

## B.A./B.Sc. MDC (MUSIC) (DRAFT)

### Distribution of Courses across the Semesters

**Total Credits : 130 (126 + Internship 4) over 3 Years (6 Semesters)**

| SEM | Core Course (A)                                                 | Core Course (B)                          | Core Course (C)                          | MDC                           | AEC                           | SEC                                                  | VAC                           | Internship               | Total         |
|-----|-----------------------------------------------------------------|------------------------------------------|------------------------------------------|-------------------------------|-------------------------------|------------------------------------------------------|-------------------------------|--------------------------|---------------|
| I   | Elementary Knowledge of Music (2T+3P)                           | Related subject from the combination (5) | Related subject from the combination (5) |                               | To be taken from the Pool (3) |                                                      | To be taken from the Pool (3) |                          | 21            |
| II  | General Theory and Practice of Music (2T+3P)                    | Related subject from the combination (5) | Related subject from the combination (5) |                               | To be taken from the Pool (3) |                                                      | To be taken from the Pool (3) | NSS/NCC/Internship [4**] | 21            |
|     | <b>EXIT WITH CERTIFICATE</b>                                    |                                          |                                          |                               |                               |                                                      |                               |                          | <b>4**+42</b> |
| III | History of Indian Music and its Application (2T+3P)             | Related subject from the combination (5) | Related subject from the combination (5) |                               | To be taken from the Pool (3) | Scoring of Notation (3)                              |                               |                          | 21            |
| IV  | Knowledge of Rabindra Sangeet (2T+3P)                           | Related subject from the combination (5) | Related subject from the combination (5) | To be taken from the Pool (3) |                               | Knowledge of Harmonium Playing and Accompaniment (3) |                               | NSS/NCC/Internship [4**] | 21            |
|     | <b>EXIT WITH DIPLOMA</b>                                        |                                          |                                          |                               |                               |                                                      |                               |                          | <b>4**+84</b> |
| V   | Knowledge of Bengali Song (2T+3P)                               | Related subject from the combination (5) | Related subject from the combination (5) | To be taken from the Pool (3) |                               | Variation of Rhythms and Talas (3)                   |                               |                          | 21            |
| VI  | Bengali Folk Song and Songs of different Bengali Culture(2T+3P) | Related subject from the combination (5) | Related subject from the combination (5) | To be taken from the Pool (3) |                               | Use of Microphone including Stage Performance (3)    |                               |                          | 21            |
|     | 30                                                              | 30                                       | 30                                       | 9`                            | 9                             | 12                                                   | 6                             | 4**                      | 4**+126       |

**Year-1: Semester-1**

**ELEMENTARY KNOWDGE OF MUSIC**

**Subject Code: MUSCOR101T**

**Core Paper-A: Semester-1**

**Full Marks-100**

**[Internal Assessment-50 Marks; Semester-end Examination – 50 Marks]**

**Total Credit: 5 [120 Hours]**

**TOTAL CLASS HOURS: 120 [LECTURE HOURS 30 & PRACTICAL HOURS 90]**

**Part-A [THEORITICAL]**

**Unit-1:** Brief knowledge of following musical terms:

Nada, Swara (Suddha, Vikrita), Saptak, Varna, Alamkar, Shruti, Tana,  
Vadi-Vivadi-samavadi-Anuvadi, Arohana-Avarohana, Pakad, meend,  
Gamaka

**Unit-2:** Brief knowledge of following terms on Tala:

Tala, Matra, Bibhag, Laya, Layakari, Sam, Khali, Theka, Samapadi-  
Visamapadi, Tihai, Avartan

**Unit-3:** Knowledge of North Indian Notation System (Bhatkhandey/Hindustani  
and Akarmatrik)

**Unit-4:** Knowledge of Thata System of Pt. Bhatkhandey

**Part-B [PRACTICAL]**

**Code: MUSCOR101P**

**Unit-1:** Ability to identify and perform 10 Thata Swaras according to Pt.

Bhatkhandey

**Unit-2:** Five Drut Khayals from the following Ragas:

Bilawal, Bhairab, Bhairabi, Yaman, Bhupali, Behag, Kafi, Jaunpuri.

Talas prescribed: Tintal, Ektal, Drut Ektal, Jhamptal

**Unit-3:** Ability to keep Theka with simple Layakari of the prescribed Talas with hand beats

**Unit-4:** Identification of Talas from rendering of Tabla

**Suggested readings:**

- Nilratan Bandyopadhyay — Sangeet parichiti (part- I & II)
- Indubhushan Roy — Sangeet Shastra (Part- I & II)
- V.N.Bhatkhandey — Kramik Pustakmalika (Part- I – IV)
- Prashanta Kumar Bandyopadhyay — Tablar Byakaran

**GENERAL THEORY AND PRACTICE OF MUSIC**

**Subject Code: MUSCOR202T**

**Core Paper-A: Semester-2**

**Full Marks-100**

**[Internal Assessment-50 Marks; Semester-end Examination – 50 Marks]**

**Total Credit: 5 [120 Hours]**

**TOTAL CLASS HOURS: 120 [LECTURE HOURS 30 & PRACTICAL HOURS 90]**

**Part-A [THEORITICAL]**

**Unit-1:** Raga and its characteristic features

**Unit-2:** Time Theory of Raga

**Unit-3:** Comparative Study between Raga and Thata

**Unit-4:** Mela System as enumerated by Pt.Venkatmakhin

**Part-B [PRACTICAL]**

**Code: MUSCOR202P**

**Unit-1:** Knowledge of following Vilambit Talas:

Tintal, Ektal, Jhamptal

**Unit-2:** One Vilambit Khayal followed by Drut Khayal from the following Ragas:

Bhairab, Yaman, Behag, Jaunpuri, Malkauns in any one Tala as mentioned above

**Unit-3:** Ability to identify any Mukhda of a Bandish (Vilambit/Drut) from appropriate Matra of any Tala

**Unit-4:** One Bhajan of the following Composers:

Meera Bai, Kabir, Tulsidas, Nanak

**Suggested readings:**

- V.N.Bhahkhandey — Kramik Pustakmalika (Part- I – IV)
- Indubhushan Roy — Sangeet Shastra (Part- I & II)
- Debabrata Dutta — Sangeet Tatva (Part- I)
- Nilratan Bandyopadhyay — Sangeet parichiti (part- I & II)

**HISTORY OF INDIAN MUSIC AND ITS APPLICATION**

**Subject Code: MUSCOR303T**

**Core Paper-A: Semester-3**

**Full Marks-100**

**[Internal Assessment-50 Marks; Semester-end Examination – 50 Marks]**

**Total Credit: 5 [120 Hours]**

**TOTAL CLASS HOURS: 120 [LECTURE HOURS 30 & PRACTICAL HOURS 90]**

**Part-A [THEORITICAL]**

**Unit-1:** Music in Vedic Period

**Unit-2:** Music in our Epics (Ramayana and Mahabharata)

**Unit-3:** Origin and Development of Tala along with its utility in Music

**Unit-4:** Origin and Development of Dhrupad and Khayal

**Part-B [PRACTICAL]**

**Code: MUSCOR303P**

**Unit-1:** Knowledge of Chautal and Dhamar

**Unit-2:** One Dhrupad or one Dhamar with Dwigun and Tingun Layakari

Ragas prescribed: Bhairab, Yaman, Behag, Bageshree, Malkauns

**Unit-3:** Knowledge of performing Dhrupad or Dhamar by showing Tali-Khali in hand beats

**Unit-4:** Practice of singing a Dhrupad or Dhamar by using Pakhawaz

**Suggested readings:**

- Bimalakanta Roy Choudhuri – Bharatiya Sangeet Kosh
- Swami Prajnananda – History of Indian Music
- Swami Prajnananda – Historical Study of Music
- Debabrata Dutta – Sangeet Tatva
- Dr. Pradeep Ghosh – Sangeetshastra Samiksha

**SKILL ENHANCEMENT COURSE FOR GENERAL**

**SCORING OF NOTATION**

**SUBJECT CODE: MUSGSE301P**

**Paper: 1                      Semester: 3**

**Full Marks: 50**

**Total Credit: 3 [90 Hours]**

**Course Details:**

Scoring of Notation by Reading, Writing and Listening:

Any Classical Bandish/any Rabindra Sangeet/any Bengali Song

**Suggested readings:**

- Nanigopal Bandyopadhyay – Sangeet Darshika (Part I & II)
- V.N. Bhatkhandey – Kramik Pustakmalika
- V.N. Bhatkhandey – Bhatkhandey Sangeet Shastra

**KNOWLEDGE OF RABINDRA SANGEET**

**Subject Code: MUSCOR404T**

**Core Paper-A:    Semester - 4**

**Full Marks-100**

**[Internal Assessment-50 Marks; Semester-end Examination – 50 Marks]**

**Total Credit: 5 [120 Hours]**

**TOTAL CLASS HOURS: 120 [LECTURE HOURS 30 & PRACTICAL HOURS 90]**

**Part-A [THEORITICAL]**

**Unit-1:** Influence of Music Teachers and Musical Environment of Jorasanko

Thakurbari on Rabindranath

**Unit-2:** Knowledge of different Paryayas and Angas of Rabindra Sangeet

**Unit-3:** Influence of Dhrupad and Khayal Style on Tagore's compositions

**Unit-4:** Study on the impact of Ritu-Baichitrya in Rabindra Sangeet

**Part-B [PRACTICAL]**

**Code: MUSCOR404P**

**Unit-1:** Two songs from any two Paryayas of Rabindra Sangeet

**Unit-2:** One Rabindra Sangeet based on Dhrupad Style

**Unit-3:** One Rabindra Sangeet based on Khayal Style

**Unit-4:** One Ritu Sangeet from Tagore's Ritu Ranga

**Suggested readings:**

- Rabindranath Tagore - Geetabitan
- Rabindranath Tagore – Swarabitan (1-66)
- Rabindranath Tagore – Sangeet Chinta
- Shantidev Ghosh – Rabindra Sangeet
- Swami Prajnanananda – Sangeet Rabindra Pratihar Dan
- Prafulla Kumar Chakraborty – Ragranginir Elakay Rabindra Sangeet
- Kiranshashi Dey - Rabindra Sangeet Sushama

**SKILL ENHANCEMENT COURSE FOR GENERAL**

**KNOWLEDGE OF HARMONIUM PLAYING AND ACCOMPANIMENT**

**SUBJECT CODE: MUSGSE402P**

**Paper: 2          Semester: 4**

**Full Marks: 50**

**Total Credit: 3 [90 Hours]**

**Course Details:**

**Unit-1:** Ability to play Harmonium in different Scales

**Unit-2:** Ability to accompany with various types of Vocal Classical Recital

(Classical, Semi-classical and other Light Classical Songs)

**Unit-3:** Ability to perform different Ragas

**Unit-4:** Ability to accompany with Rabindra Sangeet and other Bengali Songs

**Suggested readings:**

- Nilratan Bandyopadhyay – Sangeet Parichiti (Part – 1 & 2)
- Mubarak Hussain Khan – Badya Jantra Prasanga
- Nanigopal Bandyopadhyay – Sangeet Darshika (Part – 1 & 2)

**KNOWLEDGE OF BENGALI SONG**

**Subject Code: MUSCOR505T**

**Semester - 5**

**Full Marks-100**

**[Internal Assessment-50 Marks; Semester-end Examination – 50 Marks]**

**Total Credit: 5 [120 Hours]**

**TOTAL CLASS HOURS: 120 [LECTURE HOURS 30 & PRACTICAL HOURS 90]**

**Part-A [THEORITICAL]**

**Unit-1:** Origin and Development of Modern Bengali Song

**Unit-2:** Impact of Classical Music on Traditional Bengali Song

**Unit-3:** Characteristic features and varieties of Nazrulgeeti

**Unit-4:** Study on Atulprasader Gaan, Rajanikanter Gaan and Dwijendrageeti

**Part-B [PRACTICAL]**

**Code: MUSCOR505P**

**Unit-1:** Any one Dhrupadangiya Bengali Song



**Unit-2:** Any one Khayalangiya Bengali Song

**Unit-3:** Any two Songs of Kazi Nazrul Islam from any two variety of Nazrulgeeti

**Unit-4:** Any two Songs of the following composers:

i) Atulprasad Sen    ii) Rajanikanta Sen    iii) Dwijendralal Roy

**Suggested readings:**

- Dilip Kumar Mukhopadhyay – Bangalir Rag Sangeet Charcha
- Dr. Pradip Kumar Ghosh – Banglay Rag Sangeet Charcha Dhara
- Books on Swaralipi – Nazrulgeeti, Atulprasadi, Rajanikanta and Dwijendralal Roy

**SKILL ENHANCEMENT COURSE FOR GENERAL**

**VARIATION OF RHYTHMS AND TALAS**

**SUBJECT CODE: MUSGSE503P**

**Paper: 3**

**Semester: 5**

**Full Marks: 50**

**Course Details:**

**Unit-1:** Practice of using simple rhythm in a composition

**Unit-2:** Practice of using different Tempo in a composition

**Unit-3:** Practice of using several notes in a Single Matra

**Unit-4:** Application of different types of Talas in a composition

**Suggested readings:**

- Manik Lal Majumdar — Taal Tatva Samagra
- Dr. Mriganka Shekhar Chakraborty — Taal Tatver Kramabikash
- Dr. Bimal Roy — Bharatiya Taal Prasange

- Shambhunath Ghosh — Tablar Itibritta
- Indubhushan Roy — Tabla Vijnan

## **BENGALI FOLK SONG AND SONGS OF DIFFERENT BENGALI CULTURE**

**Subject Code: MUSCOR606T**

**Semester - 6**

**Full Marks-100**

**[Internal Assessment-50 Marks; Semester-end Examination – 50 Marks]**

**Total Credit: 5 [120 Hours]**

**TOTAL CLASS HOURS: 120 [LECTURE HOURS 30 & PRACTICAL HOURS 90]**

### **Part-A [THEORITICAL]**

**Unit-1:** Study on Folk Song of Bengal and its characteristic features

**Unit-2:** Study on Baul Geeti and Lalan Geeti

**Unit-3:** A brief study on the Songs of different Bengali Culture

**Unit-4:** Short notes: Boat Baich Song, Dhan Katar Gaan-Chhad Petanor Gaan-Tant Chalanor Gaan, Marriage Song, Tusu-Vadu, Bhatiyali, Sari-Jari, Bhawaiya, Gambhira, Murshidya, Chatka, Jhumur

### **Part-B [PRACTICAL]**

**Code: MUSCOR606P**

**Unit-1:** Tusu-Vadu, Bhatiyali, Sari-Jari, Bhawaiya, Gambhira, Murshidya, Chatka, Jhumur (Any two types of Song)

**Unit-2:** Boat Baich Song Dhan Katar Gaan, Chhad Petanor Gaan, Tant Chalanor Gaan, Marriage Song (Any one Song)

**Unit-3:** One Baul Geeti

**Unit-4:** One Lalan Geeti

**Suggested readings:**

- Sukumar Roy — Loksangeet Jijnasa
- Sudhir Chakraborty — Bangla Gaaner Sandhane
- Prabhat Kumar Goswami — Bharatiya Sangeeter Kotha

**SKILL ENHANCEMENT COURSE FOR GENERAL  
USE OF MICROPHONE INCLUDING STAGE PERFORMANCE**

**SUBJECT CODE: MUSGSE604P**

**Paper: 4                      Semester: 6**

**Full Marks: 50**

**Course Details:**

**Unit-1:** Brief knowledge of different types of Microphones

**Unit-2:** Functions of Microphone

**Unit-3:** Proper use of Microphone in stage

**Unit-4:** Stage performance (Any Song from your syllabi)

**Suggested readings:**

- Dr. Samir Kumar Ghosh — Sangeetik Shabda Vijnan
- Lectures on Music Appreciation Course, Volume – II [West Bengal State Music Academy]