Origin and development of Modern Bengali Song

Unit-2: Impact of Dhrupad and Khayal on traditional Bengali Song

Unit-3: Characteristic features of Ragpradhan Bengali Song and Study on Ragpradhan Bengali Song composed by eminent composers of Bengal

Unit-4: Characteristic features and varieties of Nazrulgeeti, Atul Prasadi and Dwijendrageeti

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR07P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: One Dhrupadangiya and one Khayalangiya Bengali Song.

Unit-2: One Ragpradhan Bengali Song.

Unit-3: Any one Song from the following Lyricists:

- a) Ajoy Bhattacharya b) Pranab Roy c) Gouri Prasanna
Majumder
d) Jnanprakash Ghosh

AND

Any one Song from the following composers:

- a) Krishna Chandra Dey b) Vishmadev Chattopadhyay c)
Sachin Deb Barman d) Himanshu Datta

Unit-4: Nazrul Geeti, Atul Prasadi, Dwijendra Geeti. (Any two types of Song)

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester

Practical: 30

Suggested Readings

- DILIP KUMAR MUKHOPADHYAY – BANGALIR RAG SANGEET CHARCHA
- Dr. PRADIP KUMAR GHOSH – BANGLAY RAG SANGEET CHORCHAR DHARA
- SWARALIPI – ATULPRASADI, NAZRULGEETI
- RAJYESWAR MITRA – BANGLAR GEETIKAR O BANGLA GAANER NANADIK
- SUDHIR CHAKRABORTY – BANGLA GAANER SANDHANE

***L = 1 Hour**

REPAIRING OF MUSICAL INSTRUMENTS

Paper 1: Semester 3

Paper Code: MUCSSEC01M

Full Marks: 25

Credits: 2 [30 Hours]

**TOTAL CLASSES: 30 [LECTURE CLASS 15 & TUTORIAL CLASS
15]**

Repairing of Musical Instruments (Harmonium/Tanpura/Tabla)
(Attendance 5, End Sem Exam 20)

Suggested Readings

- NANIGOPAL BANDYOPADHYAY – SANGEET DARSHIKA (PART I & II)
- V.N.BHATKHANDEY – KRAMIK PUSTAKMALIKA
- V.N.BHATKHANDEY – BHATKHANDEY SANGEET SHASTRA

Year 2: Semester 4

KNOWLEDGE OF LIGHT CLASSICAL FORMS

Paper 8: Semester 4

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR08T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Study on various Light Classical forms of North India. (Dadra, Kajri,

Chaiti, Hori, Jhula, Geet, Ghazal)

Unit-2: History and development of Thumri with special reference to Nabab Wazid Ali Shah

Unit-3: History and development of Tappa with special reference to Shori Mian and Nidhu Babu

Unit-4: Study on other Light Classical forms of Music: Tarana, Chaturanga, Tribat

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR08P
Credits: 4 [120 Hours]
(PRACTICAL)

Unit-1: One Thumri on the following Ragas: Bhairabi, Kafi, Khambaj, Pilu, Desh

Talas: Jat/Dipchadi/Kaharwa/Sidharkhani

Unit-2: Any two types of Song from Dadra/Kajri/Chaiti/Hori/Jhula

Unit-3: One Tappa. Tala: Jat/Sidharkhani

Unit-4: Any one Song from Tarana/Chaturanga/Tribat

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- PRABHAT KUMAR GOSWAMY – BHARATIYA SANGEETER KATHA
- DEBABRATA DUTTA – SANGEET TATVA
- S.N.RATANJANKAR – AVINABA SANGEET SISKHA
- SWAMY PRAJNANANDA – RAG O RUP (PART I&II)
- NANIGOPAL BANDYAPADHYAY – SANGEET DARSHIKA
- Dr.PRADIP KUMAR GHOSH – SANGEET SHASTRA SAMIKSHA
- RAJYESWAR MITRA – SANGEET SAMIKSHA

DIFFERENT FORMS OF RABINDRA SANGEET

Paper 9: Semester 4

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR09T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Impact of Western Music on Rabindranath

Unit-2: Impact of Provincial Tunes on Rabindranath

Unit-3: Impact of Tappa style on Rabindranath

Unit-4: Impact of Thumri style on Rabindranath

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR09P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: Two Rabindra Sangeet based on Western Tunes.

Unit-2: Two Rabindra Sangeet based on Provincial Tunes

Unit-3: Two Tappa style based Rabindra Sangeet.

Unit-4: Any one Thumri based Rabindra Sangeet.

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester

Practical: 30

Suggested Readings

- RABINDRANATH TAGORE – GEETABITAN
- RABINDRANATH TAGORE – SWARABITAN (1—66)
- SHANTIDEV GHOSH – RABINDRA SANGEET
- RABINDRANATH TAGORE – SANGEET CHINTA
- SWAMY PRAJNANANANDA – SANGEETAY RABINDRA PRATIVAR DAN
- PRAFULLA KUMAR CHAKRABORTY – RAGRAGINIR ELAKAY RABINDRA SANGEET
- KIRANSASHI DEY – RABINDRA SANGEET SUSHAMA

***L = 1 Hour**

WESTERN AND KARNATAKI MUSIC INCLUDING DIFFERENT FORMS OF BENGALI SONG

Paper 10: Semester 4

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR10T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Scales, Intervals, Triads and Chords (Tones, Semitones, Major and Minor Intervals, Inversions and their simple applications)

Unit-2: Short Notes: Middle C, Clef, Ledger Lines, Great Staff, Time Signature, Circle of 5th, Circle of 4th, Kriti, Javali, Tillana, Varnam, Padam, Ragamalika

Unit-3: Life sketch and contribution: Mozart, Beethoven, Wagner, Thyagraj, Mutthu Swamy Dixitar, Shyama Shastri

Unit-4: Karnataki Sapta Talam and Swarasthanam Nirnaya by Dwadash Bhuta Sankhya Chakra using Katapayadi Method (simple applications)

.Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR10P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: One Bengali Song from the following composers: Sudhin Dasgupta /Salil Chowdhury / Shyamal Mitra (Preferably Western based composition)

Unit-2: One Bengali Song from the following lyricists: Ajoy Bhattacharya /

Pranab Roy / Gouri Prasanna Majumder

Unit-3: Any two types of Song from Atulprasadi, Nazrul Geeti and Dwijendra Geeti (preferably based on Western Tunes)

Unit-4: One Tappa and one Thumri style based Bengali Song

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- Dr.UTPALA GOSWAMY – BANGLA GAANER BIBARTAN
- Dr. PRADIP KUMAR GHOSH – PASCHATYA SANGEETER ITIKATHA
- NILRATAN BANDYAPADHYAY -- PASCHATYA SANGEET PARICHITI
- NIHARBINDU CHOUDHURY – PASCHATYER SUROKAR
- LECTURES ON MUSIC APPRECIATION COURSE (VOL –II) – W.B.STATE MUSIC ACADEMY
- Dr. PRADIP KUMAR GHOSH – KARNATAKI SANGEET SAMIKSHA
- ALAN DANIELOU – INTRODUCTION TO MUSICAL SCALES
- SUDHIR CHAKRABORTY – BANGLA GAANER SANDHANE
- RAJYESWAR MITRA – BANGLAR GEETIKAR O BANGLA GAANER NANADIK
- EDDITED BY RAHUL SEN FROM BIBHAB – NIDHUBABUR GAAN
- SWARALIPI – ATULPRASAD, RAJANIKANTA, D.L.ROY, KAZI NAZRUL

SCORING OF NOTATION BY LISTENING, READING AND WRITING

Paper 2: Semester 4

Paper Code: MUCSSEC02M

Full Marks: 25

Credits: 2 [30 Hours]

**SCORING OF NOTATION BY LISTENING, READING AND WRITING:
ANY RABINDRA SANGEET/ANY BENGALI SONG/ANY CLASSICAL
BANDISH.**

Internal: 5, End Sem Exam 20

Suggested Readings

- NANIGOPAL BANDYOPADHYAY – SANGEET DARSHIKA (PART I & II)
- V.N.BHATKHANDY – KRAMIK PUSTAKMALIKA
- V.N.BHATKHANDY – BHATKHANDY SANGEET SHASTRA

Year 3: Semester 5

STUDY ON SPECIAL TYPES OF RABINDRA SANGEET

Paper 11: Semester 5

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR11T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Influence of Kirtan on Rabindra Sangeet

Unit-2: Influence of Baul and other regional Tunes on Rabindra Sangeet

Unit-3: Influence of Vaidik Sangeet and Brahma Sangeet on Rabindranath

Unit-4: A brief study on Vanusingher Padavali

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR11P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: One Baulangiya and one Regional Tune based Rabindra Sangeet

Unit-2: One Brahma Sangeet composed by Rabindranath

Unit-3: One Kirtanangiya Rabindra Sangeet and one Song from Vanusingher Padavali

Unit-4: One Veda Gaan composed by Rabindranath

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- RABINDRANATH TAGORE – GEETABITAN
- RABINDRANATH TAGORE – SWARABITAN (1—66)
- SHANTIDEV GHOSH – RABINDRA SANGEET
- RABINDRANATH TAGORE – SANGEET CHINTA
- SWAMY PRAJNANANANDA – SANGEETAY RABINDRA PRATIVAR DAN
- PRAFULLA KUMAR CHAKRABORTY – RAGRAGINIR ELAKAY RABINDRA SANGEET
- KIRANSASHI DEY – RABINDRA SANGEET SUSHAMA

STUDY ON DIFFERENT REGIONAL BENGALI SONG

Paper 12: Semester 5

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR12T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Brief study on Kabi Gaan O Tarja Gaan, , Akhdai O Half Akhdai Gaan, Kathakata O Panchali Gaan, Lalan Geeti, Brahma Sangeet of Brahma Samaj, Jatra O Natak Gaan, Agamoni O Bijaya Gaan, Vadu O Tusu Gaan

Unit-2: Origin and development of Kirtan including special features of Kirtanangiy Tala

Unit-3: A brief study on different Regional Folk Song of Bengal including its salient features

Unit-4: Characteristic features and varieties of Shakta Padabali including Puratani Bengali Song

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR12P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: One Brahma Sangeet composed by: RammohanRoy
DebendranathTagore / Jyotirindranath Tagore / Manmohan
Chakraborty and one Puratani Gaan from Shridhar Kathak or
Dasharathi Roy

Unit-2: Any two Song from the following:
Kabi Gaan / Panchali Gaan / Kathakata, Agamoni / Bijaya Gaan,

Shaktageeti (Ramprasad / Kamalakanta / Ramlal Dutta), Jatra O
Nataker Gaan / Lalan Geeti

Unit-3: Bengali Folk Songs any 2 types from the following: Baul, Bhatiali,
Bhawaiya, Gambhira, Chatka, Jhumur, Bhadu, Tusu, Sari, Jari

Unit-4: One Bengali Kirtan from the following composers:

Vidyapati / Chandidas / Gobindadas (Talas prescribed: Lofa /
Daskoshi / Teot)

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- Dr. MRIGANKA SHEKHAR CHAKRABORTY – BANGLAR KIRTAN GAAN
- EDITED BY SUBODH CHANDRA MAJUMDER – SREE BHAKTAMAL GRANTHA
- NARAHARI CHAKRABORTY -- BHAKTI RATNAKAR
- PASHUPATI CHATTAPADHYAY (EDITED) – BRIHAT RAMPRASADI SANGEET
- AMARENDRANATH ROY – SHAKTA PADAVALI
- SUKUMAR ROY – LOKSANGEET GIGNASYA

HARMONIUM ACCOMPANIMENT AND TUNING OF TANPURA

Paper 1: Semester 5 [DSE 1]

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCADSE01T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Detailed Knowledge of Harmonium

Unit-2: Detailed Knowledge of Tanpura

Unit-3: History and development of Tanpura and Harmonium.

Unit-4: Role of Harmonium and Tanpura in the field of Music

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCADSE01P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: Knowledge of fingering Techniques & sound production system on both Harmonium and Tanpura

Ability to play Harmonium in Shuddha and Vikrita Swaras with at least Ten Paltas within three Saptakas

Unit-2: Knowledge of string arrangement on Tanpura

Unit-3: Knowledge of Tuning Tanpura by listening standing notes

Unit-4: Ability of playing Harmonium in different Scales

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- NILRATAN BANDYAPADHYAY – SANGEET PARICHITI (PART I&II)
- MUBARAK HUSSAIN KHAN – BAYA-JANTRA PRASANGA
- NANIGOPAL BANDYAPADHYAY – SANGEETDARSHIKA (PART I&II)

MUSICOLOGY

Paper 2: Semester 5 [DSE 2]

Full Marks: 75

Internal Assessment: 25 marks

Semester-end Examinations: 50 marks

Total Credits: 6 [90 Hours]

Paper Code: MUCADSE02T

(THEORITICAL)

**TOTAL CLASSES: 90 [LECTURE CLASS 75 & TUTORIAL CLASS
15]**

Unit-1: Study of following Musical terms: Gram, Kutap Vinyas, Alapti (Ragalapti-Rupakalati), Raganga-Bhashanga-Upanga-Kriyanga, Nirgeet-Bahirgeet Gramraga- Uporaga-Bhasharaga-Bibhasharaga-Antarhasharaga, Shuddha Chhayalog-Samkirnaraga, Gayak-Gayaki, Nayak-Nayaki

Unit-2: Ancient Moorchhana System

Unit-3: Musicological Text: Natya Shastra, Brihaddesi, Sangeet Ratnakar and Musical Contributions of: Bharat, Narad, Ramamatya, Ahobal

Unit-4: Classification of Ragas under Ancient and Modern System Concept of Gandharva, Marga and Deshi

Unit-6: Theory of Swar-Shruti according to Ancient and Modern concept

Unit-7: Ascertaining 22 correct Shruties by Sharangdev using two Vinas

Unit-8: Jati— its Lakshanas and Varieties

Unit-9: Dhruba Geeti and its classifications

Unit-10: Study on the characteristic features and qualities of a Vaggeyakara

Internal: 25 (Attendance 5 + Continuous assessment 20) End Semester
Exam: 50

Suggested Readings

- PRABHAT KUMAR GOSWAMY – BHARATIYA SANGEETER KATHA
- DEBABRATA DUTTA – SANGEET TATVA
- S.N.RATANJANKAR – AVINABA SANGEET SISKHA
- SWAMY PRAJNANANDA – RAG O RUP (PART I&II)
- NANIGOPAL BANDYAPADHYAY – SANGEET DARSHIKA
- Dr.PRADIP KUMAR GHOSH – SANGEET SHASTRA SAMIKSHA
- RAJYESWAR MITRA – SANGEET SAMIKSHA
- Dr.UTPALA GOSWAMY – DHRUPAD O KHAYAL GAANER UTPATTI
- RAJYESWAR MITRA -- MUGHAL BHARATER SANGEET CHINTA
- RAJYESWAR MITRA -- ARYA BHARATER SANGEET CHINTA

***L = 1 Hour**

SCIENCE IN MUSIC
Paper 3: Semester 5 [DSE 3]
Full Marks: 75
Internal Assessment: 25 marks
Semester-end Examinations: 50 marks
Credits: 6 [90 Hours]
Paper Code: MUCADSE03T

(THEORITICAL)

**TOTAL CLASSES: 90 [LECTURE CLASS 75 & TUTORIAL CLASS
15]**

Unit-1: Knowledge of the terms: Frequency, Pitch, Timber, Note & Tone, Free-Forced- Damped vibrations, Overtones and Harmonics, Resonance

Unit-2: Science and Music. Scope of studying Musical Acoustics

Unit-3: Characteristics of Musical Sound and Noise

Unit-4: Human Hearing organ— its structure and functions and Auditory Perception

Unit-5: Human Vocal organ, its compass and register. Causes of difference between Human voice including measures taken towards some Voice problems

Unit-6: Sound Waves— its Classification, Characteristics and Application in Music

Unit-7: Simple Harmonic Motion— its characteristics and application in Music

Unit-8: Microphone— its classifications, Function, varieties and proper use

Unit-9: Resonance Theory of Helmholtz

Unit-10: Knowledge of an Ideal Auditorium and its Acoustical System

Internal: 25 (Attendance 5 + Continuous assessment 20) End Semester Exam: 50

Suggested Readings

- Dr.SAMIR KUMAR GHOSH – SANGEETIK SHABDA VIJNAN

Year 3 : Semester 6

RABINDRA SANGEET AND ITS VERSATILITY

Paper 13: Semester 6

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR13T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: A brief study on Gaan Bhanga Gaan of Rabindranath

Unit-2: A brief study on Rabindra Kabya Geeti and Rabindra Natak Gaan

Unit-3: Study on Rabindra Sangeet of Pre-Bangabhangha and Post-Bangabhangha

Unit-4: Study on Rabindra Geetinatya and Nrityanatya

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem exam 20

Paper Code: MUCACOR13P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: One Gaan Bhanga Gaan of Rabindranath and one Rabindra Sangeet having Talferta

Unit-2: One Rabindra Sangeet having Pathantar-Surantar-Chhadantar and one Rabindra Sangeet from Geetinatya or Nrityanatya

Unit-3: One Natak Gaan and one Kabya Geeti composed by Rabindranath

Unit-4: One Rabindra Sangeet of Pre-Bangabhangha Period and one from Post- Bangabhangha Period

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- Dr. ARUN KUMAR BASU – BANGLA KAVYA SANGEET O
RABINDRA SANGEET
- RABINDRANATH TAGORE – GEETABITAN
- RABINDRANATH TAGORE – SWARABITAN (1—66)
- SHANTIDEV GHOSH – RABINDRA SANGEET
- RABINDRANATH TAGORE – SANGEET CHINTA
- SWAMY PRAJNANANANDA – SANGEETAY RABINDRA
PRATIVAR DAN
- PRAFULLA KUMAR CHAKRABORTY – RAGRAGINIR ELAKAY
RABINDRA SANGEET
- KIRANSASHI DEY – RABINDRA SANGEET SUSHAMA

BENGALI SONG AND ITS VERSATILITY

Paper 14: Semester 6

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCACOR14T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Impact of eminent composers and lyricists in the development of
Modern Bengali Song before the Nineties

Unit-2: Study on Bengali Song of Pre-Bangabhanga and Post-Bangabhanga
Period

Unit-3: Impact of Jibonmukhi Gaan and Band Music on Bengali Song

Unit-4: Short essay on the contribution towards Bengali Song of the
following

Musical Personalities:

Nidhubabu, Girish Ghosh, Krishna Chandra Dey,

Shachin Dev Barman, Jnanprakashn Ghosh, Gouriprasanna Majumder, Nachiketa Ghosh, Salil Chowdhury, Hemanta Mukhopadhyay and Manna Dey

Internal: 10 (Attendance 2+ Continuous assessment 8) End Sem Exam 20

Paper Code: MUCACOR14P

Credits: 4 [120 Hours]

(PRACTICAL)

Stage Performance:

Semester-II- Unit-1 of Paper CC-3(Prac)

Semester-III – Unit-1 & Unit-2 of Paper CC-5 (Prac), Unit-3 of Paper CC-6(Prac), Unit-2 of Paper CC-7(Prac)

Semester-IV - Unit-1 & Unit-2 of Paper CC-8(Prac), Unit-3 of Paper CC-9 (Prac), Unit-1 of Paper CC-10 (Prac)

Semester-V – Unit-2 of Paper CC-11 (Prac), Unit-4 of Paper CC12 (Prac)

Semester-VI- Unit-1 of Paper CC-13 (Prac)

[For Stage Performance, Topic from Semester-II Unit-1 of Paper CC-3 Practical and Semester-V Unit-4 of Paper CC-12 Practical are compulsory and any four selected Topics from Semester-III (Prac) to Semester-VI (Prac) may be choiced.]

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester Practical: 30

Suggested Readings

- SUDHIR CHAKRABORTY – BANGLA GAANER SANDHANE
- RAJYESWAR MITRA – BANGLAR GEETIKAR O BANGLA GAANER NANADIK
- AMIYANATH SANYAL – SMRITIR ATAILE

- Dr.UTPALA GOSWAMY – BANGLA GAANER BIBARTAN
- PRABHAT KUMAR GOSWAMY – BHARATIYA SANGEETER KATHA
- DEBABRATA DUTTA – SANGEET TATVA

HARMONIUM ACCOMPANIMENT AND TUNING OF TANPURA

Paper 4: Semester 5 [DSE B1]

Full Marks: 75

Total Credits: 6 [90 Hours]

Paper Code: MUCADSE04T

Credits: 2 [30 Hours]

(THEORITICAL)

Unit-1: Theoretical knowledge of Tuning Tanpura

Unit-2: Importance of using Tanpura in Music

Unit-3: Merits and demerits of Harmonium

Unit-4: Merits and demerits of using Electronic Tanpura

Internal: 5 (Attendance 2+ Continuous assessment 3) End Sem Exam 20

Paper Code: MUCADSE04P

Credits: 4 [120 Hours]

(PRACTICAL)

Unit-1: Ability to accompany with various types of vocal recital (classical, Semi- classical, other Songs)

Unit-2: Ability to perform individually in different Ragas and Talas

Unit-3: Ability to change Pancham or Madhyam instantly by hearing any recital

Unit-4: Ability to accompany with Rabindra Sangeet and different types of Bengali Song

Internal: 15 (Attendance 3 + Continuous assessment 12) End Semester
Practical: 30

Suggested Readings

- NILRATAN BANDYAPADHYAY – SANGEET PARICHITI (PART I&II)
- MUBARAK HUSSAIN KHAN – BAYA-JANTRA PRASANGA
- NANIGOPAL BANDYAPADHYAY – SANGEETDARSHIKA (PART I&II)

AESTHETICS: GENERAL AND MUSICAL

Paper 5: Semester 6 [DSE B2]

Full Marks: 75

Paper Code: MUCADSE05T

Credits: 6 [90 Hours]

Unit-1: Realism in Art and Music

Unit-2: Art for Art's Sake Vs Art with a Purpose

Unit-3: Imagination and Intuition Theory in Art

Unit-4: Views of Edward Hanslik on Musical Beauty

Unit-5: Chief components of Tagore's Musical Idea

Unit-6: Universality Theory in Music

Unit-7: Concept of Appreciation in Music

Unit-8: Imitation Theory in Music

Unit-9: Role of Emotion and Imagination in Music

Unit-10: Role of Performer, Composer and Listener in Indian Music

Internal: 25 (Attendance 5+ Continuous assessment 20) End Sem exam 50

Suggested Readings

- SADHAN KUMAR BHATTACHARYA – SANGEETE SUNDAR
- SUDHIR NANDI – NANDAN TATVA
- RABINDRANATH TAGORE – SANGEET CHINTA
- AMIYARANJAN BANDYAPADHYAY – SANGEETAY SAUNDARYA

PSYCHOLOGY OF MUSIC
Paper 6: Semester 6 [DSE B3]
Full Marks: 75
Paper Code: MUCADSE06T
Credits: 6 [90 Hours]

Unit-1: Musical Personality and its Characteristics

Unit-2: Aesthetic Perception and Musical Perception

Unit-3: Musical Aptitude and Musical Ability—its Assessment

Unit-4: Psychology of Creative Personality and Artistic Creativity

Unit-5: Musical Memory and Musical Mind

Unit-6: Musicality and its Assessment

Unit-7: Musical Feeling, Musical Intelligence, Musical Talent and Musical Prodigy

Unit-8: Musical Imagery and Imagination

Unit-9: Social Function of Music and Artist's Social Commitment

Unit-10: Communication—its Scientific Nature —Problems of communication of Classical Music compared to Folk Music

Internal: 25 (Attendance 5+ Continuous assessment 20) End Sem exam 50

Suggested Readings

- Dr. SAMIR KUMAR GHOSH – SANGEETIK SHABDA VIJNAN
- W.B. STATE MUSIC ACADEMY JOURNALS
