



UNIVERSITY OF CALCUTTA

Notification No. CSR/ 12 /18

It is notified for information of all concerned that the Syndicate in its meeting held on 28.05.2018 (vide Item No.14) approved the Syllabi of different subjects in Undergraduate Honours / General / Major courses of studies (CBCS) under this University, as laid down in the accompanying pamphlet:

List of the subjects

Sl. No.	Subject	Sl. No.	Subject
1	Anthropology (Honours / General)	29	Mathematics (Honours / General)
2	Arabic (Honours / General)	30	Microbiology (Honours / General)
3	Persian (Honours / General)	31	Mol. Biology (General)
4	Bengali (Honours / General /LCC2 /AECC1)	32	Philosophy (Honours / General)
5	Bio-Chemistry (Honours / General)	33	Physical Education (General)
6	Botany (Honours / General)	34	Physics (Honours / General)
7	Chemistry (Honours / General)	35	Physiology (Honours / General)
8	Computer Science (Honours / General)	36	Political Science (Honours / General)
9	Defence Studies (General)	37	Psychology (Honours / General)
10	Economics (Honours / General)	38	Sanskrit (Honours / General)
11	Education (Honours / General)	39	Social Science (General)
12	Electronics (Honours / General)	40	Sociology (Honours / General)
13	English ((Honours / General/ LCC1/ LCC2/AECC1)	41	Statistics (Honours / General)
14	Environmental Science (Honours / General)	42	Urdu (Honours / General /LCC2 /AECC1)
15	Environmental Studies (AECC2)	43	Women Studies (General)
16	Film Studies (General)	44	Zoology (Honours / General)
17	Food Nutrition (Honours / General)	45	Industrial Fish and Fisheries – IFFV (Major)
18	French (General)	46	Sericulture – SRTV (Major)
19	Geography (Honours / General)	47	Computer Applications – CMAV (Major)
20	Geology (Honours / General)	48	Tourism and Travel Management – TTMV (Major)
21	Hindi (Honours / General /LCC2 /AECC1)	49	Advertising Sales Promotion and Sales Management –ASPV (Major)
22	History (Honours / General)	50	Communicative English –CMEV (Major)
23	Islamic History Culture (Honours / General)	51	Clinical Nutrition and Dietetics CNDV (Major)
24	Home Science Extension Education (General)	52	Bachelor of Business Administration (BBA) (Honours)
25	House Hold Art (General)	53	Bachelor of Fashion and Apparel Design – (B.F.A.D.) (Honours)
26	Human Development (Honours / General)	54	Bachelor of Fine Art (B.F.A.) (Honours)
27	Human Rights (General)	55	B. Music (Honours / General) and Music (General)
28	Journalism and Mass Communication (Honours / General)		

The above shall be effective from the academic session 2018-2019.

SENATE HOUSE
KOLKATA-700073
The 4th June, 2018

Paul
4/6/18
(Dr. Santanu Paul)
Deputy Registrar

Syllabus of B.M us(Hons.) in Hindustani Music(Vocal)
(CHOICE BASED CREDIT SYSTEM)
University of Calcutta

Semester-I

CC-1

Max Marks: 100
Credits:6

MUS-A-CC-1-1-TH

TheoryMarks: 30
Credits:2

General Theory

(i) Dhvani, Nada, Swara, Shruti, Raga, Mela , Thata, Alankar, Tana, Gamak, Kaku, Marga-Deshi, Ragalap-Rupakalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak-Raga, Sandhiprakash Raga, Vaggeyakar, Kalawant.

(ii) Theoretical knowledge of prescribed ragas.
3 lectures per week.

MUS-A-CC-1-1-P

Practical

Marks: 50
Credits: 4

Prescribed Ragas: Bhairav, Yaman, Khamaj,Asavari.

(i)Vocal Music: DrutKhayal in Teental and Ektal based on with gayaki in all the ragas.

(ii) Basic knowledge of Teental and Ektal.

(iii) Identification and recognition of 10 thaats
6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-2 Max Marks: 100
Credits:6

MUS-A-CC-1-2-TH

TheoryMarks: 30
Credits:2

- (i) Two major systems of Indian Music: Hindustani and Carnatic.
 - (ii) General study on Classical, Semi Classical and Light music.
 - (ii) Pitch, Vibration, Intensity, Timbre, Quality, Equal tempered scale, Major & Minor scale
- 3 lectures per week.

MUS-A-CC-1-2-P
Practical

Marks: 50
Credits: 4

Prescribed Ragas: Bhairav, Yaman, Khamaj, Asavari.

- (i) Vocal Music: 2 Dhrupads and 2 Dhamars with short Alaap
 - (ii) Basic knowledge of Choutal and Dhamar
 - (iii) Listening and discussion on Khayal and Dhrupad-Dhamar
- 6 lectures per week.

Internal Assessment

10 Marks

Attendance 10 Marks

Semester-II

CC-3

Max Marks: 100
Credits:6

MUS-A-CC-2-3-TH

TheoryMarks: 30
Credits:2

(i) Life and contribution of PanditV.N.Bhatkande and PanditV.D.Paluskar

(a) Pt. V. N. BhatkhandeNotation System

(b) Pt. V.D PaluskarNotation System.

(c) Akarmatrik Notation system

(ii) Notation of compositions in prescribed ragas.

(iii) Theoretical knowledge of prescribed ragas.

3 lectures per week.

MUS-A-CC-2-3-P

Practical

Marks: 50
Credits: 4

Prescribed Ragas: Alahiya-Bilawal, Bihag, Jaunpuri,

(i)Vocal Music: 1Vilambit and 3 DrutKhayals

(ii) Basic knowledge of Jhamptal and Rupak

(iii) Listening and discussion on VilambitKhayals and DrutKhayals

6 lectures per week.

Internal Assessment

10 Marks

Attendance10 Marks

**Semester II
CC-4**

**Max Marks: 100
Credits:6**

Mus-A-CC-2-4-TH

**Marks: 30
Credits:2**

Theory

- (i) Brief history of Indian Music- Ancient Period, Medieval period and Modern period
- (ii) Theoretical knowledge of prescribed ragas.

3 lectures per week..

Mus-A-CC-2-4-P

**Practical Marks 50
Credits: 4**

Prescribed Ragas: Bageshri, Malkounsh, Des

- (i)Vocal Music: 1Vilambit and 3 DrutKhayals
- (ii) Practice of singing notation of the compositions.
- (iii) Basic knowledge of TalaJat and Tilvara
6 lectures per week.

Internal Assessment

10 Marks

Attendance10 Marks

Semester-III

**CC-5Max Marks: 100
Credits:6**

Mus-A-CC-3-5-TH

**TheoryMarks: 30
Credits:2**

Historical Study of the Musical Terms

- i) Grama, Moorcchana, JatiGayan, Gandharava-Gana, Nibaddha–Anibaddhagana, Prabandha, Alap, Alapti,
- ii)Tala-Dasapranas
- iii) Classification of Indian Musical Instruments

iv)Theoretical knowledge of prescribed ragas.

3 lectures per week..

Mus-A-CC-3-5-P

**Practical Marks 50
Credits: 4**

Prescribed Ragas: Brindavani-Sarang, Kedar, Bhairavi

- (i)Vocal Music: 1 Vilambit and 3 DrutKhayals
 - (ii) Practice of singing notation of the compositions
 - (iii) Basic knowledge of TalaDipchandi and Ada-Choutal
- 6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-6

Max Marks: 100

Mus-A-CC-3-6-TH

Credits:6

Theory

Marks: 30

Credits:2

i) Distributions of 7 suddhaswaras in 22 Shruties(Ancient, Medieval and Modern period)

ii) Sarana- chatustaya

iii) Derivation 72Melas and 32 Thaats from 12 Swaras

iii) Theoretical knowledge of prescribed ragas.

3 lectures per week..

Mus-A-CC-3-6-P

Practical

Marks 50

Credits: 4

Prescribed Ragas: Purvi, Hamir, Durga

(i)Vocal Music: 1Vilambit and 3 DrutKhayals, 1Tarana

(ii) Project on Indian Musical Instruments

(iii) Basic knowledge of TalaAddha andTivra

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC7

Max Marks: 100
Credits:6

Mus-A-CC-3-7-TH

Theory

Marks: 30
Credits:2

- i)Origin and evolution of Dhrupad and its vanis
- ii) Origin and evolution of Khayal
- iii) Gharana- Gwalior, Agra and Kirana
- iv)Theoretical knowledge of prescribed ragas

3 lectures per week..

Mus-A-CC-3-7-P

Practical

Marks 50
Credits: 4

Prescribed Ragas: Todi, Patdeep

- (i)Vocal Music: Vilambitand DrutKhayals
 - (ii) 1 Dadra and 1 Chaiti
 - (iii) Basic knowledge of TalaJhumra andSultaal
- 6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

Semester-IV

CC-8 Max Marks: 100
Credits:6

Mus-A-CC-4-8-TH

Theory

Marks: 30
Credits:2

- i) Study on Karnatic Music
- ii) Musical forms of KarnatakMusic :Kriti, Pallavi, Tillana, Varnam, Padam, Javali.
- iii)Life and contribution of Karnatak Musicians Trinity-Tyagaraja, Muthuswamy Dikshitar, ShyamaSastri
- iv)Comparitive study between Hindustani and Karnatic music

3 lectures per week..

Mus-A-CC-4-8-P

Practical

Marks 50
Credits: 4

Prescribed Ragas: AhirBhairav, Ramkali

- (i)Vocal Music: Vilambitand DrutKhayals
- (ii) 1 Dadra and 1Kajri
- (iii) Listening and discussion on different Carnatic Musical Forms

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-9

Max Marks: 100
Credits:6

Mus-A-CC-4-9-TH

Theory

Marks: 30
Credits:2

- i)Contribution of the following: Bharat, Matang, Abhinavagupta, Sharang Dev.
- ii) Gharana- Jaipur, Patiyala
- iii)Theoretical knowledge of prescribed ragas

3 lectures per week..

Mus-A-CC-4-9-P

Practical

Marks 50
Credits: 4

Prescribed Ragas: Goud-sarang, Bhimpalasi

- (i)Vocal Music: Vilambit and DrutKhayals
- (ii) 1 Holi and 1 Bhajan
- (iii) Listening and discussion on style ofdifferent Gharanas

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-10

Max Marks: 100

Credits:6

Mus-A-CC-4-10-TH

Theory

Marks: 30

Credits:2

i)Life Sketch and Contributions of the following:

Amir Khusro , Raja MansinghTomar , Swami Haridas, Tansen , Sadarang, Adarang,

ii)SangeetShastra- Swaramelakalanidhi, Rag-tarangini, SangeetDarpan, ChaturdandiPrakashika

iii)Theoretical knowledge of prescribed ragas

3 lectures per week..

Mus-A-CC-4-10-P

Practical

Marks 50

Credits: 4

Prescribed Ragas: PuriyaDanashri, Marwa

(i)Vocal Music: Vilambitand DrutKhayals

(ii) 1 Thumri and 1 Chaturang

(iii) A project on different patterns of Taan in previous and present prescribe Ragas

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

Semester-V

CC-11

**Max Marks: 100
Credits:6**

Mus-A-CC-5-11-TH

Theory

**Marks: 30
Credits:2**

i)Vedic Music: Sama and Stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageyagana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita,

ii)Vedic and Loukik scales, Panchvidha&Saptavidhasama,

iii) Vedic instruments

iv)Theoretical knowledge of prescribed ragas

3 lectures per week..

Mus-A-CC-4-11-P

Practical

**Marks: 50
Credits: 4**

Prescribed Ragas: Kamod, Puriya-Kalyan

(i)Vocal Music: Vilambitand DrutKhayals

(ii) 1 Thumri and 1 Jhula

(iii) A project on different patterns of Taan in previous and present prescribe Ragas

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-12

**Max Marks: 100
Credits:6**

Mus-A-CC-5-12-TH

Theory

**Marks: 30
Credits:2**

- i)Definition and scope of Musical Acoustics
- ii) Sound waves and their characteristics
- iii)Theory of auditory perception
- iv)Structure and function of human vocal organ and human ear.
3 lectures per week..

Mus-A-CC-5-12-P

Practical

**Marks 50
Credits: 4**

Prescribed Ragas: Sudhkalyan and Vasant

- (i)Vocal Music: Vilambit and DrutKhayals
- (ii) 1 Thumri or 1 Tappa

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

Semester-VI

CC-13

Max Marks: 100
Credits:6

Mus-A-CC-6-13-TH

Theory

Marks: 30
Credits:2

- i) Raga- Ragini system of Raga classification
- ii) Sudha- Chhayalog- Sankirna Raga
- iii) Theoretical knowledge of prescribed ragas

3 lectures per week..

Mus-A-CC-6-13-P

Practical

Marks: 50

Credits: 4

Prescribed Ragas: Jaijawanti, DarwariKanada

(i)Vocal Music: Vilambit and DrutKhayals

(ii) 1 Thumri and 1 Tappa

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-14

Max Marks: 100
Credits:6

Mus-A-CC-6-14-TH

Theory

Marks: 30
Credits:2

- i) Thaata-Raga Classification
 - ii) Time theory of Raga
 - iii) Theoretical knowledge of prescribed ragas
- 3 lectures per week..

Mus-A-CC-6-14-P

Practical

Marks: 50
Credits: 4

Prescribed Ragas: Yaman, Kedar, Kamod ,Hamir, Ramkali, AhirBhairav

- (i)Vocal Music: Vilambit and DrutKhayals(Stage Performance)
- (ii) 1 Thumri and 1 Dadra

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

Discipline Specific Elective

SEM- V

Group A (any one)

1. Harmonium Accompaniment I (Practical)

2. Tabla Accompaniment I (Practical)

Group B (any one)

1. Music and Psychology I (Theory)

2. Science in Music (Theory)

SEM- VI

Group A (any one)

1. Harmonium Accompaniment II (Practical)

2. Tabla Accompaniment II (Practical)

Group B (any one)

1. Music and Psychology II (Theory)

2. Social Aspect in Music (Theory)

SEM-V

MUS-A-DSE-A-1-P

Group-A Marks-100

1) Harmonium Accompaniment I (Practical Paper) Credit-6

Marks-80

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play shuddha and vikritswaras in three saptaks.
4. Ability to play 10 paltas in shuddha and vikritswaras.
5. Ability to play simple Swaramalikas in different ragas with Taal
5. Ability to accompany with vocalists.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-A

MUS-A-DSE-A-2-P

2)Tabla Accompaniment (Practical Paper) Marks-100

Marks-80
Credit-6

1. Basic Bols (varnas) of Tabla.
2. Elementary knowledge to play Kaharwa and Dadra Talas.
3. Theka of Teentala
4. Knowledge of four Kayadasand Tihai in Teentala
5. Basic knowledge of accompaniment with vocal music

Internal Assessment

10 Marks

Attendance

10 Marks

Group B

3) Music and Psychology MUS-A-DSE-A-3-Th

Max Marks-100

Theory

Marks-50

Scope of Psychology of Music, Musical Mind and Musicality, Assessment of Musicality, Musical Ability, Musical Aptitude, Musical Talent, Musical Behaviour, Emotion in Music.

MUS-A-DSE-A-3-P

Project: a) Musical Ability test, or b) Musical Memory Test

Marks-30

Internal Assessment

10 Marks

Attendance

10 Marks

Group B

MUS-A-DSE-A-4-TH

4) Science in Music

Max Marks-100

Theory Marks 80

Physics and Music: Different Type of Motions and Waves (Longitudinal and Transverse), Musical Sound and its Characteristics

Music and Physiology: Sound productive Organ and Hearing Organ,

Music and Mathematics: Laya and Chhandas: Dwigun, Trigun, Chougana, Adi, Kuadi, Bi-adi Chhanda

Internal Assessment

10 Marks

Attendance

10 Marks

SEM-VI

Group-A

MUS-A-DSE-B-1-P

Harmonium Accompaniment I (Practical Paper) Marks-100

MUS-A-DSE-B-2-P

Marks-80

- 1.Ability to accompany with Classical Vocal Recital (Alaap, compositions, vistaar, taanetc)
2. Ability to accompany with Light Classical Vocal Recital (Dadra, Bhajan)
3. Ability to play solo recital with different Taals.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-A

MUS-A-DSE-B-2-P

Tabla Accompaniment II

DSE Paper II

Marks-100

Marks-80

Credit-6

1. Ability to play Jhamptal, Ektala, Rupak in madhyalaya
2. Two variations in DadraTala
3. Two variations in KharwaTala
4. Ability to play Ektala in vilambitlaya
5. Ability to accompany with vocal classical and light music.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-B

3.Music and Psychology

MUS-A-DSE-B-3-TH

Max Marks-100

Marks-50

Theory

Auditory perception theories, Function of Ear, , Relation between Performer and Listener, Appreciation of Music.

MUS-A-DSE-B-3-P

Project: a) Appreciation of Musical Performance

Marks30

Internal Assessment

10 Marks

Attendance

10 Marks

Group-B

MUS-A-DSE-B-4-TH

4.Social Aspect of Music

Max Marks-100

1. Chronological development of musical styles

Marks-80

2.Role of music in Social awareness

Internal Assessment

10 Marks

Attendance

10 Marks

Skill Enhancement Course(any two)

MUS-A-SEC-A-1-P

1.Variations in Rhythms and Talas

- a)Usage of Simple Rhythms in different vocal renderings
- b)Usage of several notes in single Matra,
- c)Application of different Type of Talas in the same composition,

MUS-A-SEC-A-2-P

2.Change of Compositions in Different Ragas/ Tune

- a) Application of different Ragas/ Tune in a given Composition,
- b) Improvisation in applying Tunes,

MUS-A-SEC-B-1-P

3. Training to perform on Stage

Vocal Recital before Audience according to their own choice,

MUS-A-SEC-B-2-P

4. Usage of Sound system and Microphone

- a) Usage of Mono Directional Microphone
- b) Usage of Uni Directional Microphone
- c) Application of Lapel

Recommended Books

1. Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - BhatkhandeSangeetShastra Part-I-VI
4. Vasant- SangeetVisarad
6. PrabhatkumarGoswami- BharatiyaSangeeter Katha
7. V. N. Bhatkhande - KramikPustakMalika Part-I-II
8. Dr.Swatantra Sharma - Fundamentals of Indian Music
9. Dr.PannalalMadan - SangeetShastraVigyan
10. NilratanBandopadhyay – SangeetPrichiti part - I & II
11. V.R. Patvardhan - RaagVigyan Part-I-III
12. Dr.Lalmani Mishra – Tantrinada
13. Dr. Samir Kumar Ghosh- SangeetikShabdaVijyan
15. NilratanBandopadhyay – SangeetPrichiti part - I & II
16. Pt. Krishna Rao Shankar Pandit – SangeetPravesh Part – I & II
17. RaginiTrivedi–RagvibodhaMishrabani, Vol. I
18. Swami Prajnananda - History of Indian Music
19. Swami Prajnananda - Historical Study of Indian Music
20. Pt S.N. Ratanjhankar – AbhinavaSagitaShiksha
21. Pt S.N. Ratanjhankar – AbhinavaGeetmanjari Part I – II
22. ShriR.C.Mehta – Agra Gharana
23. Prof. L.K.Singh – DhwanianaurSangit
24. ShriO.C.Ganguly – Raga o Rup
25. Prof. V.C. Deshpande – Indian Music Traditions
26. Alan Daniello – Introduction to Musical Scales
27. Helm Hotlz – Sensations of Tone
28. Arthur J Greemish – The Students Dictionary of Music Terms
29. P.Sambamoorthy – South Indian music Vol. 1,2,3
30. P. Sambamoorthy – A dictionary of South Indian Music
31. R. Srinivasan – Indian Music of the South
32. N.S.Ramchand – Ragas of Carnatic Music
33. ManikMajumdar- TaalTatwaSamagra

**Syllabus of B.Mus.(Hons.) in RabindraSangeet (CHOICE
BASED CREDIT SYSTEM)
University of Calcutta**

Semester-I

CC-1

**Max Marks: 100
Credits:6**

MUS-A-CC-1-1-TH

Theory

**Marks: 30
Credits:2**

General Theory

(i) Dhvani, Nada, Swara, Shruti, Raga, Mela , Thata, Alankar, Tana, Gamak, Kaku, Marga-Deshi, Ragalap-Rupakalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak-Raga, Sandhiprakash Raga, Vaggeyakar, Kalawant.

(ii) Theoretical knowledge of prescribed ragas.
3 lectures per week.

MUS-A-CC-1-1-P

Practical

**Marks: 50
Credits: 4**

Prescribed Ragas: Bhairav, Yaman, Khamaj,Asavari.

(i)Vocal Music: DrutKhayal in Teental and Ektal based on with gayaki in all the ragas.

(ii) Basic knowledge of Teental and Ektal.

(iii) Identification and recognition of 10 thaats
6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-2

Max Marks: 100

Credits:6

MUS-A-CC-1-2-TH
Theory

Marks: 30
Credits:2

- (i) Two major systems of Indian Music: Hindustani and Carnatic.
 - (ii) General study on Classical, Semi Classical and Light music.
 - (ii) Pitch, Vibration, Intensity, Timbre, Quality, Equal tempered scale, Major & Minor scale
- 3 lectures per week.

MUS-A-CC-1-2-P
Practical

Marks: 50
Credits: 4

Prescribed Ragas: Bhairav, Yaman, Khamaj, Asavari.

- (i) Vocal Music: 2 Dhrupads and 2 Dhamars with short Alaap
- (ii) Basic knowledge of Choutal and Dhamar
- (iii) Listening and discussion on Khayal and Dhrupad-Dhamar

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-3

Max Marks: 100
Credits:6

MUS-A-CC-2-3-TH
Theory

Marks: 30
Credits:2

1. Tagore's vision of Music in his early days
 2. Tagore's vision of Music at the far end of his life
 3. Conversation between Tagore and Dilip Kumar Roy - centering around Music
- 3 lectures per week.

MUS-A-CC-2-3-P
Practical

Marks: 50
Credits: 4

1. Three songs from the three sub division of Puja Paryaya
2. Two songs from the two sub division of PremParyaya
3. Two songs: one composed before 1905 and the other composed during “Partition of Bengal” movement on 1905 from SwadeshParyaya
4. Two songs from two different Geetinayas(ValmikiPratibha,Kaalmrigaya,MayarKhela)
5. One song from BhanusingherPadabali

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-4

Max Marks: 100
Credits:6

MUS-A-CC-2-4-TH
Theory

Marks: 30
Credits:2

1. Tagore’s creative journey in song-writing and musical compositions-first forty years(1861-1900)
2. ”GEETOBITAN”- a textual study

3 lectures per week.

MUS-A-CC-2-4-P
Practical

Marks: 50
Credits: 4

1. Two songs influenced by Dhruvada and Dhamar
2. Two songs influenced by Khyal
3. Two songs influenced by Kirtan

4. One song influenced by Baul
5. One song influenced by Western Music
6. One song influenced by Provincial Music
7. University Song of the University of Calcutta

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-5

Max Marks: 100

Credits:6

MUS-A-CC-3-5-TH

Theory

Marks: 30

Credits:2

1. History of Anthology of Tagore songs.....(Rabichhaya, Gaaner Bohi, Kabyagranthabali, Kabyagrantha, Rabindragranthabali, Baul, Gaan, Gaan, Gitanjali, Gitimalya, Gaan, Dharmasangeet, Kabyagrantha, Prabahini, Geeticharcha, Ritu-utsab, Bonobani)

3 lectures per week.

MUS-A-CC-3-5-P

Practical

Marks: 50

Credits: 4

Any Five Songs from Tagore's Anthology from the same number of books

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-6

Max Marks: 100
Credits:6

MUS-A-CC-3-6-TH
Theory

Marks: 30
Credits:2

Gitanjali-a textual study

3 lectures per week.

MUS-A-CC-3-6-P
Practical

Marks: 50

Five songs from Gitanjali,Geetimalya and Gitali**Credits: 4**

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-7

Max Marks: 100
Credits:6

MUS-A-CC-3-7-TH
Theory

Marks: 30
Credits:2

Aakarmatrik Notation –Writing Skill....Each and every sign of the system should be learnt.

3 lectures per week.

MUS-A-CC-3-7-P
Practical

Marks: 50
Credits: 4

Aakarmatric Notation-reading skill and making notation of unknown composition/tune in this system

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-8
Credits:6

Max Marks: 100

MUS-A-CC-4-8-TH
Theory

Marks: 30
Credits:2

Rabindrakabyageeti-(songs derived from Kabyagrantha and Kabya derived from songs).Any five lyrics from Kabyagranthas should be learnt other than Gitanjali.

3 lectures per week.

MUS-A-CC-4-8-P
Practical

Marks: 50
Credits: 4

Five songs from any five Kabyagranthas other than Gitanjali.6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

CC-9

Max Marks: 100
Credits:6

MUS-A-CC-4-9-TH
Theory

Marks: 30
Credits:2

RabindraNatyageeti(Seasonal play,Musicalplay,Prose play)Tagores views and application of songs in his plays.

3 lectures per week.

MUS-A-CC-4-9-P
Practical

Marks: 50

Five songs from any five Plays covering each sub-division.**Credits: 4**

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-10

Max Marks: 100

Credits:6

MUS-A-CC-4-10-TH

Theory

Marks: 30

Credits:2

1.Rabindranath's concept of Dance

2.Tagore's Dance Drama-a vivid study of Chitrangada,Chandalika and Shyama

3 lectures per week.

MUS-A-CC-4-10-P

Practical

Marks: 50

.Credits: 4

1. Song: NrityeroTaaleTaale

2. Recital of a short scene from the above-mentioned dance drama(any one

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-11

Max Marks: 100

Credits:6

MUS-A-CC-5-11-TH

Theory

Marks: 30

Credits:2

1.Songs composed in Santiniketan

2.Songs composed abroad

3 lectures per week.

MUS-A-CC-5-11-P

Practical

Marks: 50

Credits: 4

1.Three songs composed in Santiniketan

2.Three songs composed abroad

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-12

**Max Marks: 100
Credits:6**

**MUS-A-CC-5-12-TH
Theory**

**Marks: 30
Credits:2**

Importance of Tune and Lyric in the later phase of Rabindrasangeet

3 lectures per week.

**MUS-A-CC-5-12-P
Practical**

**Marks: 50
Credits: 4**

Eight Songs composed between 1925-1941

6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

CC-13

**Max Marks: 100
Credits:6**

**MUS-A-CC-6-13-TH
Theory**

**Marks: 30
Credits:2**

Tagore's philosophical approach to aesthetics

3 lectures per week.

**MUS-A-CC-6-13-P
Practical**

Research-oriented short project with demonstration Marks: 50

Credits: 4

6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

CC-14

Max Marks: 100

Credits:6

MUS-A-CC-6-14-TH
Theory

Marks: 30

Credits:2

Study of Stage Presentation(Selection of songs,approach towards audience,usingaccompaniment,skillful usage of microphone,communication skill-studying listener's mind,increasing acceptance level of receiving criticism.

3 lectures per week.

MUS-A-CC-6-14-P
Practical

Marks: 50

Stage performance

Credits: 4

6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

Discipline Specific Elective

SEM- V

Group A (any one)

1. Harmonium Accompaniment I(Practical)

2. Tabla Accompaniment I (Practical)

Group B (any one)

1. Music and Psychology I (Theory)

2.Science in Music (Theory)

SEM- VI

Group A (any one)

1. Harmonium Accompaniment II (Practical)

2. Tabla Accompaniment II (Practical)

Group B (any one)

1. Music and Psychology II (Theory)

2. Social Aspect in Music (Theory)

SEM-V

MUS-A-DSE-A-1-P

Group-A

1) Harmonium Accompaniment I (Practical Paper)

Marks-100

Marks-80

Credit-6

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
- 3.Ability to play shuddha and vikritswaras in three saptaks.
4. Ability to play 10 paltas in shuddha and vikritswaras.
5. Ability to play simple Swaramalikas in different ragas with Taal
5. Ability to accompany with vocalists.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-A

MUS-A-DSE-A-2-P

2)Tabla Accompaniment (Practical Paper)

Marks-100
Marks-80
Credit-6

1. Basic Bols (varnas) of Tabla.
2. Elementary knowledge to play Kaharwa and Dadra Talas.
3. Theka of Teentala
4. Knowledge of four Kayadasand Tihai in Teentala
5. Basic knowledge of accompaniment with vocal music

Internal Assessment

10 Marks

Attendance

10 Marks

Group B

3) Music and Psychology
MUS-A-DSE-A-3-Th

Max Marks-100

Theory

Marks-50

Scope of Psychology of Music, Musical Mind and Musicality, Assessment of Musicality, Musical Ability, Musical Aptitude, Musical Talent, Musical Behaviour, Emotion in Music.

MUS-A-DSE-A-3-P

Project: a) Musical Ability test, or b) Musical Memory Test

Marks-30

Internal Assessment

10 Marks

Attendance

10 Marks

Group B

MUS-A-DSE-A-4-TH
4) Science in Music

Max Marks-100
Theory Marks80

Physics and Music: Different Type of Motions and Waves (Longitudinal and Transverse), Musical Sound and its Characteristics

Music and Physiology: Sound productive Organ and Hearing Organ,

Music and Mathematics: Laya and Chhandas: Dwigun, Trigun, Chougan, Adi, Kuadi, Bi-adi Chhanda

Internal Assessment

10 Marks

Attendance

10 Marks

SEM-VI

Group-A

MUS-A-DSE-B-1-P

Harmonium Accompaniment I (Practical Paper)Marks-100

MUS-A-DSE-B-2-P

Marks-80
Credit-6

- 1.Ability to accompany with Classical Vocal Recital (Alaap, compositions, vistaar, taanetc)
2. Ability to accompany with Light Classical Vocal Recital (Dadra, Bhajan)
3. Ability to play solo recital with different Taals.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-A

MUS-A-DSE-B-2-P

Tabla Accompaniment II

DSE Paper II

Marks-100
Marks-80
Credit-6

1. Ability to play Jhamptal, Ektala, Rupak in madhyalaya
2. Two variations in DadraTala
3. Two variations in KharwaTala
4. Ability to play Ektala in vilambitlaya
5. Ability to accompany with vocal classical and light music.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-B

3.Music and Psychology

MUS-A-DSE-B-3-TH

Max Marks-100

Marks-50

Theory

Auditory perception theories, Function of Ear, , Relation between Performer and Listener, Appreciation of Music.

MUS-A-DSE-B-3-P

Project: a) Appreciation of Musical Performance

Marks 30

Internal Assessment

10 Marks

Attendance

10 Marks

Group-B

MUS-A-DSE-B-4-TH

4.Social Aspect of Music

Max Marks-100

1. Chronological development of musical styles

Marks-80

2.Role of music in Social awareness

Internal Assessment

10 Marks

Attendance

10 Marks

Skill Enhancement Course

(Any two from of the following)

Max marks-100

Marks-80

PracticalCredit-2

MUS-A-SEC-A-1-P

1.Variations in Rhythms and Talas

- a)Usage of Simple Rhythms in different vocal renderings
- b)Usage of several notes in single Matra,
- c)Application of different Type of Talas in the same composition,

MUS-A-SEC-A-2-P

2.Change of Compositions in Different Ragas/ Tune

- a)Application of different Ragas/ Tune in a given Composition,
- b)Improvisation in applying Tunes,

MUS-A-SEC-B-1-P

3. Training to perform on Stage

Vocal Recital before Audience according to their own choice,

MUS-A-SEC-B-2-P

4.Usage of Sound system and Microphone

- a)Usage of Mono Directional Microphone
- b) Usage of Uni Directional Microphone
- c) Application of Lapel

RECOMENDED BOOKS

TEXT:

GITABITAN: RABINDRANATH TAGORE : VISVABHARATI

SWARABITAN : “ ”

CHHELEBELA : ” ”

JIBANSMRITI ” ”

SANGEETCHINTA ” ”

RABINDRARACHANABALI: VOL-1,2,3& 6. WEST BENGAL GOVT .PUBLICATION:

TAGORE BIRTH CENTENARY YEAR EDITION

REFERENCE:

PITRISMRTI: RATHINDRANATH TAGORE

RABINDRASANGEETE TRIVENISANGAM: INDIRA DEVI CHOWDHURANI

RABINDRANATHER GAAN: SOUMYENDRANATH TAGORE

SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA

SANGEETE RABINDRANATH : SWAMI PRAGNANANDA

KOTHA O SUR: DHURJATI PRASAD MUKHOPADHYAY

RABINDRAJIBAN I: PRABHAT KUMAR MUKHOPADHYAY

GITABITAN, KALANUKROMIK SUCHI : „

RABINDRAPRASANGA: SHAILOJARANJAN MAJUMDAR

RABINDRASANGEET : SHANTIDEV GHOSH

RABINDRASANGEET VICHITRA: „

GURUDEV RABINDRANATH O

ADHUNIK BHARATIYA NRITYA : „

RABINDRASANGEET SADHANA : SUBINOY RAY

RABINDRASANGEET JIJNASA : SUCHITRA MITRA

RABINDRASANGEET PRASANGA- VOL. 1, 2 : PRAFULLA KUMAR DAS

PANTHOJANER SOKHA : ABU SAYEED AIYUB

BANGLA KABYASANGEET O RABINDRASANGEET : ARUN KUMAR BASU

E AMIR ABARAN : SHANKHO GHOSH

DAMINIR GAN : „

KALER MATRA O RABINDRANATOK : „

NIRJAN EKAKER GAAN RABINDRASANGEET : SUDHIR CHAKRABORTY

GAANER LEELAR SEI KINARE : „

GAAN HOTE GAANE : „

ALO ANDHARER SETU: RABINDRA CHITRAKALPO : SAROJ BANDYOPADHYAY

SOUNDARJODARSHAN : PRABASJIBAN CHOWDHURY

NANDANTATWER SUTRO : ARUN BHATTACHARYA

SOUNDARJODARSHAN – PRATHOMIK PORICHOY : SITANSU ROY

SANGEETCHINTA O RABINDRANATH : „

RABINDRASANGEETER BHAVSAMPAD : SANJEEDA KHATUN

RABINDRANATHER GEETASAHITYA : SUGOTA SEN

GAYAK RABINDRANATH : PARTHA BASU

GAANER PICHHONE RABINDRANATH : SAMIR SENGUPTA

RABINDRANATHER SWADESHI GAAN : ALPANA ROY

GAANER NATOK NATOKE GAAN : „

RABINDRANATHER GEETINATYA O NRITYANATYA : PRANOY KUMAR KUNDU

GEETANJALIR ISWAR : ABHRA BASU

RABINDRASANGEET GOBESHONAGRANTHOMALA : VOL. 1,2,3. : PRAFULLA KUMAR DAS

RABINDRASANGEET MAHAKOSH: : PRABIR GUHOTHAKURATA

RABINDRASANGEETBIKSHA : KOTHA O SUR : PRAFULLA KUMAR CHAKRABORTY

RABINDRASANGEET-RAAG SUR NIRDESHIKA : SUDHIR CHANDA

RAAG RAGINIR ELAKAY RABINDRASANGEET : WESTBENGAL STATE MUSIC ACADEMY

RABINDRA BARSHAPONJI : DEYS PUBLICATION

Syllabus of B.Mus.(Hons.) Bengali Song
(CHOICE BASED CREDIT SYSTEM)
University of Calcutta

Semester-I

CC-1

Max Marks: 100
Credits:6

MUS-A-CC-1-1-TH

Theory

Marks: 30

Credits:2

General Theory

(i) Dhvani, Nada, Swara, Shruti, Raga, Mela , Thata, Alankar, Tana, Gamak, Kaku, Marga-Deshi, Ragalap-Rupakalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak-Raga, Sandhiprakash Raga, Vaggeyakar, Kalawant.

(ii) Theoretical knowledge of prescribed ragas.
3 lectures per week.

MUS-A-CC-1-1-P

Practical

Marks: 50
Credits: 4

Prescribed Ragas: Bhairav, Yaman, Khamaj,Asavari.

(i)Vocal Music: DrutKhayal in Teental and Ektal based on with gayaki in all the ragas.

(ii) Basic knowledge of Teental and Ektal.

(iii) Identification and recognition of 10 thaats
6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-2

Max Marks: 100
Credits:6

MUS-A-CC-1-2-TH
Theory

Marks: 30
Credits:2

- (i) Two major systems of Indian Music: Hindustani and Carnatic.
 - (ii) General study on Classical, Semi Classical and Light music.
 - (ii) Pitch, Vibration, Intensity, Timbre, Quality, Equal tempered scale, Major & Minor scale
- 3 lectures per week.

MUS-A-CC-1-2-P
Practical

Marks: 50
Credits: 4

Prescribed Ragas: Bhairav, Yaman, Khamaj, Asavari.

- (i) Vocal Music: 2 Dhrupads and 2 Dhamars with short Alaap
 - (ii) Basic knowledge of Choutal and Dhamar
 - (iii) Listening and discussion on Khayal and Dhrupad-Dhamar
- 6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks

CC-3

Max Marks: 100
Credits:6

MUS-A-CC-2-3-TH
Theory

Marks: 30
Credits:2

Evolution & Development of Bengali Songs -
Charyageeti, Mangalgeeti, Shri Krishna Kirtan

MUS-A-CC-2-3-P
Practical

Marks: 50
Credits:4

i) Two songs from each category : -

a) JatraGaan, b) PanchaliGaan, c) NatakaGaan

ii) Two songs from each Composer :

a) D.L. Roy, b) RajanikantaSen, c) AtulprasadSen

Internal Assessment

10 Marks

Attendance

10 Marks

CC-4 Max Marks: 100
Credits:6

MUS-A-CC-2-4-TH
Theory

Marks: 30
Credits:2

Evolution&Development ofBaishnabpadavali, Nathgeeti, & contribution of
Jaydev, Vidyapati, RamprasadSen

MUS-A-CC-2-4-P

PracticalMarks: 50
Credits:4

a) Two songs from each Composer :

i) Ramnidhi Gupta ii) Dasharathi Roy

b) Nazrulgeeti (Six Types)

Internal Assessment

10 Marks

Attendance

10 Marks

CC-5

Max Marks: 100
Credits:6

MUS-A-CC-3-5-TH

TheoryMarks: 30
Credits:2

Shaktapadabali (Shyamasangeet and Uma sangeet) – Definition, characteristics &Types

MUS-A-CC-3-5-P

Practical

Marks: 50
Credits:4

1. Agamoni and VijayaGaan (Two each)
2. KabiGaan (Two Songs)
3. Shaktageeti (Two songs)

Internal Assessment

10 Marks

Attendance

10 Marks

CC-6

Max Marks: 100
Credits:6

MUS-A-CC-3-6-TH

TheoryMarks: 30
Credits:2

- a) Characteristics of old style Bengali Songs
- b) Life sketch of :-Kamalakanta, Sridhar Kathak, Haru Thakur

MUS-A-CC-3-6-P

Practical

Marks: 50
Credits:4

PurataniGaan (Two songs)

Khayal and Dhrupad based Bengali songs

Internal Assessment

10 Marks

Attendance

10 Marks

CC-7

Max Marks: 100
Credits:6

MUS-A-CC-3-7-TH

TheoryMarks: 30
Credits:2

Influence of Khayal on Bengali Songs

Influence of Dhrupad on Bengali Songs

Influence of Tappa on Bengali Songs

MUS-A-CC-3-7-P
Practical

Marks: 50
Credits:4

Stage Performance- Songs from Sem – 1 to Sem – 3

Internal Assessment

10 Marks

Attendance

10 Marks

CC-8

Max Marks: 100
Credits:6

MUS-A-CC-4-8-TH

TheoryMarks: 30
Credits:2

Karnatic Music

MUS-A-CC-4-8-P

Practical

Marks:50
Credits:4

Modern Bengali Songs (One each)

i) Ajay Bhattacharya ii) MohiniChowdhury iii) GouriPrasannaMajumder

iv) Rabin Chattopadhyay v) AnupamGhatak vi) SudhinDasgupta vii) Pulak

Bandyopadhyay viii) Shyamal Gupta ix) JatileswarMukhopadhyay

x)Sachindev Barman

Internal Assessment

10 Marks

Attendance

10 Marks

CC-9

Max Marks: 100

Credits:6

MUS-A-CC-4-9-TH

TheoryMarks: 30

Credits:2

Pattern of Musical composition of post Rabindra Era

Life sketch of the Composers : -

a) Dilip Kr. Roy b) HimangshuDutta c) Mukunda Das

MUS-A-CC-4-9-P

Practical

Marks: 50

Credits:4

Two songs each from : -

i)Dilip Kr. Roy ii) HimangshuDutta iii) Mukunda Das iv) Kamal Dasgupta v) Pranab Roy

Internal Assessment

10 Marks

Attendance

10 Marks

CC-10

Max Marks: 100

Credits:6

MUS-A-CC-4-10-TH

TheoryMarks: 30

Credits:2

Evolution & Development of Chorus song/ Group song/ Mass song

Life sketch : - Satyedranath Tagore, Mukunda Das, Jyotirindra Tagore, SalilChowdhury,

MUS-A-CC-4-10-P
Practical

Marks: 50
Credits:4

2 Songs from each : -

Satyedranath Tagore, Mukunda Das, Jyotirindra Tagore, SalilChowdhury, ShibdasBandyopadhyay

Internal Assessment

10 Marks

Attendance

10 Marks

CC-11

Max Marks: 100
Credits:6

MUS-A-CC-5-11-TH

TheoryMarks: 30
Credits:2

Influence of Thumri & Folk Song in Bengali Songs

Life sketch :Wazed Ali Shah, Giriza Shankar Chakraborty, Lalan Fakir,
Abbasuddin

MUS-A-CC-5-11-P

Practical

Marks: 50
Credits:4

- a) Thumri based Bengali Songs (Two songs)
b) i) Baul, ii) Bhatiali, iii) Bhawaiya, iv) Gambhira, v) Jhumur (Two each)

Internal Assessment

10 Marks

Attendance

10 Marks

CC-12

Max Marks: 100
Credits:6

MUS-A-CC-5-12-TH

TheoryMarks: 30
Credits:2

BramhaSangit : Definition & characteristics

Life sketch & contribution : - Rammohan Roy, Debendranath Tagore,
Dwijendranath Tagore & Jyotirindranath Tagore

MUS-A-CC-5-12-P

Practical

Marks: 50
Credits:4

Two songs each from : i) Rammohan Roy ii) Debendranath Tagore
iii) Dwijendranath Tagore iv) Jyotirindranath Tagore v) Manmohan
Chakraborty

Internal Assessment

10 Marks

Attendance

10 Marks

CC-13

Max Marks: 100
Credits:6

MUS-A-CC-6-13-TH

TheoryMarks: 30
Credits:2

Kirtan – Definition , characteristics, Types , Gharana, Anga

Life sketch & contribution – Sri ChaitanyaDev, Narottamdas Thakur, Gyandas,
Gobindadas

MUS-A-CC-6-13-P

Practical

Marks: 50
Credits:4

One each from the following Composers :

i) Vidyapati, ii) Chandidas, iii) Gobindadas,

Songs based on ChotoDaskushi, Teot, Lofa&Daspayari

Internal Assessment

10 Marks

Attendance

10 Marks

CC-14

Max Marks: 100
Credits:6

MUS-A-CC-6-14-TH

TheoryMarks: 30
Credits:2

Comparative study of Notation System :-

Dandamatrik, Akarmatrik&Hidusthani (Bhatkhande&Paluskar)

Life sketch &contribution : - KrishnadhanBandyopadhyay, Khetrāmohan

Goswami, Jyotirindranath Tagore

MUS-A-CC-6-14-P

Practical

Marks: 50
Credits:4

Stage Performance :Sem - 4 to Sem - 6

Internal Assessment

10 Marks

Attendance

10 Marks

Discipline Specific Elective

SEM- V

Group A (any one)

- 1. Harmonium Accompaniment I (Practical)**
- 2. Tabla Accompaniment I (Practical)**

Group B (any one)

- 1. Music and Psychology I (Theory)**
- 2. Science in Music (Theory)**

SEM- VI

Group A (any one)

- 1. Harmonium Accompaniment II (Practical)**
- 2. Tabla Accompaniment II (Practical)**

Group B (any one)

- 1. Music and Psychology II (Theory)**
- 2. Social Aspect in Music (Theory)**

SEM-V

MUS-A-DSE-A-1-P

Group-A

1) Harmonium Accompaniment I (Practical Paper)

Marks-100

Marks-80

Credit-6

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play shuddha and vikritswaras in three saptaks.
4. Ability to play 10 paltas in shuddha and vikritswaras.
5. Ability to play simple Swaramalikas in different ragas with Taal
5. Ability to accompany with vocalists.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-A

MUS-A-DSE-A-2-P

2)Tabla Accompaniment (Practical Paper)

Marks-100
Marks-80
Credit-6

1. Basic Bols (varnas) of Tabla.
2. Elementary knowledge to play Kaharwa and Dadra Talas.
3. Theka of Teentala
4. Knowledge of four Kayadas and Tihai in Teentala
5. Basic knowledge of accompaniment with vocal music

Internal Assessment

10 Marks

Attendance

10 Marks

Group B

3) Music and Psychology Max Marks-100

MUS-A-DSE-A-3-Th

credit-6

Theory

Marks-50

Credit-4

Scope of Psychology of Music, Musical Mind and Musicality, Assessment of Musicality, Musical Ability, Musical Aptitude, Musical Talent, Musical Behaviour, Emotion in Music.

MUS-A-DSE-A-3-P

Project: a) Musical Ability test, **or** b) Musical Memory Test

Marks-30

Credit-2

Internal Assessment

10 Marks

Attendance

10 Marks

Group B

Max Marks-100

MUS-A-DSE-A-4-TH

Credit-6

4) Science in Music

Theory Marks80

Credit-6

Physics and Music: Different Type of Motions and Waves (Longitudinal and Transverse), Musical Sound and its Characteristics

Music and Physiology: Sound productive Organ and Hearing Organ,

Music and Mathematics: Laya and Chhandas: Dwigun,Trigun, Chougan,Adi, Kuadi, Bi-adiChhanda

Internal Assessment

10 Marks

Attendance

10 Marks

SEM-VI

Group-A

MUS-A-DSE-B-1-P

Harmonium Accompaniment I (Practical Paper)

Marks-100

MUS-A-DSE-B-2-P

Marks-80

Credit-6

- 1.Ability to accompany with Classical Vocal Recital (Alaap, compositions, vistaar, taanetc)
2. Ability to accompany with Light Classical Vocal Recital (Dadra, Bhajan)
3. Ability to play solo recital with different Taals.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-A

MUS-A-DSE-B-2-P

Tabla Accompaniment II

DSE Paper II

Marks-100

Marks-80

Credit-6

1. Ability to play Jhamptal, Ektala, Rupak in madhyalaya
2. Two variations in DadraTala
3. Two variations in KharwaTala
4. Ability to play Ektala in vilambitlaya
5. Ability to accompany with vocal classical and light music.

Internal Assessment

10 Marks

Attendance

10 Marks

Group-B

3.Music and Psychology

MUS-A-DSE-B-3-TH

Max Marks-100

Credit-6

Marks-50

Theory

Credit-4

Auditory perception theories, Function of Ear, , Relation between Performer and Listener, Appreciation of Music.

MUS-A-DSE-B-3-P

Project: a) Appreciation of Musical Performance

Marks 30

Credit-2

Internal Assessment

10 Marks

Attendance

10 Marks

Group-B

MUS-A-DSE-B-4-TH

4.Social Aspect of Music

Max Marks-100

Credit-6

1. Chronological development of musical styles

Marks-80

2.Role of music in Social awareness

Internal Assessment

10 Marks

Attendance

10 Marks

Skill Enhancement Course(Any Two)

Marks-100

Credit-2

Practical

MUS-A-SEC-A-1-P

1.Variations in Rhythms and Talas

- a)Usage of Simple Rhythms in different vocal renderings
- b)Usage of several notes in single Matra,
- c)Application of different Type of Talas in the same composition,

MUS-A-SEC-A-2-P

2.Change of Compositions in Different Ragas/ Tune

- a)Application of different Ragas/ Tune in a given Composition,
- b)Improvisation in applying Tunes,

MUS-A-SEC-B-1-P

3. Training to perform on Stage

Vocal Recital before Audience according to their own choice,

MUS-A-SEC-B-2-P

4.Usage of Sound system and Microphone

- a)Usage of Mono Directional Microphone
- b) Usage of Uni Directional Microphone
- c) Application of Lapel

Syllabus of B.M us (General) Hindustani Music (Vocal)
(CHOICE BASED CREDIT SYSTEM)
University of Calcutta

Hindustani Music – Vocal

Core course/ Generic Elective I Marks: 100
Credits: 6

MUS-G-CC-1-1-TH

Theory-(a) Alankar, Sargam, Sargamgeet, Khayal, Lakshmangeet, Tarana, Marks-30
(b), Naad, shruti, Swara- Suddha, Jati, AngCredit-2
Vikrit (Komal, Tivra), Chal- Achalswara,

MUS-G-CC-1-1-P

Practical

Prescribed Ragas –Alhaiya Bilawal and Kafi Marks-50
Credit-4

1. Six alankars to be presented in prescribed ragas.
2. One Sargamgeet in any one prescribed raga.
3. One lakshmangeet in any one raga.
4. Two Drut Kheyals in two different Talas
5. One Tarana in any Raga

Internal Assessment 10 Marks

Attendance 10 Marks

Core course/ Generic Elective II

Marks: 100
Credit-2

Marks-30
Credit-2

MUS-G-CC-2-2-TH

Theory- Definition of-Matra, Vibhag, Chhanda, Theka, Tali, Khali, Laya (Vilambit, Madhya, Drut), Layakari, Tihai.

Description of the following Taals with Theka and Dwigun ,Teengun and ChougunLayakari.

Teentaal, Ektaal, Jhaaptaal, Choutaal.

MUS-G-CC-2-2-P

Practical-Prescribed Ragas – Bhupali andBhimpalasiMarks-50
Credit-4

i) One VilambitKhayal

ii)Two DrutKhayals

iii) oneKajri

iv) oneChaiti

Internal Assessment

10 Marks

Attendance

10 Marks

Core course/ Generic Elective IIIMarks: 100

Credit-2

MUS-G-CC-3-3-TH

Marks-30
Credit-2

Theory-(a)Aroha, Abroha, Saptak, Thaat, Raga, Pakad, Vadi, Samvadi, Anuvadi,
b) Sparshswara, Meed,Vakraswara, Murki, Khatka, Gamak

MUS-G-CC-3-3-P

Practical-Prescribed Ragas –Des, Jaunpuri, MalkoushMarks-50
Credit-4

1. One vilambitkhayal with vistar andtaan

2. Two Drutkhayals in prescribed raga.

3. One Dadra

4. One Holi

Internal Assessment

10 Marks

Attendance

10 Marks

Core course/ Generic Elective IV

Marks: 100

Credits: 6

Marks-30
Credit-2

MUS-G-CC-4-4-TH

Theory- a) Alaap, Vistaar, Taan, Sargam,

b)Thumri, Dadra, Tappa, Chaturang

MUS-G-CC-4-4-P

Marks-50
Credit-4

Practical

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher .

Internal Assessment

10 Marks

Attendance

10 Marks

DSE(General)

SEM-V

Group –A (any one) Group –B (any one)

- 1. Study on Patriotic song**
- 2. Study on Music Related to different Festive Moods**

SEM-VI

- 1.Study on Regional Folk song**
- 2.Study on Ragashrayigaan**

SEM-V

Group-A

MUS-G-DSE-A-5-1-TH

Study on Patriotic song

Max marks-100

Theory

**Marks-30
Credit-2**

- 1. Pre-Independence period**
- 2. Post-Independence period**
- 3. Name and contribution of composers of patriotic songs**
- 4. National Anthem and National Song**

MUS-G-DSE-A-5-1-P

Practical

**Marks-50
Credit-4**

1. Pre-Independence period
2. Post-Independence period of patriotic songs
3. National Anthem and National Song

Internal Assessment

10 Marks

Attendance

10 Marks

2.Study on Music Related to different Festive MoodsMax marks-100

Marks-30

MUS-G-DSE-A-5-1-TH

Credit-2

Theory

Study and Knowledge of festival related song -Holi, Marriage song, Bihu, Agamani, Bhadu, Tusu

MUS-G-DSE-A-5-1-P

Marks-50

Credit-4

Practical

Holi, Marriage song, Bihu, Agamani, Bhadu, Tusu

Internal Assessment

10 Marks

Attendance

10 Marks

SEM-VI

Group- B

Max marks-100

Marks-30 MUS-G-DSE-B-6-2-TH

Credit-2

1.Study on Regional Folk song of India

Theory

Characteristics and knowledge of Folk songs of Assam, Gujrat, Rajasthan, Panjab, Maharastra

MUS-G-DSE-B-6-2-P

Practical

**Marks-50
Credit-4**

Folk songs of Assam, Gujrat, Rajasthan, Panjab, Maharastra

Internal Assessment

10 Marks

Attendance

10 Marks

2.Study on Ragashrayigaan

Max marks-100

MUS-G-DSE-B-6-2-TH

**Marks-30
Credit-2**

Theory

1. Origin and development of RagashrayiGaan
2. Basic knowledge of Ragas used in RagashrayiGaan

MUS-G-DSE-B-6-2-P

Practical

**Marks-50
Credit-4**

1. Five RagashrayiGaan
2. Identification of original Ragas in all the RagashrayiGaan

Internal Assessment

10 Marks

Attendance

10 Marks

Skill Enhancement Course(General) Max marks-100(Any two from each group of the following)

MUS-G-SEC-A-1-P

**Marks-80
PracticalCredit-2**

Group-A (any two)

1. Identification of different Instruments by listening audio specimen
2. Notation Reading and writing
3. Identification of Ragas From different Compositions
4. Hamonium playing with RabindraSangeet/ Bengali Songs

MUS-G-SEC-B-2-P

Group-B (any two)

- 1.Practice of Paltas with suddha and vikitSwaras
- 2.TablaAccompanment
- 3.Training to perform on Stage
- 4.Tanpura Playing

Internal Assessment

10 Marks

Attendance

10 Marks

Recommended Books

1. Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - BhatkhandeSangeetShastra Part-I-VI
4. Vasant- SangeetVisarad
6. PrabhatkumarGoswami- BharatiyaSangeeter Katha
7. V. N. Bhatkhande - KramikPustakMalika Part-I-II
8. Dr.Swatantra Sharma - Fundamentals of Indian Music
9. Dr.PannalalMadan - SangeetShastraVigyan
- 10.NilratanBandopadhyay – SangeetPrichiti part - I & II
11. V.R. Patvardhan - RaagVigyan Part-I-III
12. Dr.Lalmani Mishra – Tantrinada
13. Dr. Samir Kumar Ghosh- SangeetikShabdaVijyan
15. NilratanBandopadhyay – SangeetPrichiti part - I & II
16. Pt. Krishna Rao Shankar Pandit – SangeetPravesh Part – I & II
17. RaginiTrivedi – RagvibodhaMishrabani, Vol. I
18. Swami Prajnananda - History of Indian Music
19. Swami Prajnananda - Historical Study of Indian Music
20. Pt S.N. Ratanjhankar – AbhinavaSagitaShiksha
21. Pt S.N. Ratanjhankar – AbhinavaGeetmanjari Part I – II
22. ShriR.C.Mehta – Agra Gharana
23. Prof. L.K.Singh – DhwaniaurSangit
24. ShriO.C.Ganguly – Raga o Rup
25. Prof. V.C. Deshpande – Indian Music Traditions
26. Alan Danielo – Introduction to Musical Scales
27. Helm Hotlz – Sensations of Tone
28. Arthur J Greemish – The Students Dictionary of Music Terms
29. P.Sambamoorthy – South Indian music Vol. 1,2,3
30. P. Sambamoorthy – A dictionary of South Indian Music
31. R. Srinivasan – Indian Music of the South
32. N.S.Ramchand – Ragas of Carnatic Music
33. ManikMajumdar- TaalTatwaSamagra

Syllabus of B.M us (General) Rabindra Sangeet
(CHOICE BASED CREDIT SYSTEM)
University of Calcutta

Core course1/ Generic Elective I

Max Marks: 100

Credits: 6

Marks-30

MUS-G-CC-1—1-TH

Credit-2

Theory

- 1.The Musical ambience and grooming of Tagore in his childhood
- 2.Musical Drama
- 3.Compositions:inspired by existing musical forms
- 4.Divisions and sub-divisions of “Gitobitan”

MUS-G-CC-1—1-P

Practical

Marks-50

Credit-4

- 1.One song influenced by Dhruwad
- 2One song influenced by Dhamar
- 3.One song influenced by Khyal
- 4.One song influenced by Western Music
- 5..One song influenced by provincial music
- 6.One song influenced by Kirtan
- 7.One song influenced by Baul
- 8.One song of rhythm created by Tagore
- 9.One non-rhythmic song
- 10.University Song of the University of Calcutta

Internal Assessment

10 Marks

Attendance

10 Marks

Core course2/ Generic Elective 2 Max Marks: 100

Credits: 6

Marks-30

MUS-G-CC-2-2-TH

Credit-2

Theory

- 1.Rabindrasangeet:Patrioticsong,song of Nature,Dance Drama
- 2.Rhythms innovated by Tagore
- 3.Tagore's experimentation with lyric, tune and rhythm

MUS-G-CC-2-2-P

Practical

Marks-50

Credit-4

- 1.One song from Puja Paryaya
2. One song from SwadeshParyaya
3. One song from PremParyaya
- 4 One song from PrakritiParyaya
5. One song from VichitraParyaya
6. One song from AnusthanikParyaya
7. One song from BhanusingherPadabali
8. One song from Geetinatya
9. One song from Natyageeti
10. One song from Nrityanatya.

Internal Assessment

10 Marks

Attendance

10 Marks

Core course3/ Generic Elective 3 Max Marks: 100

Credits: 6

MUS-G-CC-3—3-TH

Marks-30
Credit-2

Theory

Aakarmatrik Notation –Writing Skill....Each and every sign of the system should be learnt.

MUS-G-CC-3—3-P

Practical

Marks-50
Credit-4

Aakarmatric Notation-reading skill and making notation of unknown composition/tune in this system

Internal Assessment

10 Marks

Attendance

10 Marks

Core course4/ Generic Elective 4

Max Marks: 100

Credits: 6

Marks-30

MUS-G-CC-4-4-TH

Credit-2

Theory

- 1.RabindraNatyageeti and Dance Drama:
- 2.Definition of Natyageeti
- 3.Tagore’s views and application of songs in his plays
(Seasonal play,musical play and prose play)
- 4.Different types of Natyageetis corresponding to the plays
- 5.Brief view on three dance drama;Chitrangada,Chandalika and Shyama

MUS-G-CC-4-4-P

Practical

Marks-50
Credit-4

1. Two songs from two different plays
2. Recital from a short scene from any one of the above-mentioned dance dramas

Internal Assessment

10 Marks

Attendance

10 Marks

DISCIPLINE-SPECIFIC ELECTIVE

Semester V

DSE A

MUS-G-DSE-A-5-1-P

Marks- 80

I A

Practical 1. Dhrupad, Chautaal (One composition other than Vishnupur Gharana)

2. Vishnupur Gharana Dhrupad

a) KaunRoopBani Ho Rajadheeraj

b) SarasaSundarabaraVasantaRitu Aye

c) AjuBahataSugandhaPavana

Internal Assessment

10

Attendance

10

DSE2A

MUS-G-DSE-A-5-1-P

Practical:

Marks- 80

1. Traditional Padavali Kirtan based on Traditional Taal

One composition of any one composer, viz, Bidyapati, Chandidas
Govindadas.

2. Song composed by the Tagore Family

Three songs, one each by Debendranath Tagore, Dwijendranath Tagore
and Jyotirindranath Tagore.

Internal Assessment

10 Marks

Attendance

10 Marks

SEMESTER VI

MUS-G-DSE-B-6-2-P

DSE B 1B

Practical

Marks-80

1. Bengali folk song - with special emphasis to Lalangeeti

2. Bengali Patriotic Song: Five songs, one of each composer

Dwijendralal Roy, Rajanikanta Sen, Atulprasad Sen, Kaji Nazrul Islam

Mukundadas

3. Full song 'Janaganamana Adhinayaka'

Internal Assessment

10

Attendance

10

DSE B 2B

MUS-G-DSE-B-6-2-P

Practical

1. Cultural celebration of any one of the festivals of Bengal

Marks- 80

(Group Performance)

Internal Assessment **10**

Attendance **10**

Skill Enhancement Course(General)
(Any two from each group of the following)

Max marks-100

MUS-G-SEC-A--1-P

Marks-80

PracticalCredit-2

Group-A

1. Identification of different Instruments by listening audio specimen
2. Notation Reading and writing
3. Identification of Ragas From different Compositions
4. Hamonium playing with RabindraSangeet/ Bengali Songs

MUS-G-SEC-B--2-P

Group-B

1. Practice of Paltas with suddha and vikritSwaras
2. TablaAccompanment
3. Training to perform on Stage
4. Tanpura Playing

Internal Assessment **10**

Attendance **10**

RECOMENDED BOOKS

TEXT:

GITABITAN: RABINDRANATH TAGORE : VISVABHARATI

SWARABITAN : “ ”

CHHELEBELA : ” ”

JIBANSMRITI ” ”

SANGEETCHINTA ” ”

RABINDRARACHANABALI: VOL-1,2,3& 6. WEST BENGAL GOVT .PUBLICATION:

TAGORE BIRTH CENTENARY YEAR EDITION

REFERENCE:

PITRISMRTI: RATHINDRANATH TAGORE

RABINDRASANGEETE TRIVENISANGAM: INDIRA DEVI CHOWDHURANI

RABINDRANATHER GAAN: SOUMYENDRANATH TAGORE

SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA

SANGEETE RABINDRANATH : SWAMI PRAGNANANDA

KOTHA O SUR: DHURJATI PRASAD MUKHOPADHYAY

RABINDRAJIBAN I: PRABHAT KUMAR MUKHOPADHYAY

GITABITAN, KALANUKROMIK SUCHI : „

RABINDRAPRASANGA: SHAILOJARANJAN MAJUMDAR

RABINDRASANGEET : SHANTIDEV GHOSH

RABINDRASANGEET VICHITRA: „

GURUDEV RABINDRANATH O

ADHUNIK BHARATIYA NRITYA : „

RABINDRASANGEET SADHANA : SUBINOY RAY

RABINDRASANGEET JIJNASA : SUCHITRA MITRA

RABINDRASANGEET PRASANGA- VOL. 1, 2 : PRAFULLA KUMAR DAS

PANTHOJANER SOKHA : ABU SAYEED AIYUB

BANGLA KABYASANGEET O RABINDRASANGEET : ARUN KUMAR BASU

E AMIR ABARAN : SHANKHO GHOSH

DAMINIR GAN : „

KALER MATRA O RABINDRANATOK : „

NIRJAN EKAKER GAAN RABINDRASANGEET : SUDHIR CHAKRABORTY

GAANER LEELAR SEI KINARE : „

GAAN HOTE GAANE : „

ALO ANDHARER SETU: RABINDRA CHITRAKALPO : SAROJ BANDYOPADHYAY

SOUNDARJODARSHAN : PRBASJIBAN CHOWDHURY

NANDANTATWER SUTRO : ARUN BHATTACHARYA

SOUNDARJODARSHAN – PRATHOMIK PORICHOY : SITANSU ROY

SANGEETCHINTA O RABINDRANATH : „

RABINDRASANGEETER BHAVSAMPAD : SANJEEDA KHATUN

RABINDRANATHER GEETASAHITYA : SUGOTA SEN

GAYAK RABINDRANATH : PARTHA BASU

GAANER PICHHONE RABINDRANATH : SAMIR SENGUPTA

RABINDRANATHER SWADESHI GAAN : ALPANA ROY

GAANER NATOK NATOKE GAAN : „

RABINDRANATHER GEETINATYA O NRITYANATYA : PRANOY KUMAR KUNDU

GEETANJALIR ISWAR : ABHRA BASU

RABINDRASANGEET GOBESHONAGRANTHOMALA : VOL. 1,2,3. : PRAFULLA KUMAR DAS

RABINDRASANGEET MAHAKOSH: : PRABIR GUHOTHAKURATA

RABINDRASANGEETBIKSHA : KOTHA O SUR : PRAFULLA KUMAR CHAKRABORTY

RABINDRASANGEET-RAAG SUR NIRDESHIKA : SUDHIR CHANDA

RAAG RAGINIR ELAKAY RABINDRASANGEET : WESTBENGAL STATE MUSIC ACADEMY

RABINDRA BARSHAPONJI : DEYS PUBLICATION

Syllabus of B.M us (General) Bengali Song
(CHOICE BASED CREDIT SYSTEM)
University of Calcutta

Core course1/ Generic Elective I

Max Marks: 100

Credits: 6

MUS-G-CC-1—1-TH

Marks-30
Credit-2

Theory

Concepts of Charyageeti, Geetgobinda, Panchali Gaan, Kabigaan, & Kirtan

MUS-G-CC-1—1-P

Practical

Marks-50
Credit-4

Two Songs from –

a) Panchali,

b) Kabigaan,

iii) Kirtan,

iv) Kirtananger Gaan

Internal Assessment

10 Marks

Attendance

10 Marks

Core course2/ Generic Elective 2

Max Marks: 100

Credits: 6

Marks-30

MUS-G-CC-2—2-TH

Credit-2

Theory

Shaktapadabali (Shyama and Uma) – Definition , characteristics, Types & Composers

MUS-G-CC-2—2-P

Practical

Marks-50
Credit-4

Two Songs each from the following : Ramprasadi, Kamala Kanter Gaan,

Agamoni Gaan, Vijayer Gaan
(Seasonal Songs, Songs on Western Tune)

Internal Assessment

10 Marks

Attendance

10 Marks

Core course3/ Generic Elective 3

Max Marks: 100

Credits: 6

Marks-30

MUS-G-CC-3-3-TH

Credit-2

Theory

Definition, Nature, Composer of Folk Songs : Baul, Bhatialy, Bhawaiya, Jhumur, Bhadu, Tusu, Gambhira, Sari

MUS-G-CC-3—3-P

Practical

Marks-50

Credit-4

One Song from each category/from : Baul, Bhatialy, Bhawaiya, Jhumur, Bhadu, Tusu, Gambhira, Sari

Internal Assessment

10 Marks

Attendance

10 Marks

Core course4/ Generic Elective 4

Max Marks: 100

Credits: 6

Marks-30

Credit-2

MUS-G-CC-4—4-TH

Theory

Life and contribution of five Composer of Bengali Songs :-

Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atulprasad Sen,

Kazi Nazrul Islam

MUS-G-CC-4—4-P

Practical

Marks-50
Credit-4

Two Songs (Patriotic, Devotional, Kavyasangeet) from each Composer :

R.N.Tagore, D.L. Roy, Rajanikanta Sen, Atulprasad Sen, Kazi Nazrul Islam

Internal Assessment

10 Marks

Attendance

10 Marks

DISCIPLINE-SPECIFIC ELECTIVE

DSE

Marks-100

SEM – 5

Credit-6

Practical (80)

Credit-6

MUS-G-DSE-A-5-1-P (any One)

DSE – A 1 Writing of Notation by listening:

a) Raag based Song, b) Patriotic Song, c) Folk Song, d) Modern Bengali Song

DSE – A 2 : Composition & Singing

SEM – 6

MUS-G-DSE-B-6-2-P (any One)

Practical (80)

Credit-6

DSE – B 3 : Identification of Tune of a specific Composer :

- a) Ramnidhi Gupta , b) Ramprasad Sen, c) Rabindranath Tagore
d) Dwijndralal Roy e) Rajanikanta Sen f) Atulprasad Sen
g) Kazi Nazrul Islam

DSE – B 4 : Showing of Laya & Laykari (Dwigun, Tingun, Chougun, Araha)

- a) Trital b) Ektal c) Choutal d) Jhamptal e) Teora f) Dadra g) Kaharwa

**Skill Enhancement Course (General)
(Any two from each group of the following)**

**Max marks-100
Marks-80**

MUS-G-SEC-A--1-P

Practical Credit-2

Group-A (any two)

1. Identification of different Instruments by listening audio specimen
2. Notation Reading and writing
3. Identification of Ragas From different Compositions
4. Harmonium playing with Rabindra Sangeet/ Bengali Songs

MUS-G-SEC-B-1-P

Group-B (any two)

1. Practice of Paltas with suddha and vikit Swaras
2. Tabla Accompaniment
3. Training to perform on Stage
4. Tanpura Playing

Internal Assessment

10 Marks

Attendance

10 Marks

Syllabus of B.A./B.Sc. (General) Music
(CHOICE BASED CREDIT SYSTEM)
University of Calcutta

Core course1/ Generic Elective I

Max Marks: 100

Credits: 6

Marks-30

MUS-G-CC-1-1-TH

Credit-2

Theory

1. Technical terminology- Nada, Shruti, Swara (Shuddha and Vikrit), Alankar, Saptak Raga, Aroha, Avroha, Pakad, Tala, Sam, Tali, Khali, Theka, Matra.
 2. Definition of Sangeet.
 3. Two major systems of Indian Music- Hindustani and Carnatic.
 4. General discussion about Classical, Semi Classical and Light music.
 5. Brief introduction of Music in Vedic period.
 6. Ability to write Theka of Teentaal, Dadra, Kaherva.
 7. Project work of any one reputed classical musician- Hindustani/ Carnatic.
- 3 lectures per week.

MUS-G-CC-1-1-P

Practical

Marks-50

Credit-4

1. Basic knowledge of swaras (Shuddha and Vikrit).
 2. Five alankaras.
 3. Drut khayal in Raag Yaman and Bhairav.
 4. Ability to keep theka of following talas by hand beats- Tala- Teentaal, Dadra and Kaherva.
 5. Guided listening and discussion of compositions / dhun based on ragas.
 6. Two Rabindra Sangeets from Puja and Prem Parjayas.
 7. One Nazrul Geetis.
 8. One Baul or one Bhatiyali
 9. Two modern Bengali songs- one composition of Salil Chowdhury and one composition of Pulak Bandyopadhyay.
 10. Guided listening and discussion of different folk songs of India.
- 6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

Core course2/ Generic Elective 2

Max Marks: 100
Credits: 6

MUS-G-CC-2-2-TH

Marks-30
Credit-2

Theory

1. Raga, Thaata (Mela), Vadi, Samvadi, Laya and Layakari.
2. Brief introduction of Music in ancient period.
3. Detailed description of raga AlhiyaBilawal and Bhupali.
4. Ability to write notation of drutkhayal.
5. Description of following Talas: Teentala, Ektala and Dadra.
6. Brief introduction of folk music of Bengal .
7. Project work on any one of the musical instrument of Hindustani music.

3 lectures per week.

MUS-G-CC-2-2-P

Practical

Marks-50
Credit-4

1. Ability to sing five alankaars with Thaay, Dugun and Trigun in different Saptak (Mandra, Madhya and Taar) .
2. Ability to sing DrutKhayal of AlahiyaBilawal and Bhupali.
3. Ability to keep the theka of following talas by hand beats – Teentala, Ekatala and Dadra with Dugun, Tigun and Chaugun.
4. Guided Listening and discussions of khayal and Dhrupad singing on Ragas.
5. OneBhajan.
6. TwoRabindraSangeet from Prakiti and Anusthanik .
7. OneDwijendraGeeti.
8. OnePuratani Bangla Gaan or one Shyamasangeet.
9. Two modern Bengali song – (Compose – Gouri PrasannaMajumder and AkhilBandhuGhosh).
10. Guided Listening and Discussion of Geet, Gazal, Kawali based on Ragas.

6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

Core course3/ Generic Elective 3

Max Marks: 100
Credits: 6

MUS-G-CC-3-3-TH

Marks-30
Credit-2

Theory

1. Brief history of Indian Music in Medieval period.
2. Murkhi, Khataka, Jamjama, Gamak, Vibration, Pitch, Intensity and Timber .
3. Four fold classification of Musical instruments.
4. Knowledge of following talas – Teentaal, Chautaal, Ektaal with skills to write Thaay, Dugun, Trigun, Chaugun.
5. Project work on any one of the classical musical forms of the Hindustaani Music.

3 lectures per week.

MUS-G-CC-3-3-P

Practical

Marks-50
Credit-4

1. Knowledge of voice production.
2. Ability to sing one DrutKhayal with short alaap and Fivetaans in each of the ragas – Bihag and Kafi.
3. Ability to keep the theka by hand beats of Teentaal, Chautaal and Rupak with Dugun, Trigun and Chaugun.
4. Introductory knowledge of Harmonium or Tabla playing.
5. Guided listening of Thumri, Dadra, kajari, Chaiti, Hori
6. Two RabindraSangeet from Swadesh and Vichitra Paryayas .
7. One songs composed by AtulprasadSen .
8. One kirtan in talaLofa.
9. Two modern song – (Composed by – NachiketaGhosh and JatilshwarMukhopadhyaya).
10. Guided listening & discussion of different instrumental music.

6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

Core course4/ Generic Elective 4 Max Marks: 100

Credits: 6
Marks-30
Credit-2

TheoryMUS-G-CC-4-4-TH

- 1.Elementary knowledge of Time theory of Indian Music.
 - 2.Knowledge of Akarmatrik notation system.
 - 3.Ability to write notation of Rabindrasangeet in Akarmatrik notation system.
 - 4.Brief life & Contribution of Tansen, V.N Bhatkhande, Ravishankar, Rabindranath Tagore, NazrulIslam .
 - 5.Project work: Semi classical/ light/ Folk Music of any region.
- 3 lectures per week.

MUS-G-CC-4-4-P

Practical

Marks-50
Credit-4

- 1.Ability to sing one Madhya and Drutkhayal with tanas in each of the ragas – Des, Malkauns.
- 2.Ability to keep thekas of the following talas by hand beats: Teentala, Dhamar, Deepchandi.
- 3.Ability to sing semi classical compose composition in Raga Kafi/Khamaj/Bhairavi.
- 4.Guided listening with discussion of instrumental music and composition of Carnatic Music.
- 5.TwoRabindraSangeet – Dhrupadang/ Baulang/ Kheyalang/ Kirtanang.
- 6.One Bengali Folk songs from Chatka/ Bhawayia/Jhumur.
- 7.One songs composed by Rajanikanta Sen.
- 8.Two Modern Bengali song composed by S.D Burman and R.D Burman.
- 9.Guided listening with discussion modern song of different compose

6 lectures per week

Internal Assessment

10 Marks

Attendance

10 Marks

DSE(General)

SEM-V

Group –A

- 1. Study on Patriotic song**
- 2. Study on Music Related to different Festive Moods**

SEM-VI

Group -B

- 1.Study on Regional Folk song**
- 2.Study on Ragashrayigaan**

SEM-V

Group-A

Study on Patriotic song

Max marks-100

MUS-G-DSE-A-5-1-TH

Marks-30

Theory

Credit-2

- 1. Pre-Independence period**
- 2. Post-Independence period**
- 3. Name and contribution of composers of patriotic songs**
- 4. National Anthem and National Song**

MUS-G-DSE-A-5-1-P

Practical

Marks-50

Credit-4

- 1. Pre-Independence period**
- 2. Post-Independence period of patriotic songs**
- 3. National Anthem and National Song**

Internal Assessment

10 Marks

Attendance

10 Marks

2.Study on Music Related to different Festive MoodsMax marks-100

Marks-30

MUS-G-DSE-A-5-1-TH

Credit-2

Theory

Study and Knowledge of festival related song -Holi, Marriage song, Bihu, Agamani, Bhadu, Tusu

Marks-50

MUS-G-DSE-A-5-1-P

Credit-4

Practical

Holi, Marriage song, Bihu, Agamani, Bhadu, Tusu

Internal Assessment

10 Marks

Attendance

10 Marks

SEM-VI

Group- B

Max marks-100

Credit-6

1. Study on Regional Folk song of India

MUS-G-DSE-B-6-2-TH

Marks-30

Credit-2

Theory

Characteristics and knowledge of Folk songs of Assam, Gujrat, Rajasthan, Panjab, Maharastra

MUS-G-DSE-B-6-2-P

Practical

Marks-50

Credit-4

Folk songs of Assam, Gujrat, Rajasthan, Panjab, Maharastra

Internal Assessment

10 Marks

Attendance

10 Marks

2. Study on Ragashrayigaan

Max marks-100

Credit-6

Marks-30

MUS-G-DSE-B-6-2-TH

Credit-2

Theory

1. Origin and development of RagashrayiGaan
2. Basic knowledge of Ragas used in RagashrayiGaan

MUS-G-DSE-B-6-2-P

Practical

**Marks-50
Credit-4**

1. Five RagashrayiGaan
2. Identification of original Ragas in all the RagashrayiGaan

Internal Assessment

10 Marks

Attendance

10 Marks

**Skill Enhancement Course (General)
(Any Four from the following)**

**Max marks-100
Marks-80
Internal Assessment-10
Attendance-10**

PracticalCredit-2

Group-A

MUS-G-SEC-A--1-P

1. Identification of different Instruments by listening audio specimen
2. Hamonium playing with RabindraSangeet/ Bengali Songs

MUS-G-SEC-B--2-P

Group-B

1. Practice of Paltas with suddha and vikitSwaras
2. Tanpura Playing