

Structure of the 4-year Undergraduate Programme (Honours) in Music
Semester-wise and Course category-wise distribution of credits

SEM	Major(DSC)	Minor	MDC	AEC	SEC	VAC	Intern-ship	Total Credits
I	Study on Elementary Music (2T + 3P) [DS-1(5)]	Introductory Knowledge of Music (2T+3P)) [MA-1(5)] General Theory of Music (2T + 3P) [MB-1(5)]	[To be taken from the Concerned Pool offered by the college from the subjects other than Music] [MD-1(3)]	English [AE-1(3)]	Scoring of Notation [SE-1(3)]	Environmental Studies [VA-1(3)]		27
II	Basic Knowledge of Music (2T + 3P) [DS-2(5)]	Fundamental History of Indian Music (2T + 3P) [MA-2(5)] Introductory Knowledge of Rabindra Sangeet (2T+3P) [MB-2(5)]	[To be taken from the Concerned Pool offered by the college from the subjects other than Music] [MD-2(3)]	MIL-1 [AE-2(3)]	Basic Knowledge of Tabla Playing [SE-2(3)]	Introduction to Cyber Security [VA-2(3)]	(4**)	27
Exit with certificate								(4**) + 54
III	Knowledge of Hindustani Tala	Introductory Knowledge of	[To be taken	MIL-2 [AE-3(3)]	[to be taken from other			24

	including Rabindrik Tala and Chhanda (2T + 3P) [DS-3(5)]	Bengali Song (2t+3P) [MA-3(5)] Folk Song of Bengal and Songs of Other Bengali Culture (2T + 3P) [MB-3(5)]	from the Concerned Pool offered by the college from the subjects other than Music] [MD-3(3)]		department] [SE-3(3)]			
IV	Knowledge of Dhrupad and Dhamar (2T + 3P) [DS-4(5)] Different Paryayas and Angas of Rabindra Sangeet (2T + 3P) [DS-5(5)], Evolution and Development of Bengali Song (2T + 3P) [DS-6(5)], History of Indian Music (T) [DS-7(5)]						(4**)	20
Exit with diploma								(4**) + 98
V	Light Classical forms of Music (2T+3P) [DS-8(5)],							20

	Introductory Knowledge of Karnataki and Western Music (T) [DS-9(5)], Rabindra Sangeet of Different Styles and Tunes (2T + 3P) [DS-10(5)], Puratani and Other Traditional Bengali Song (2T + 3P) [DS-11(5)]							
VI	Musicology (T) [DS-12(5)] Rabindra Sangeet and its Versatility (2T + 3P) [DS-13(5)] Bengali Folk Song and Kirtan (2T + 3P) [DS-14(5)] Stage Performance (On Classical Music) - 1 (P) [DS-15(5)]						(4**)	20
Exit with Major	75	30	9	9	9	6		(4**)+138

After 3 years								
VII	General and Musical Acoustics (T) [DS-16(5)], Contributions of Eminent Musicians and Musicologists (T) [DS-17(5)]	Study Visit to The Places of Musical Interest SM-1(5) Technical Knowledge of Music SM-2(5)						20
VIII	Psychology of Music (T) [DS-18(5)], Aesthetics: General and Musical (T) [DS-19(5)] Composition of Tunes (P) [DS-20(5)] Stage Performance (On Rabindra Sangeet and Bengali Song)-2 (P) [DS-21(5)]							20
Credit	105	40	9	9	9	6	4	182

Structure of the 4-year Undergraduate Programme (Honours) in Music
Semester wise and Course Category wise Syllabus
Semester-I
Major Course for Honours

Major/DSC-1 — Course Name: Study on Elementary Music Total Credit: 5

Course Code: (Theoretical) Credit: 2 30 Hours

Course Details:

Full Marks.....

Unit-1: Musical Terminology — Nada, Swara (Shuddha-Vikrita), Shruti, Mela, Raga, Arohana-Avarohana, Alamkara, Tana, Gamak, Alap, Vadi-Samavadi-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

Course Code: (Practical Application Part)

Credit: 3 90 Hours

Course Details:

Full Marks.....

Unit-1: 6 Drut Khayal in Tintal/Drut Ektal/Jhamptal followed by simple Vistar and Tana

Prescribed Ragas: Bhairav, Yaman, Bilawal, Kafi, Khambaj Bhairabi,
 Ashawari, Todi, Purvi, Marwa

Unit-2: Practice of keeping Mukhda of a Bandish by listening Tala

Unit-3: Identification of swaras of 10 Thata Ragas and Bandishes (as taught), prescribed in Unit-1

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

Suggested Readings

- Nilratan Bandyopadhyay — Sangeet Parichiti (Part-I & II)
- Indubhushan Roy — Sangeet Shastra (Part-I & II)
- Dr. Bimal Roy — Sangeeti Shabdakosh (Part-I & II)
- V.N.Bhatkhande — Kramik Pustakmalika (Part- I—IV)

SEMESTER-I
Minor Course for other Honours

Minor/MA-1 — Course Name: Introductory Knowledge of Music Total Credit: 5

Course Code:(Theoretical) Credit: 2 30 Hours

Course Details:

Full Marks.....

Unit-1: Musical Terminology — Nada, Swara (Suddha-Vikrita), Saptak, Alamkar, Shruti, Vadi-Vivadi-Samavadi-Anuvadi, Arohana-Avarohana, Pakad, Meend, Gamaka

Unit-2: Musical Terminology regarding Tala — Tala, Matra, Bibhag, Laya-Layakari, Som-Tali-Khali, Theka, Chhanda (Samapadi-Visamapadi), Avartan, Tihai

Unit-3: Knowledge of Notation System (Bhatkhandey/Hindustani and Aakarmatrik)

Unit-4: Knowledge of 10 Thata System of Pt.Bhatkhandey

Course Code:(Practical Application Part)

Credit: 3 90 Hours

Course Details:**Full Marks.....****Unit-1:** 5 Drut Khayal from the following Ragas:

Bilawal, Bhairav, Bhairavi, Yaman, Kafi

Talas Prescribed: Tintal, Drut Ektal, Jhamptal

Unit-2: Ability to keep Theka of the Talas as mentioned in Unit-1 with hand beats**Unit-3:** Ability to identify the Talas as mentioned in Unit-1**Unit-4:** Ability to identify Mukhda of a Bandish by listening Tala**Suggested Readings**

- Nilratan Bandyopadhyay — Sangeet Parichiti (Part-I &II)
- Indubhushan Roy — Sangeet Shastra (Part-I & II)
- Shambhunath Ghosh — Tablar Itibritta
- Indubhushan Roy — Tabla Vijan
- Prashanta Kumar Bandyopadhyay — Tablar Byakaran

Minor/MB-1 — Course Name: General Theory of Music**Total Credit: 5****Course Code:(Theoretical)****Credit: 2****30****Hours****Course Details:****Full Marks.....****Unit-1:** Raga and its characteristics**Unit-2:** Time Theory of Raga**Unit-3:** Comparative study between Raga and Thata**Unit-4:** Practice of writing any Bandish of a Raga (Sthayee and Antara) from the syllabi in Bhatkhandey /Hindustani Notation System**Course Code:(Practical)****Credit: 3****90 Hours****Course Details:****Full Marks.....****Unit-1:** 5 Drut Khayals of the following Ragas:

Khamaj, Ashawari, Purvi, Marwa, Todi,

Talas prescribed: Tintal, Drut Ektal, Jhamptal

Unit-2: Ability to perform a Bandish with Bolbani of any Tala as mentioned in Unit-1**Unit-3:** Identification of Swaras used in 10 Thata Raga**Unit-4:** One Bhajan of the following composers:

Meera Bai/Kabir/Tulsidas/Nanak

Suggested Readings

- Nilratan Bandyopadhyay — Sangeet Parichiti (Part-I &II)
- Indubhushan Roy — Sangeet Shastra (Part-I & II)
- Dr. Bimal Roy — Sangeeti Shabdakosh (Part-I & II)
- V.N.Bhatkhande — Kramik Pustakmalika (Part- I—IV)

Semester-I

Skill Enhancement Course for Honours

SE-1

Course Name: Scoring of Notation

Total Credit: 3

Course Code:

45 Hours

Course Details:

Full Marks.....

Unit-1: Practice of Scoring Notation by Reading, Writing and Listening:

Unit-2: Practice of writing Notation of any Classical Bandish/Rabindra Sangeet/Bengali Song only by listening

Unit-3: Ability to perform any Classical Bandish/Rabindra Sangeet/Bengali Song from Notation

Suggested Readings:

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

Semester-II

Major Course for Honours

Major/DSC-2 — Course Name: Basic Knowledge of Music

Total Credit: 5

Course Code: (Theoretical)

Credit: 2

30 Hours

Course Details:

Full Marks

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

Unit-2: A comparative study on two Major System of Indian Music: Hindustani and Karnataki (with reference to Swara and Tala)

Unit-3: Time Theory of Raga

Unit-4: Practice of writing any Bandish of a Raga (Sthayee and Antara) from the syllabi in Bhatkhande /Hindustani Notation System/Aakarmatrik

Course Code: (Practical Application Part)

Credit: 3

90 Hours

Course Details:

Full Marks

Unit-1: 2 Vilambit Khayal followed by 5 Drut Khayals with simple Vistar, Sargam and Tana

Prescribed Ragas: Bhairav, Yaman, Bihag, Jaunpuri, Malkaunse, Bageshree, Todi

Prescribed Talas: Ektal, Tintal, Jhamptal, Jhumra

Unit-2: Identification of swaras of any Raga and Bandish (as taught), prescribed in Unit-1

Unit-3: Ability to perform Khayal (Vilambit + Drut) within 7 minutes

Unit-4: Ability to perform Khayal using Tanpura only

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)

Semester-II

Minor Course for other Honours

Minor/MA-2 — Course Name: Fundamental History of Indian Music

Total Credit: 5

Course Code:(Theoretical)
Hours

Credit: 2 30

Course Details:

Full Marks.....

Unit-1: Music in Medieval Period

Unit-2: Origin and Development of Khayal

Unit-3: Origin and Development of Dhrupad

Unit-4: Origin and Development of Tala and its utility in Music

Course..... (Practical Application Part)

Credit: 3 90 Hours

Course Details:

Full Marks.....

Unit-1: Complete knowledge of Chautal and its simple Layakari

Unit-2: One Dhrupad in Chautal, of the following Ragas with simple Alap and Layakari
 Prescribed Ragas: Bhairav, Yaman, Kafi, Bihag,

Unit-3: Ability to identify the Mukhda of a Dhrupad by listening Tala only

Unit-4: Ability to perform Dhrupad with simple Layakari by Showing hand beats

Suggested Readings

- Swami Prajnananda — History of Indian Music
- Swami Prajnananda — Historical Study of Indian Music
- Sukumar Roy — Bharatiya Sangeet: Itihas O Paddhati
- Amiyanath Sanyal — Prachin Bharater Sangeet Chinta
- V.N.Bhatkhande — Kramik Pustakmalika
- Dr. Utpala Goswami — Drupad O Khayal Gaaner Utpatti
- Rajyeswar Mitra — Mughal Bharater Sangeet Chinta
- Rajyeswar Mitra — Arya Bharater Sangeet Chinta

SEMESTER-II

Minor Course for Honours

Minor/MB-2 — Course Name: Introductory Knowledge of Rabindra Sangeet

Total Credit: 5

Course Code: (Theoretical)

Credit: 2 30 Hours

Course Details:**Full Marks****Unit-1:** Influence of Musical environment and Music Teachers of Jorasanko Thakur Bari on Rabindranath**Unit-2:** A brief study on Paryayas and Angas of Rabindra Sangeet**Unit-3:** Influence of Classical Music on Tagore's Song**Unit-4:** Study on Ritu-Baichitraya as focused on Rabindra Sangeet**Course..... (Practical Application Part)****Credit: 3 90 Hours****Course Details:****Full Marks.....****Unit-1:** Two Rabindra Sangeet from the following Paryayas:
Puja/Prem/Prakriti/ Swadesh/Aanusthanik**Unit-2:** One Rabindra Sangeet based on Khayal Anga**Unit-3:** One Rabindra Sangeet based on Dhrupad Anga**Unit-4:** One Seasonal Rabindra Sangeet from Rituranga**Suggested Readings**

- Rabindranath Tagore — Geetabitan
- Rabindranath Tagore — Swarabitan (1—66)
- Rabindranath Tagore — Sangeet Chinta
- Shantidev Ghosh — Rabindra Sangeet
- Swami Prajnanananda — Sangeete Rabindra Prativar Dan
- Prafulla Kumar Chakraborty — Ragraginir Elakay Rabindra Sangeet
- Kiranshashi Dey — Rabindra Sangeet Sushama

Semester-II**Skill Enhancement Course for Honours****SE-2 Course Name: Basic Knowledge of Tabla playing****Total Credit: 3****Course Code:****45 Hours****Course Details:****Full Marks.....****Unit-1:** Knowledge of each part and structure of a Tabla-Byan**Unit-2:** Knowledge of Finger techniques on Tabla**Unit-3:** Knowledge of keeping simple Theka in Tabla

Talas prescribed: Dadra, Kaharwa, Tintal, Ektal, Jhamptal

Suggested Readings:

- Dr. Bimal Roy — Bharatiya Taal Prasange
- Shambhunath Ghosh — Tablar Itibritta
- Indubhushan Roy — Tabla Vijnan
- Prashanta Kumar Bandyapadhyay — Tablar Byakaran

Semester - III**Major Course for Honours****Major/DSC-3 — Course Name: Knowledge of Hinustani Tala including Rabindrik Tala and Chhanda****Total Credit: 5**

Course Code:	(Theoretical)	Credit: 2	30
Hours			
Course Details:		Full Marks.....	
Unit-1: Definitions: Tala, Laya, Matra, Bibhag, Chhanda (Samapadi & Visamapadi), Som, Khali, Layakari, Tihai, Theka			
Unit-2: Knowledge of Rabindrik Talas and Chhandas			
Unit-3: Origin and Development of Tala including its Dashaprana			
Unit-4: Knowledge of writing Talalipi of the following Talas with Layakari (Dwigun, Tingun, Chaugun) in Bhatkhandey/Hindustani System Talas prescribed: Tintal, Ektal, Jhamptal, Chautal, Dhamar			

Course.....	(Practical Application Part)	Credit: 3	90 Hours
Course Details:		Full Marks.....	
Unit-1: Practical knowledge of Layakari (Dwigun, Tingun, Chaugun) 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 and Chhandas created by Rabindranath Talas: Ardha Jhamp, Jhampak, Shasthi, Rupakda, Nabatal, Ekadashi, Nabapanchatal Chhandas: Ekmatrik Dadra, Trimatrik & Chaturmatrik Ektal, Jhamptal (5 I 5) Chhanda, Nine beats (5 I 4) Chhanda, Sur-Fank-Tal			
Unit-4: Ability to perform Drut Khayal Bandish from the syllabi using Bol-Bani of a Tala and Tala Pahechan (All the Hindustani and Rabindrik Talas as mentioned above)			

Suggested Readings:

- Rabindranath Tagore — Sangeet Chinta
- Shantideb Ghosh — Rabindra Sangeet
- Shailaranjan Majumder — Rabindra Sangeet Chinta
- Maniklal Majumdar — Taltatva Samagra
- Dr. Mriganka Sekhar Chakraborty — Taltatver Kramabikash
- Dr. Bimal Roy — Bharatiya Tal Prasange
- Shambhunath Ghosh — Tablar Itibritta
- Indubhushan Roy — Tabla Vijan

SEMESTER-III

Minor Course for Honours

Minor/MA-3 — Course Name: Introductory Knowledge of Bengali Song
Total Credit: 5

Course Code:	(Theoretical)	Credit: 2	30 Hours
Course Details:		Full Marks	
Unit-1: Origin and Development of Bengali Song			
Unit-2: Study on Bengali Kirtan			
Unit-3: Brief study on: Kabi Gaan, Akhdai-Half Akhdai Gaan, Pakshir Gaan, Brahma Sangeet, Songs of Jatra and Theatre			
Unit-4: Characteristic features and varieties of Nazrulgeeti, Atul Prasadi, Rajanikanter Gaan and Dwijendrageeti			

Course..... (Practical Application Part)

Credit: 3 90 Hours
Full Marks.....

Course Details:

Unit-1: One Dhrupadangiya and one Khayalangiya Bengali Song

Unit-2: One Kirtan of the following composers in Lofa Tala:

- a) Chandidas b) Gobindadas c) Vidyapati

OR

Any two songs of the following varieties of Bengali Song:

Kabi Gaan, Akhdai-Half Akhdai Gaan, Pakshir Gaan, Brahma Sangeet, Songs of Jatra and Theatre

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

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

AND

Any one Song of the following Composers:

- a) Krishna Chandra Dey b) Vismadev Chattopadhyay c) Shachin DebBarman

- d) Himangshu Dutta

Unit-4: Nazrulgeeti, Atul Prasadi, Rajanikanter Gaan, Dwijendrageeti (Any two types of Song)

Suggested Readings:

- Dilip Kumar Mukhopadhyay — Banglar Rag Sangeet Charcha
- Dr. Pradip Kumar Ghosh — Banglay Rag Sangeet Charcha Dhara
- Swaralipi — Atul Prasadi, Nazrulgeeti
- Rajyeswar Mitra — Banglar Geetika O Bangla Gaaner Nanadik
- Sudhir Chakraborty — Bangla Gaaner Sandhane

SEMESTER-III

Minor Course for Honours

Minor/MB-3 — Course Name: Folk Song of Bengal and Songs of other Bengali Culture

Total Credit: 5

Course Code: (Theoretical)

Credit: 2 30 Hours

Course Details:

Full Marks

Unit-1: Study on Folk Song of Bengal with 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 on Boat Baich Song, Dhan Katar Gaan-Chhad Petanor Gaan-
Tant Chalanor Gaan, Marriage Song, Tusu-Vadu, Bhatiali, Sari-Jari,
Bhawaiya, Gambhira, Murshidya, Chatka, Jhumur

Course..... (Practical Application Part)

Credit: 3 90 Hours
Full Marks.....

Course Details:

Unit-1: Tusu-Vadu, Bhatiali, 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 two types of 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

Semester – IV

Major Course for Honours

Major/DSC-4— Course Name: Knowledge of Dhrupad and Dhamar

Total Credit: 5

Course Code: (Theoretical)

Credit: 2

30 Hours

Course Details:

Full Marks.....

Unit-1: Origin and Development of Dhrupad and Dhamar

Unit-2: Special Features of Dhrupad Gharana with knowledge of different Vanas of Dhrupad

Unit-3: Contribution of Raja Man Singh Tomar towards the Development of Dhrupad

Unit-4: Ancient and Modern Alap Gayan System

Course..... (Practical Application Part)

Credit: 3

90 Hours

Course Details:

Full Marks.....

Unit-1: One Dhrupad with Alap and Simple Layakari

Ragas prescribed: Bhairab, Yaman, Behag, Jaunpuri, Bageshree, Malkauns, Mian Ki Todi

Unit-2: One Dhamar with Alap and Simple Layakari

Ragas prescribed: As mentioned in Unit-1

Unit-3: Practice of singing Dhrupad and Dhamar by showing the Tala with hand beat

Unit-4: Practice to perform Dhrupad and Dhamar with Pakhawaj accompaniment

Suggested readings:

- Swami Prajnananda – History of Indian Music
- Swami 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

Semester – IV

Major Course for Honours

Major/DSC-5 — Course Name: Different Paryayas and Angas of Rabindra Sangeet

Total Credit: 5

Course Code: (Theoretical)

Credit: 2

30 Hours

Course Details:

Full Marks.....

Unit-1: A brief study on Paryayas and Angas of Rabindra Sangeet

Unit-2: Influence of Classical Music on Rabindranath

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

Unit-4: Study on Songs of Geetanjali

Course..... (Practical Application Part)

Credit: 3 90 Hours

Course Details:

Full Marks.....

Unit-1: Two Rabindra Sangeet one each from Puja Paryay and Prem Paryay

Unit-2: Two Rabindra Sangeet one each from Prakriti Paryay and Swadesh Paryay

Unit-3: Two Rabindra Sangeet one each from Anushthanik Paryay and Bichitra Paryay

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

Suggested readings:

- Rabindranath Tagore — Geetabitan
- Rabindranath Tagore — Swarabitan (1—66)
- Rabindranath Tagore — Sangeet Chinta
- Shantidev Ghosh — Rabindra Sangeet
- Swami Prajnanananda — Sangeete Rabindra Prativar Dan
- Prafulla Kumar Chakraborty — Ragraginir Elakay Rabindra Sangeet
- Kiranshashi Dey — Rabindra Sangeet Sushama

Semester – IV

Major Course for Honours

Major/DSC-6 — Course Name: Evolution and Development of Bengali Song

Total Credit: 5

Course Code: (Theoretical)

Credit: 2

30 Hours

Course Details:

Full Marks.....

Unit-1: Origin and Development of Bengali Song

Unit-2: Impact of Classical Music on Bengali Song

Unit-3: Development and characteristic features of Modern Bengali Song

Unit-4: Study on varieties and salient features of Nazrul Geeti, Atulprasadi, Rajanikanter Gaan and Dwijendrageeti

Course..... (Practical Application Part)

Credit: 3 90 Hours

Course Details:

Full Marks.....

Unit-1: One Dhrupadangiya and one Khayalangiya Bengali Song

Unit-2: One Ragpradhan Bengali Song

Unit-3: Any one Song of the following Lyricista:

- a) Ajay Bhattacharya b) Pranab Roy c) Gouri Prasanna Majumder d) jnanprakash Ghosh

AND

Any one Song of the following Composers:

- a) Krishna Chandra Dey b) Vismadev Chattopadhyay c) Sachin Dev Barman d) Himanshu Dutta

Unit-4: Nazrulgeeti, Atul Prasadi, Rajanikanter Gaan, Dwijendrageeti (Any two types of Song)

Suggested Readings:

- Dilip Kumar Mukhopadhyay — Banglar Rag Sangeet Charcha
- Dr. Pradip Kumar Ghosh — Banglay Rag Sangeet Charchar Dhara
- Swaralipi — Atul Prasadi, Nazrulgeeti
- Rajyeswar Mitra — Banglar Geetika O Bangla Gaaner Nanadik
- Sudhir Chakraborty — Bangla Gaaner Sandhane

Semester – IV

Major Course for Honours

Major/DSC-7 — Course Name: History of Indian Music
Total Credit: 5

Course Code: (Theoretical)

75 Hours

Course Details:

Full Marks: 100

Unit-1: Music in Ancient Period (Pre Vedic and Vedic Period)

Unit-2: Music in our Puranas (Markandeya Purana, Brihaddharma Purana, Bayu Purana)

Unit-3: Music in our Epics (Ramayana and Mahabharata)

Unit-4: Influence of Arabian Music on Indian Music

Unit-5: Music in Medieval Period

Unit-6: History of Indian Music after Medieval Period

Unit-7: Origin and Development of Khayal

Unit-8: History and Development of Gharana System (Agra, Patiyala, Kirana, Gwalior, Aharauli)

Suggested readings:

- Swami Prajnananda – History of Indian Music
- Swami Prajnananda – Historical Study of Indian Music
- Sukumar Roy – Bharatiya Sangeet: Itihas O Paddhati
- Prabhat Kumar Goswamy – Bharatiya Sangeeter Kotha
- V.N, Bhatkhandey – Kramik Pustakmalika
- Dr. Utpala Goswamy – Dhrupad O Khayal Gaaner Utpatti
- Rajyeswar Mitra – Mughal Bharater Sangeet Chinta
- Rajyeswar Mitra – Arya Bharater Sangeet Chinta

Semester – V
Major Course for Honours

Major/DSC-8 — Course Name: Light Classical Forms of Music

Total Credit: 5

Course Code: (Theoretical) Credit-2 30 Hours

Course Details: Full Marks:

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

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

Course..... (Practical Application Part) Credit: 3 90 Hours

Course Details: Full Marks.....

Unit-1: One Thumri of the following Ragas:

Bhairabi, Kafi, Khambaj, Pilu, Desh

Prescribed Talas: Jat/Dipchandi/Kaharwa/Sidharkhani

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

Unit-3: One Tappa

Prescribed Talas: Jat/Sidharkhani

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

Suggested readings:

- Prabhat Kumar Goswamy – Bharatiya Sangeeter Katha
- Debabrata Dutta – Sangeet Tatva
- S.N. Ratanjankar – Avinaba Sangeet Siksha
- Swamy Prajnananda – Rag O Rup (Part I&II)
- Nanigopal Bandyapadhyay – Sangeet Darshika
- Dr. Pradip Kumar Ghosh – Sangeet Shastra Samiksha
- Rahyeswar Mitra – Sangeet Samiksha

Semester – V
Major Course for Honours

Major/DSC-9 — Course Name: Introductory knowledge of Karnataki and Western Music

Total Credit: 5

Course Code: (Theoretical) 75 Hours

Course Details: Full Marks: 100

Unit-1: Karnataki Sapta Talam and Nirnaya of Aksharakalam

Unit-2: Swarasthanam Nirnaya using Katapayadi Chakram

Unit-3: Knowledge of South Indian Anaddha Badyam

Unit-4: Knowledge of South Indian Tantri Badyam

Unit-5: Knowledge of: Kriti, Javali, Tillana, Padam, Varnam, Ragamalika

Unit-6: Scales, Intervals, Triads and Chords (Tones, Semitones, Major, Minor, Augmented and Diminished Intervals, Inversions and their simple applications)

Unit-7: Knowledge of: Middle C, Clef, Ledger Lines, Great Staff, Time Signature, Circle of 5th, Circle of 4th

Unit-8: Life sketch and contributions of the following:

Thyagraj, Mutthu Swamy Dixitar, Shyama Shastri, Mozart, Beethoven, Wagner

Suggested readings:

- Dr. Pradip Kumar Ghosh – Paschatya Sangeeter Itikatha
- Nilratan Bandyapadhyay – Paschatya Sangeet Parichiti
- Niharbindu Chaoudhury – Paschatyer Surokar
- Lectures on Music Appreciation Course (Vol-II) — West Bengal State Music Academy
- Dr. Pradip Kumar Ghosh – Karnataki Sangeet Samiksha
- Alan Danielou – Introduction to Musical Scales

Semester – V
Major Course for Honours

Major/DSC-10 — Course Name: Rabindra Sangeet of Different Styles and Tunes

Total Credit: 5

Course Code: (Theoretical)

Credit-2

30 Hours

Course Details:

Full Marks:

Unit-1: Impact of Tappa Style on Rabindranath

Unit-2: Impact of Thumri Style on Rabindranath

Unit-3: Impact of Provincial Tunes on Rabindranath

Unit-4: Impact of Western Tunes on Rabindranath

Course..... (Practical Application Part)

Credit: 3

90 Hours

Course Details:

Full Marks.....

Unit-1: Two Rabindra Sangeet based on Tappa Style

Unit-2: One Rabindra Sangeet based on Thumri Style

Unit-3: Two Rabindra Sangeet based on Provincial Tunes

Unit-4: Two Rabindra Sangeet based on Western Tunes

Suggested readings:

- Rabindranath Tagore — Geetabitan
- Rabindranath Tagore — Swarabitan (1—66)
- Shantidev Ghosh — Rabindra Sangeet
- Swami Prajnanananda — Sangeete Rabindra Prativar Dan
- Prafulla Kumar Chakraborty — Ragraginir Elakay Rabindra Sangeet
- Kiranshashi Dey — Rabindra Sangeet Sushama

Semester – V
Major Course for Honours

Major/DSC-11 — Course Name: Puratani and Other Traditional Bengali Song

Total Credit: 5

Course Code: (Theoretical) Credit-2 30 Hours
Course Details: Full Marks:

Unit-1: A brief study on Bengali Puratani Gaan and Bengali Tappa Gaan with special reference to Ramnidhi Gupta

Unit-2: Study on Shakta Padabali and its varieties

Unit-3: Study on Brahma Samaj and Brahma Sangeet

Unit-4: Study on: Akhdai and Half Akhdai Gaan, Tarja and Kabi Gaan, Kathakata and Panchali Gaan, Jatra and Natak Gaan, Agamani O Bijaya Gaan, Lalan Geeti

Course..... (Practical Application Part) Credit: 3 90 Hours

Course Details: Full Marks:

Unit-1: Two Songs one each from Puratani Gaan and Tappa Gaan of the following Composers:
Shridhar Kathak/Dasharathi Roy/Kali Mirja/Ramnidhi Gupta

Unit-2: Two Shakta Geeti of the following Composers:
Ramprasad Sen/Kamalakanta Bhattacharya/Ramlal Dutta

Unit-3: One Brahma Sangeet of the following Composers:
Rammohan Roy/Debendranath Tagore/Manmohan Chakraborty/Jyotirindranath Tagore

Unit-4: Any two types of Song of the following:
Panchali Gaan/Kathakata/Jatra Gaan/Natak Gaan/ Agamani/Bijaya Gaan/Lalan Geeti

Suggested readings:

- Dr. Mriganka Shekhar Chakraborty – Banglar Kirtan Gaan
- Edited by Subodh Chandra Majumder – Sree Bhaktamal Grantha
- Narahari Chakraborty – Bhakti Ratnakar
- Pashupati Chattopadhyay (Edited) – Brihat Ramprasadi Sangeet
- Amarendranath Roy – Shakta Padabali
- Sukumar Roy – Loksangeet Jijnasa

Semester – VI
Major Course for Honours

Major/DSC-12 — Course Name: Musicology

Total Credit: 5

Course Code: (Theoretical) 75 Hours
Course Details: Full Marks: 100

Unit-1: Study of the following Musical terms:

Raganga-Bhashanga-Upanga-Kriyanga, Gramraga-Bhasharaga-Bibhasharaga-Antarhasharaga, Suddha-Chayalog-Samkirna, Gayak-Gayaki, Nayak-Nayaki Alapti (Ragalapti-Rupakalapti), Kutap Vinyas

Unit-2: Musicological Texts: Natya Shastra, Brihaddashi, Sangeet Ratnakar, Swara-Mela-Kalanidhi, Sangeet Parijat

Unit-3: Ancient Moorchhna System

Unit-4: Swara-Shruti Bivajan according to Ancient and Modern concept

Unit-5: Jati — its Lakshanas and varieties

Unit-6: Dhruba Geeti and its classifications

Unit-7: Gandharva, Marga and Deshi

Unit-8: Raga-Ragini Vargikaran

Unit-9: Vaggeyakara

Suggested readings:

- Prabhat Kumar Goswamy – Bharatiya Sangeeter Katha
- Debabrata Dutta – Sangeet Tatva
- S.N. Ratanjankar – Avinaba Sangeet Siksha
- Swamy Prajnananda – Rag O Rup (Part I&II)
- Nanigopal Bandyapadhyay – Sangeet Darshika
- Dr. Pradip Kumar Ghosh – Sangeet Shastra Samiksha
- Rahyeswar Mitra – Sangeet Samiksha
- Rahyeswar Mitra – Mughal Bharater Sangeet Chinta
- Rahyeswar Mitra – Arya Bharater Sangeet Chinta

Semester – VI
Major Course for Honours

Major/DSC-13 — Course Name: Rabindra Sangeet and its Versatility

Total Credit: 5

Course Code: (Theoretical) Credit - 2

30 Hours

Course Details:

Full Marks:.....

Unit-1: Impact of Kirtan and Baul Geeti on Rabindranath

Unit-2: Study on Vanu Singher Padabali

Unit-3: Study on Rabindra Kabya Geeti

Unit-4: Study on Rabindra Geetinatya and Rabindra Nrityanatya

Course..... (Practical Application Part)

Credit: 3

90 Hours

Course Details:

Full Marks:.....

Unit-1: Two Rabindra Sangeet one each from Kirtanangiya and Baulangiya

Unit-2: One Rabindra Sangeet from Vanu Singher Padabali

Unit-3: One Kabya Geeti composed by Rabindranath

Unit-4: One Rabindra Sangeet based on Pathantar-Surantar-Chhandantar and one Rabindra Sangeet from Rabindra Geetinatya or Nrityanatya

Suggested readings:

- Rabindranath Tagore — Geetabitan
- Rabindranath Tagore — Swarabitan (1—66)
- Shantidev Ghosh — Rabindra Sangeet
- Swami Prajnanananda — Sangeete Rabindra Prativar Dan

- Prafulla Kumar Chakraborty — Ragraginir Elakay Rabindra Sangeet
- Kiranshashi Dey — Rabindra Sangeet Sushama
- Dr. Arun Kumar Basu – Bangla Kabya Sangeet O Rabindra Sangeet

Semester – VI Major Course for Honours

Major/DSC-14 — Course Name: Bengali Folk Song and Kirtan

Total Credit: 5

Course Code: (Theoretical) Credit - 2

30 Hours

Course Details:

Full Marks:.....

Unit-1: Study on different Folk Song of Bengal with its salient features

Unit-2: A brief study on the Songs of different Bengali Culture

Unit-3: Origin and Development of Kirtan including special features of Kirtanangiya Tala

Unit-4: Study on: Bhatiyali, Gambhira, Murshidya, Sari, Chatka, Jhumur, Bhawaiya, Tusu-Bhadu, Chhad Petanor Gaan, Marriage Song, Dhan Katar Gaan, Tant Chalanor Gaan, Baich Song

Course..... (Practical Application Part)

Credit: 3 90 Hours

Course Details:

Full Marks:.....

Unit-1: Any two types of Song of the following:
Bhatiyali/Gambhira/Bhawaiya/Murshidya

Unit-2: Any two types of Song of the following:
Tusu-Bhadu/Sari/Chatka/Jhumur

Unit-3: Any one Song of the following:
Chhad Petanor Gaan/Marriage Song/Dhan Katar Gaan/Tant Chalanor Gaan/Baich Song

Unit-4: One Kirtan of the following composers:
Vidyapati/Chandidas/Gobindadas
Talas prescribed: Lofa/Dashkoshi/ Teot

Suggested readings:

- Dr. Mriganka Shekhar Chakraborty – Banglar Kirtan Gaan
- Edited by Subodh Chandra Majumder – Sree Bhaktamal Grantha
- Narahari Chakraborty – Bhakti Ratnakar
- Pashupati Chattopadhyay (Edited) – Brihat Ramprasadi Sangeet
- Amarendranath Roy – Shakta Padabali
- Sukumar Roy –Loksangeet Jijnasa

Semester – VI Major Course for Honours

Major/DSC-15 — Course Name: Satage Performance (On Classical Music)

Total Credit: 5

Course Code: (Practical)

150 Hours

Course Details:

Full Marks: 100

Unit-1: Stage Performance on Paper – DSC-2 (Practical)

Unit-2: Stage Performance on Paper – DSC-3 (Practical)

Unit-3: Stage Performance on Paper – DSC-4 (Practical)

Unit-4: Stage Performance on Paper – DSC-8 (Practical)

Semester – VII

Major Course for Honours

Major/DSC-16 — Course Name: General and Musical Acoustics

Total Credit: 5

Course Code: (Theoretical)

75 Hours

Course Details:

Full Marks: 100

Unit-1: Science in Music — Scope and Subject matter of Musical Acoustics

Unit-2: Definition and Characteristic Features of Musical Sound and Noise

Unit-3: Sound Wave and Simple Harmonic Motion — its classification, characteristics and application in Music

Unit-4: Human Hearing Organ — its structure, functions and auditory perception

Unit-5: Human Vocal Organ — its compass and register. Causes of difference between Human Voices including measures taken towards some voice related problems

Unit-6: Resonance Theory of Helmholtz

Unit-7: Microphone — its functions and proper use

Unit-8: Knowledge of Acoustical System of an Ideal Auditorium

Unit-9: Knowledge of the following terms:

Frequency, Pitch, Timbre, Note and Tone, Free-Forced-Damped Vibrations, Overtones and Harmonics

Suggested readings: Dr. Samir Kumar Ghosh – Sangeetik Shabda Vijnan

Semester – VII

Major Course for Honours

Major/DSC-17 — Course Name: Contributions of Eminent Musicians and Musicologists

Total Credit: 5

Course Code: (Theoretical)

75 Hours

Course Details:

Full Marks: 100

Unit-1: Musicians of India: Amir Khusrau, Tansen, Sadarangana, Wazid Ali Shah, Ud. Faiyaz Khan, Ud. Bade Gulam Ali Khan

Unit-2: Musicians of Bengal: Jnanendra Chandra Goswami, Jnanprakash Ghosh, Vishmadev Chattopadhyay, Tarapada Chakraborty

Unit-3: Instrumentalists of India: Ud. Allauddin Khan, Ud. Hafiz Ali Khan, Ud. Ahmedjan Therakua, Pt. Ravi Shankar

Unit-4: Instrumentalists of Bengal: Pt. Radhika Mohan Maitra, Pt. Nikhil Bandyopadhyay, Pt. V. Balsara, Ud. Keramutullah Khan

Unit-5: Musicologists of India: Pt. Dattil, Pt. Lochan, Pt. Somnath, Pt. Shrinibas, Pt. S.N. Ratanjhan

Unit-6: Musicologists of Bengal: S.M. Tagore, Keshtramohan Goswami, Krishnadhan Bandyopadhyay, Dilip Kumar Roy

Unit-7: Composers of Bengal: Krishna Chandra Dey, Sachin Dev Barman, Salil Chowdhury, Hemanta Mukhopadhyay

Unit-8: Lyricists of Bengal: Ajay Bhattacharya, Gouri Prasanna Majumdar, Pranab Roy, Pulak

Bandyopadhyay

Suggested readings:

- Debabrata Dutta – Sangeet Tatva
- Prabhat Kumar Goswami – Bharatiya Sangeeter Katha
- Amiyanath Sanyal – Smriti Atale
- Rahyeswar Mitra – Mughal Bharater Sangeet Chinta
- Rahyeswar Mitra – Arya Bharater Sangeet Chinta

SEMESTER-VII

Special Minor Course for other Honours

Minor/SM-1 — Course Name: Study Visit to The Places of Musical Interest

Total Credit: 5

Course Code: (Practical)

75 Hours

Course Details:

Full Marks: 100

Unit-1: Study Visit to the following Places of Musical Interest:

Jorasanko Thakurbari/ Viswa Bharati and Shantiniketan Ashram/Indian Museum

Unit-2: A 500 words compact Field Report must be prepared and submitted to the concerned department Evaluation

SEMESTER-VII

Special Minor Course for other Honours

Minor/SM-2 — Course Name: Technical Knowledge of Music

Total Credit: 5

Course Code: (Practical)

150 Hours

Course Details:

Full Marks: 100

Unit-1: Elementary knowledge of Microphone and its proper use

Unit-2: Knowledge the following Terms:

Frequency and Pitch, Timbre and Quality, Intensity and Loudness, Length and Duration of Sound Wave, Musical and Non-Musical Sound

Unit-3: Characteristic features of Musical Sound

Unit-4: Elementary knowledge of Human Hearing System

Unit-5: Knowledge of simple Acoustical System of an Ideal Auditorium

Unit-6: Knowledge of simple Acoustical System of a Sound Recording Studio

Unit-7: Knowledge of Simple Technology of Recording System

Unit-8: Simple knowledge of Track Singing and Pitch Correction Technology

Suggested readings:

- Dr. Samir Kumar Ghosh – Sangeetik Shabda Vijnan

Semester – VIII

Major Course for Honours

Major/DSC-18 — Course Name: Psychology of Music
Total Credit: 5

Course Code: (Theoretical) 75 Hours

Course Details: Full Marks: 100

Unit-1: Knowledge of the following Terms:

Musical Mind, Musical Memory, Musical Feeling, Musical Intelligence, Musical Talent,
Musical Prodigy

Unit-2: Characteristics features of Musical Person

Unit-3: Aesthetic Perception and Musical Perception

Unit-4: Musical Aptitude and Musical Ability — its Assessment

Unit-5: Creative Personality and Artistic Creativity

Unit-6: Musicality and its Assessment

Unit-7: Musical Imagery and Musical Imagination

Unit-8: Communication — its Scientific Nature — Problem of Communication of Classical Music
compared to Folk Music

Suggested readings:

- Dr. Samir Kumar Ghosh – Sangeetik Shabda Vijnan
- W.B. State Music Academy Journals

Semester – VIII

Major Course for Honours

Major/DSC-19 — Course Name: Aesthetics: General and Musical
Total Credit: 5

Course Code: (Theoretical) 75 Hours

Course Details: Full Marks: 100

Unit-1: Realism in Art and Music

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

Unit-3: Intuition Theory in Art

Unit-4: Chief Components of Tagore's Musical Idea

Unit-5: Universality Theory in Music

Unit-6: Concept of Appreciation in Music

Unit-7: Theory of Imitation in Music

Unit-8: Role of Emotion and Imagination in Music

Unit-9: Chief Components of Tagore's Musical Ideas

Suggested readings:

- Sadhan Kumar Bhattacharya — Sangeete Sumdar

- Sudhir Nandi — Nandan Tatva
- Rabindranath Tagore — Sangeet Chinta
- Amiyaranjan Bandyopadhyay — Sangeete Saundarya

Semester – VIII

Major Course for Honours

Major/DSC-20 — Course Name: Composition of Tunes
Total Credit: 5

Course Code: (Practical) **150 Hours**
Course Details: **Full Marks: 100**

Unit-1: Practical knowledge of Identifying Notes

Unit-2: Practical knowledge of Identifying Ragas

Unit-3: Practical knowledge of writing Notation of any song instantly by listening

Unit-4: Practical knowledge of composing songs from suitable lyrics

Unit-5: Practical knowledge of composing songs in proper Tala

Suggested readings:

- Rabindranath Tagore — Geetabitan
- Rabindranath Tagore — Swarabitan (1—66)
- V.N, Bhatkhandey – Kramik Pustakmalika

Semester – VIII

Major Course for Honours Major/DSC-21— Course Name: Stage Performance
(On Rabindra Sangeet and Bengali Song)
Total Credit: 5

Course Code: (Practical) **150 Hours**
Course Details: **Full Marks: 100**

Unit-1: Stage Performance on Paper – DSC-5 (Practical)

Unit-2: Stage Performance on Paper – DSC-6 (Practical)

Unit-3: Stage Performance on Paper – DSC-10 + DSC-13 (Practical)

Unit-4: Stage Performance on Paper – DSC-11 + DSC-14 (Practical)