UNIVERSITY OF CALCUTTA

Notification No. CSR/ 105/18

It is notified for information of all concerned that the Syndicate in its meeting held on 13.07.2018 (vide Item No.11) approved the Syllabus of Two-Year Four-Semester M.Mus. Course of Study under CBCS in the Post-Graduate Departments of the University and in the affiliated Colleges offering Post-Graduate Courses under this University, as laid down in the accompanying pamphlet.

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

SENATE HOUSE
KOLKATA-700073
The 19th November, 2018

(Registrar (Officiating))
# Syllabus

## M.Mus. in Bengali Song

(CHOICE BASED CREDIT SYSTEM)

University of Calcutta

<table>
<thead>
<tr>
<th>Paper Code</th>
<th>Course</th>
<th>Category</th>
<th>Credit</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester I</td>
<td></td>
<td></td>
<td>24</td>
<td>250</td>
</tr>
<tr>
<td>MUS-PG-CC-1-TH</td>
<td>History of Indian Music</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-2-P</td>
<td>History of Bengali Song</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-3-P</td>
<td>Devotional Bengali Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-4-P</td>
<td>Bengali songs of Pancha Kobi</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-DSE-1-TH</td>
<td>Project</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2. Western music and Carnatic Music</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>3. Introduction to Music Therapy</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>4. 19th Century Music of Bengal</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Semester II</td>
<td></td>
<td></td>
<td>26</td>
<td>250</td>
</tr>
<tr>
<td>Mus- PG-CC-5-TH</td>
<td>Musicology</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-6-TH</td>
<td>Aesthetics and Acoustics</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-7-P</td>
<td>Ancient Bengali Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-8-P</td>
<td>Bengali songs of selective Geetikar</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-DSE-2-</td>
<td>1. Tappa-Tarana-Bhajan</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2. Vedic Chants/Hymns Tuned by Tagore</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>3. Dhruapad- Dhamar-Sadra</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>4. Composing Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Semester III</td>
<td></td>
<td></td>
<td>26</td>
<td>250</td>
</tr>
<tr>
<td>Mus- PG-CC-9-TH</td>
<td>Research Methodology</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Type</td>
<td>Credits</td>
<td>Max Marks</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------</td>
<td>-----------</td>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>Mus-PG-CC-10-P</td>
<td>Rag pradhan &amp; Bengali Kheyal</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-11-P</td>
<td>Modern Bengali Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-12-P</td>
<td>Bengali Songs of selective Surakar</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-GE-1-TH</td>
<td>Generic Elective</td>
<td>Practical</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>Semester IV</strong></td>
<td></td>
<td></td>
<td><strong>26</strong></td>
<td><strong>250</strong></td>
</tr>
<tr>
<td>Mus-PG-CC-13-TH</td>
<td>Dissertation.</td>
<td>Theory</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-14-P</td>
<td>Bengali Tappa &amp; Old Traditional Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-15-P</td>
<td>Bengali Folk Songs and Kirtan</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-16-P</td>
<td>Stage Performance</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-GE-2-TH</td>
<td>Generic Elective</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>104</strong></td>
<td><strong>1000</strong></td>
</tr>
</tbody>
</table>

**Note:** Internal Assessment -20% marks of each paper

**Semester I**

**Max Marks: 50**

**Credits:** 4

**MUS-PG-CC-1--TH**

**Theory**

**History of Indian Music.**

**Unit I:** Primitive music, Vedic, Pouranik, Gandharva, Marga and Deshi Sangeet, Musicological

**Unit II:** Text - Natyashastra, Brihadheshi, Sangeet- Ratnakar, Swaramelakalanidhi, Sangit- Parijat, Chaturdandi- Prakashika, Gita-Sutrasar, Shreemallakha Sangeetam,

**Unit III:** Origin and Evolution of Prabandha, Dhrupad-Dhamar, Khayal, Thumri, Classification of Indian musical instruments

**Unit IV:** Classification of Indian musical instruments
MUS-PG-CC-2-P

Theory

History of Bengali Song

Unit I - Charya Geeti, Shrikrishnakirtan, Vaishnab Padabali, Kirtan, Shakta Padavali, Bengali Tappa, Panchali Gan, Kabi Gan, Yatra Gan, Akhrai and Half-Akhrai Gan,

Unit II - Contribution of Atul Prasad Sen, Rajanikanta Sen, D.L.Roy,

Max Marks: 50
Credits: 4

MUS-PG-CC-3-P

Practical

Devotional Bengali Songs

(Any eight songs from the following)

Unit I - Shakta Geeti (Ramprasad, Kamalakanta, Nazrul, etc.),

Unit II - Agamani & Bijayar Gan.

Max Marks: 50

MUS-PG-CC-4-P

Practical

Bengali Songs of Pancha Baggeyakar

(Any eight songs from the following)

Unit I - Compositions of 'Pancha Baggeyakar' of Bengal (Rabindra Nath Tagore, Dwijendra Lal Roy, Atul prasad Sen, Rajanikanto Sen & Nazrul Islam)
Semester II

MUS-PG-CC-5-TH

Theory

Musicology

Unit I - Definition and Scope of Musicology,
Jati and its varieties, classification of Dhruba, Characteristics of Bahirgit and Nirgit, Dadaswar Murchhana, comparative study of Alankar,
Gramas and fixation of notes in Scale.
Gramaraga, Uparaga, Bhasharaga and Raganga, Bhashanga, Kriyanga, Alapti and its varieties,
Unit II - Marga, Deshi and Prabandha talas.
Different laya and layakari- Aad, kuad and Biad

MUS-PG-CC-6-TH

Theory

Aesthetics and Acoustics

Unit I - Aesthetics: Definition Art and Aesthetics, Imitation theory, Romanticism, Classicism, Intuition Theory, Idealism, Realism, Art for Art’s Sake and Art for Purpose, Universality of Art, Bharata Rasa theory, application to Music, Tagore’s views on Art and Aesthetics, etc.

Unit II - Acoustics: Simple Harmonic Motion, Sound waves, Critical analytical studies on Acoustics, Sound Productive and Receptive Organs, etc.
MUS-PG-CC-7-P

Practical
Ancient Bengali Songs

(Any eight songs from the following)

UnitI-Purtani, Yatra Gan, Panchali, Kabi Gan, Theatireal Song, etc.

MUS-PG-CC-8-P

Practical
Bengali songs of selective ‘Geetikara’

(Any eight songs from the following)

UnitI-Songs of the Geetikaras like Ajay Bhattacharya, Pranab Ray, Shyamal Gupta, Pulak Bondyopadhyay, Gouri Prosanna Majumder, Sailen Roy, Anil Bhattacharya, Mohini Chowdhury and others.

Semester III

MUS-PG-CC-9-TH

Theory
Research Methodology

1. Research: Definition, Scope in Music, Types of Research- Survey, Experimental and Case Study
2. Selection of a research problem; formulation of hypothesis and basic assumptions
3. Research Design- Principles, purposes, and models
4. Sampling: Population and sample and sampling; types and selection of samples, evaluating a sample.
5. Analysis and interpretation of data; guidelines for presentation of data-tables, graphs and illustrations.
6. Report writing
MUS-PG-CC-10-P

Practical
Rag pradhan & Bengali Kheyal
(Any eight songs from the following)

Songs of various composers based on North Indian Ragas in Bengali Language in Ragpradhan & Kheyal or Thumri Style (excluding Film Songs).

Max Marks: 50  
Credits: 4

MUS-PG-CC-11-P

Practical
Modern Bengali Songs
(Any eight songs from the following)

Songs of the following artists: Sachindev Barman, Hemanta Mukherjee, Manna Dey, Shyamal Mitra, Geeta Dutta, Sandha Mukhapadhyay, Salil Chowdhury, Pratima Bandyopadhyay, Nirmala Mishra, Jatieswar Mukherjee and such others.

Max Marks: 50  
Credits: 4

MUS-PG-CC-12-P

Practical
Bengali Songs of selective ‘Surakar’
(Any eight songs from the following)

MUS-PG-CC-13-TH
Theory

Dissertation

Students are advised to present Research dissertation relating to music under the supervision of the teachers of the department. Candidates should present a Power Point Presentation in the time of viva-voce.

MUS-PG-CC-14-P
Practical

Bengali Tappa & Old Traditional Songs

(Any five songs from the following)

Unit I - Songs of Ramnidhi Gupta, Shridhar Kathak, Kali Mirza,

Unit II - Old Traditional Songs (Dasarathi Roy, Nilkantha Mukhopadhyay, Gopal Ure, etc.)

MUS-PG-CC-15-P
Practical

Bengali Folk Songs and Kirtan

(Any Two Kirtan and Six Folk Songs from the following)

Unit I - Padavali Kirtan: Vidyapati, Chandi Das, Gyana Das, Gobinda Das
  (Loafa, Daskusi, Teot, Daspaha)

Unit II - Folk Songs: Boul, Bhatiali, Bhawaiya, chatka, Gamhir, Bhadu, Tusu, Jhumur, Sari, Murshidya, etc.
Practical Stage Performance

(Any Song as per the choice of the Candidate)

Candidates have to select three different types of Songs from their Syllabus. (Songs must be selected from the different Semesters).

Discipline Specific Elective

Semester-I

MUS-PG-DSE-1-TH

(any one)

1) Project (Theory)

2) Western Music and Carnatic Music (Theory)

3) Introduction to Music Therapy (Theory)

4) 19th Century Music of Bengal

1) Project

Students are advised to present Project relating to music under the supervision of the teachers of the department.
2) Western Music and Carnatic Music

Unit I-Western Music: Musical scales (Major, Harmonic minor, Melodic minor and Chromatic Scales), Musical intervals: (Major, Minor, Perfect, Diminished, Augmented), Triad, Conversion of Indian notation to Staff notation, etc.

Unit II-Carnatic Music: Comparative Study of North Indian and South Indian Notes, 72 Melkarta Scheme, Katapayadi System, Methods of obtaining Swarasthanam of different Melkartas, etc.

3) Introduction to Music Therapy (Theory)

Definition of Music Therapy, Historical references of Music Therapy, Scope of Music Therapy, Basic knowledge on Neurosis and Psychosis, Directive and Non-Directive Psycho-Therapy and application of Music, Bi-Neural Beats and future trends of Music Therapy, etc.

4) 19th Century Music of Bengal

a) Detailed study on songs of 19th Century Bengal
b) Lyricists and composers of 19th Century Bengal

DSE-II

Semester-II

Max Marks: 50
Credits: 4

MUS-A-DSE-II-P

(any one)

1) Tappa- Tarana- Bhajan (Practical)
2) Vedic Shlok Recitation (Practical)
3) Dhrupad- Dhamar –Sadra (Practical)
4) Composing songs

1) Tappa- Tarana Bhajan
Unit I-Tappa in Raga- Kafi and Bhairavi

Unit II-Tarana in Raga- Lalit, Des, Todi and Mian Malhar

Unit III-Bhajan- Mirabai, Surdas, Kavir and Tulsidas

2) Vedic Chants/Hymns tuned by Tagore

Any five Stotras of the following:

YaAtmadaBalada, Tamiswaranam, YademiPrasphuranniwa, ShrnwantruViswe,
SamgachchadhwamSambadadhwam, UshobajenaBajeni, AchchabadatabasamGirviravih

3) Dhrupad- Dhamar- Sadra

Raga- Alahiya Bilawal, Bilashkani Todi, Suddha Sarang, Bhimpalasi, Bihag, Hindol

4) Composing Songs

Unit I-Composing light song in suitable tune and rhythm with the lyric

Unit II-Composing bandishes in given raga and tala

Recommended Books

Dr. Utpala Goswami: Hazar Bochhorer Bangla Gan
Dr. Utpala Goswami: Bangla Ganer Bibartan
Pt. V.N. Patwardhan: Raga Vigyan (All the parts)
Pt. V.N. Bhatkhande :Hindustani KramikPushtakMalika Part II – IV
Pt. S.N. Ratanjhankar :AbhinavaSangita Shiksha
S.N. Ratanjhankar: Abhinava Geetamanjri Part – I, II, III
Shri R.C. Mehta: Agra Gharana
Raja Nawab Ali Marifun : Nagmat Part – I, II, III
Rajahbaiyya Poochwale:Thuari sangraha
Acharya K.C.D. Brihaspati: Bharat ka SangitSiddhanta
Acharya K.C.D. Brihaspati: Sangit Chintamani
Dr.Sulochana Brihaspati :MusalmanYugmenBhartiyaSangit
Prof. L.K. Singh: Dhwaniaur Sangit
Dr. S.C. Paranjpe: BhartiyaSangitkalItihas
Dr. S.C. Paranjpe: Sangitbodh
Swami Prajnanananda: History of Indian Music
Swami Prajnanananda: Historical Study of Indian Music
Shri O.C. Ganguly: Raga O Rup
Dr. Lalmani Mishra: Bhartiya Sangitvadya
Dr. S. Krishnaswamy: Musical Instruments of India
Pt. K. Vasudev Shastri: Bharatiya Sangit Shastra
Prof. V.C. Deshpande: Indian Music Traditions
A.D. Ranade: Music & Musicians of Hindustan
K.C. Pandey: Indian Aesthetics
James Jeans: Science & Music
Helmholtz: Sensation of Tone
Carl E. Seashore: Psychology of Music
Manik Majumdar: TaalTatwa Samagra
Prem Lata Sharma: Rasa Siddhanta
B.C. Deva: Musical Instrumental of India
Bimalakanta Roy Choudhuri: Bharatiya Sangeet Kosh
V.N. Bhatkhande: Bhatkhande Sangeet Shastra Part-I-VI
Vasant SangeetVisarad
Dr. Samir Kumar Ghosh: SangeetShabdaVijyan
Dr. Saswata Roy: Music Therapy: The Psychological aspects of Musico-Acoustics
P. Sambamoorthy: South Indian music Vol. 1-VI
P. Sambamoorthy: A dictionary of South Indian Music
R. Srinivisan: Indian Music of the South
N.S. Ramchand: Ragas of Carnatic Music
# Syllabus of Generic Elective in Music for CBCS Post Graduation

<table>
<thead>
<tr>
<th>Generic Elective</th>
<th>Max Marks: 50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits:4</td>
<td></td>
</tr>
</tbody>
</table>

## Practical

### Paper 1

1. Ability to sing seven suddha and five vikritswaras and five alankaars with Thaay, Dugun and Trigun in different Saptak (Mandra, Madhya and Taar).

2. Ability to sing Drut Khayal of Bhairav and Yaman

3. Ability to keep the theka of following talas by handbeats – Teentala and Ekatala with Dugun, Tigun and Chaugun.

4. Guided Listening and discussions of khayal and Dhrupad singing on Ragas.

5. One Dadra

6. Two Rabindra Sangeet from Prakiti and Puja Paryas.

7. One Dwijendra Geeti and one Atul Prasadi Gaan

8. One Puratani Bangla Gaan and one Shyamasangeet.


10. Guided Listening and Discussion of different Folk songs of Bengal

## Paper II

<table>
<thead>
<tr>
<th>Practical</th>
<th>Max Marks: 50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits:4</td>
<td></td>
</tr>
</tbody>
</table>

1. Ability to sing one Drut Khayal with short alaap and five taans in each of the ragas – Bihag and Jounpuri.

2. Ability to keep the theka by hand beats of Jhamptaal, Chautaal and Rupak with Dugun, Trigun and Chaugun.

3. Introductory knowledge of Harmonium or Tabla playing.

4. Guided listening of Thumri, Dadra, kajari, Chaiti, Hori
5. Two Rabindra Sangeet from Prem and Bichitra Paryayas.

6. One song composed by Najrul Islam and one song of Rajanikanta Sen.

7. One kirtan in tala Loha.

8. Two modern song – (Composed by – Nachiketa Ghosh and Jatishwar Mukhopadhyaya).

9. Guided listening & discussion of different instrumental music.

10. Guided Listening and Discussion of different Folk songs of India.
### Syllabus
**M.Mus. in Hindustani Music (Vocal)**
*CHOICE BASED CREDIT SYSTEM*
University of Calcutta

<table>
<thead>
<tr>
<th>Paper Code</th>
<th>Course</th>
<th>Category</th>
<th>Credit</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester I</strong></td>
<td></td>
<td></td>
<td>26</td>
<td>250</td>
</tr>
<tr>
<td>MUS-PG-CC-1-TH</td>
<td>History of Indian Music</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-2-P</td>
<td>Raga Study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-3-P</td>
<td>Raga Study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-4-P</td>
<td>Raga Study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-DSE-1-TH</td>
<td>1. Project</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2. Western music and Carnatic Music</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>3. Introduction to Music Therapy</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>4. 19th Century Music of Bengal</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>Semester II</strong></td>
<td></td>
<td></td>
<td>26</td>
<td>250</td>
</tr>
<tr>
<td>Mus- PG-CC-5-TH</td>
<td>Musicology</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-6-TH</td>
<td>Aesthetics and Acoustics</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-7-P</td>
<td>Raga Study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-8-P</td>
<td>Raga study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-DSE-2-P</td>
<td>1. Tappa-Tarana-Bhajan</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2. Vedic Chants/Hymns Tuned by Tagore.</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>3. Dhrupad-Dhamar-Sadra</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>4. Composing Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td><strong>Semester III</strong></td>
<td></td>
<td></td>
<td>26</td>
<td>250</td>
</tr>
<tr>
<td>Mus- PG-CC-9-TH</td>
<td>Research Methodology</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Code</td>
<td>Course Title</td>
<td>Type</td>
<td>Credits</td>
<td>Max Marks</td>
</tr>
<tr>
<td>---------------</td>
<td>-------------------------------</td>
<td>-----------</td>
<td>---------</td>
<td>-----------</td>
</tr>
<tr>
<td>Mus- PG-CC-10-P</td>
<td>Raga study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-11-P</td>
<td>Raga study (Khayal)</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-12-P</td>
<td>Comparative study of Raga</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-GE-1-TH</td>
<td>Generic Elective</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>Semester IV</strong></td>
<td></td>
<td></td>
<td><strong>28</strong></td>
<td><strong>250</strong></td>
</tr>
<tr>
<td>Mus- PG-CC-13-TH</td>
<td>Dissertation.</td>
<td>Theory</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-14-P</td>
<td>Semi-Classical</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-15-P</td>
<td>Non-detail study of Ragas</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-16-P</td>
<td>Stage Performance</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-GE-2-TH</td>
<td>Generic Elective</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>106</strong></td>
<td><strong>1000</strong></td>
</tr>
</tbody>
</table>

**Note- Internal Assessment -20% marks of each paper**

**Semester I**

**Max Marks: 50**

**Credits:4**

**MUS-PG-CC-1--TH**

**Theory**

**History of Indian Music.**

**Unit I**- Primitive music, Vedic,Pouranik,Gandharva, Marga and DeshiSangeet,Musicological

**Unit II**- Text- Natyashastra, Bridaddheshi, Sangeet- Ratnakar,Swaramelakalanidhi,Sangit-Parijat,Chaturdandi- Prakashika, Gita-Sutrasar. ShreemallakhaSangeetam,

**Unit III**- Origin and Evolution of Prabandha, Dhrupad-Dhamar, Khayal, Thumri,

**Unit IV**- Classification of Indian musical instruments
MUS-PG-CC-2-P

Practical
Raga Study (Khayal)

Unit I-Practical performance of any two ragas of the following
Vilambit and DrutKhayal in Puriya, Jog and Gunkali,

Unit II -Practice of reciting notation of the prescribed Ragas-Aalap, and Bandishes

Unit III- Raga study- Marwa, Malkoush, Bhairav (recapitulation of ragas learnt at UG level)

Unit IV-Practice of Tala with theTheka , Tali-Khali indifferent Layakari–Teental, Ektal and Jhampal

MUS-PG-CC-3-P

Practical
Raga Study(Khayal)

Unit I-Practical performance and detail study of any two ragas of the following
.Vilambitand Drut Khayal in Sudh-Sarang, Yaman-Kalyan and Rageshree

Unit II-Practice of reciting notation of the prescribed Ragas-Aalap, and Bandish

Unit III-Raga study- Gour-Sarang, Yaman, Bageshree (recapitulation of ragas learnt at UG level)

Unit IV-Practice of Tala with of Theka ,Tali-Khali in differentLayakari–Jhumra, and Tilwara
MUS-PG-CC-4-P

Practical
Raga Study(Khayal)

Unit I-Practical performance and detail study of any two ragas of the following
Vilambitand Drut Khayal in Deshi, Gurjari and Bilashkhani Todi

Unit II- Practice of reciting notation of the prescribed Ragas-Aalap, and Bandish

Unit III- Raga study- Jounpuri, Mianki Todi (recapitulation of ragas learnt at UG level)

Unit IV- Practice of Talawith Theka, Tali-Khali in different Layakari–Dhamar and Dipchandi

Semester II

MUS-PG-CC-5-TH

Theory

Musicology

Unit I- Definition and Scope of Musicology,
Jati and its varietis, classification of Dhruba, Characteristics of Bahirgit and Nirgit, Dadas-swar Murchhana, comparative study of Alankar,
Gramas and fixation of notes in Scale.
Gramaraga, Uparaga, Bhasharaga and Raganga, Bhashanga, Kriyanga, Alapti and its varieties,

Unit II- Marga, Deshi and Prabandhatalas.
Different laya and layakari- Aad, kuad and Biad
MUS-PG-CC-6-TH

Theory

Aesthetics and Acoustics

Unit I - Aesthetics: Definition Art and Aesthetics, Imitation theory, Imagination theory, Romanticism, Classicism, Intuition Theory, Idealism, Realism, Art for Art’s Sake and Art for Purpose, Universality of Art, Bharata Rasa theory, application to Music, Tagore’s views on Art and Aesthetics, etc.

Unit II - Acoustics: Simple Harmonic Motion, Sound waves, Critical analytical studies on Acoustics, Sound Productive and Receptive Organs, etc.

MUS-PG-CC-7-P

Practical
Raga Study (Khayal)

Unit I - Practical performance and detail study of any two ragas of the following Vilambitand Drut Khayal in Shree, Nayaki Kanada and Devgiri-Bilawal

Unit II - Practice of reciting notation of the prescribed Ragas Aalap, and Bandish

Unit III - Raga study - Puriya Dhanashri, Darwari Kanada, Alhaiya Bilawal (recapitulation of ragas learnt at UG level)

Unit IV - Practice of Tala with Theka, Tali-Khali in different Layakari – Rupak and Adachoutal
MUS-PG-CC-8-P

Practical

Raga Study (Khayal)

Unit I-Practical performance and detail study of any two ragas of the following Vilambitand Drut Khayal in Gourmalhar, Shyam-Kalyan and Abhogi

Unit II-Practice of reciting notation of the prescribed Ragas-Aalap, and Bandish

Unit III-Raga study-Ramkali, Bhimpalasi, Patdeep (recapitulation of ragas learnt at UG level)

Unit IV-Practice of Tihai-Different types of Tihai in Teentaal

Semester III

MUS-PG-CC-9-TH

Theory

Research Methodology

1. Research: Definition, Scope in Music, Types of Research- Survey, Experimental and Case Study
2. Selection of a research problem; formulation of hypothesis and basic assumptions
3. Research Design- Principles, purposes, and models
4. Sampling: Population and sample and sampling; types and selection of samples, evaluating a sample.
5. Analysis and interpretation of data; guidelines for presentation of data-tables, graphs and illustrations.
6. Report writing
MUS-PG-CC-10-P

Max Marks: 50
Credits: 4

Practical
Raga study (Khayal)

Unit I- Practical performance and detail study of any two ragas of the following
. Vilambit and Drut Khayal in Maru-Bihag, Jogkounsand Megh

Unit II- Practice of reciting notation of the prescribed Ragas-Aalap, and Bandish

Unit III- Raga study- Bihag, Kamod, Jaijawanti (recapitulation of ragas learnt at UG level)

Unit IV- Practice of Tala with the Theka, Tali-Khali in different Layakari-Panchamsawari, Choutal and Sooltal

MUS-PG-CC-11-P

Max Marks: 50
Credits: 4

Practical
Raga Study (Khayal)

Unit I- Practical performance and detail study of any two ragas of the following
. Vilambit and Drut Khayal in Mianmalhar, Lalit and Multani

Unit II- Practice of reciting notation of the prescribed Ragas-Aalap, and Bandish

Unit III- Raga study- Des, Purvi, Durga (recapitulation of ragas learnt at UG level)

Unit IV- Practice of Tala with the Theka, Tali-Khali in different Layakari-Jat and Addha
MUS-PG-CC-12-P

Practical
Comparative study on the following

Semester IV

MUS-PG-CC-13-TH
Theory
Dissertation.

Students are advised to present Research dissertation relating to music under the supervision of the teachers of the department. Candidate should present a Power Point Presentation in the time of viva-voce.

MUS-PG-CC-14-P
Practical

Semi-Classical

Unit I-Thumri
Bandishi Thumri and Bol-BanaoThumri in Jat, Addha
Khamaj, Kafi, Bhairavi, Pilu and Jogiya

Unit II-Dadra,Kajri, Hori, Chaiti
MUS-PG-CC-15-P

Study of the following Ragas (Drut Khayal in Teental or Ektal)

Deshkar, Sahana, Nand, Bahar, Tilak-Kamod, Chandrakous, Adana, Sohini, Paraj, Shankara

MUS-PG-CC-16-P

Stage Performance

Ability to sing a khayal in the prescribed ragas (vilambit and drut) and a thumri performance on the stage before an august gathering.

Discipline Specific Elective

Semester-I

MUS-PG-DSE-1-TH

(any one)

1) Project (Theory)

2) Western Music and Carnatic Music (Theory)

3) Introduction to Music Therapy (Theory)

4) 19th Century Music of Bengal and Tagore's Music.
1) Project

Students are advised to present Project relating to music under the supervision of the teachers of the department.

2) Western Music and Carnatic Music

Unit I-Western Music: Musical scales (Major, Harmonic minor, Melodic minor and Chromatic Scales), Musical intervals: (Major, Minor, Perfect, Diminished, Augmented), Triad, Conversion of Indian notation to Staff notation, etc.

Unit II-Carnatic Music: Comparative Study of North Indian and South Indian Notes, 72 Melkarta Scheme, Katapayadi System, Methods of obtaining Swarasthanam of different Melkartas, etc.

3) Introduction to Music Therapy (Theory)

Definition of Music Therapy, Historical references of Music Therapy, Scope of Music Therapy, Basic knowledge on Neurosis and Psychosis, Directive and Non-Directive Psycho-Therapy and application of Music, Bi-Neural Beats and future trends of Music Therapy, etc.

4) 19th Century Music of Bengal

a) Detailed study on songs of 19th Century Bengal
b) Lyricists and composers of 19th Century Bengal

DSE-II

Semester-II

MUS-A-DSE-II-P
(any one)

1) Tappa- Tarana- Bhajan (Practical)
2) Vedic Chants/Hymns tuned by Tagore (Practical)
3) Dhrupad- Dhamar–Sadra (Practical)
4) Composing songs

1) Tappa- TaranaBhajan
Unit I-Tappa in Raga- Kafi and Bhairavi

Unit II-Tarana in Raga- Lalit, Des, Todi and MianMalhar

Unit III-Bhajan- Mirabai, Surdas, Kavir and Tulsidas

2) Vedic Chants/Hymns tuned by Tagore

Any five Stotras of the following:
YaAtmadaBalada, Tamiswaranam, YademiPrasphuranniwa, ShrnwantuViswe, SamgachhadhwamSambadadhwam, UshobajenaBajeni, AchchabadatabasamGirviravih

3) Dhrupad- Dhamar- Sadra

Raga- AlahiyaBilawal,BilaskhaniTodi, SuddhaSarang, Bhimpalasi, Bihag, Hindol

4) Composing Songs

Unit I-Composing light song in suitable tune and rhythm with the lyric
Unit II-Composing bandishes in given raga and tala

Recommended Books

V.N. Bhatkhande–BhatkhandeSangeetShastra Part-I-VI
Pt. V.N. Patwardhan- Raga Vigyan (All the parts)
Pt. V.N. Bhatkhande-Hindustani KramikPushtakMalika Part II – IV
Pt. S.N. Ratanjhankar-AbhinavaSangitaShiksha
S.N. Ratanjhankar-AbhinavaGeetamanjri Part – I, II, III
Shri R.C. Mehta- Agra Gharana
Dr. M.R. Goutam-Evolution of Raga and Tala in Indian Music
Dr. M.R. Goutam- Musical Heritage of India
Ashok da Ranade- Hindustani Music
PrabhatkumarGoswami- BharatiyaSangeeter Katha
ManikMajumdar- TaalTatwaSamagra
Thakur Jaidev Singh- BharatiyaSangeetkaItihaas
Thakur Jaidev Singh-Indian Music
Vasant- SangeetVisarad
Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
RajabhaiyyaPoochchwaletahunarisangraha
Acharya K.C.D. Brihaspati-Bharat kaSangitSiddhanta
K.C.D Brihaspati-SangitChintamani
Dr.SulochanaBrihaspatiMusalmanYugmenBhartiyaSangit
Prof. L.K. Singh-DhwaniaurSangit
Dr. S.C. Paranjpe-BhartiyaSangitkaItihas
Dr. S.C. ParanjpeSangitbodh
Swami Prajnanananda History of Indian Music
Swami Prajnanananda Historical Study of Indian Music
Shri O.C. Ganguly-Raga O Rup
Dr.Lalmani Mishra-BhartiyaSangitvadya
Dr. S. Krishnaswamy- Musical Instruments of India
Pt. K. VasudevShastri-BharatiyaSangitShastra
Prof. V.C. Deshpande Indian Music Traditions
A.D. Ranade - Music & Musicians of Hindustan
K.C. Pandey Indian Aesthetics
James Jeans Science & Music
Helmholtz Sensation of Tone
Carl E. Seashore Phychology of Music
ManikMajumdar- TaalTatwaSamagra
PremLata Sharma Rasa Siddhanta
B.C. Deva Musical Instrumental of India
Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
Dr. Samir Kumar Ghosh- SangeetikShabdaVijyan
P.Sambamoorthy – South Indian music Vol. 1,2,3
P. Sambamoorthy – A dictionary of South Indian Music
R. Srinivasan – Indian Music of the South
N.S.Ramchand – Ragas of Carnatic Music
# Syllabus

**M.Mus. in RabindraSangeet**  
*(CHOICE BASED CREDIT SYSTEM)*  
University of Calcutta

<table>
<thead>
<tr>
<th>Paper Code</th>
<th>Course</th>
<th>Category</th>
<th>Credit</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester I</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-PG-CC-1-TH</td>
<td>Tagore song: Evolution and Impact</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-2-TH</td>
<td>Rhythmic Progression in Tagore songs</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-3-P</td>
<td>Rhythmic innovation of Tagore songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-4-P</td>
<td>Patriotic songs of Tagore</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-DSE-1-TH</td>
<td>1. Project</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2. Western music and Carnatic Music</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>3. Introduction to Music Therapy</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>4. 19th Century Music of Bengal</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td><strong>Semester II</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-PG-CC-5-TH</td>
<td>Influence of Western Classical Music on Tagore’s Musical Thought</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-6-TH</td>
<td>Aesthetics and Acoustics</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-7-P</td>
<td>Songs of Tagore House</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-CC-8-P</td>
<td>Western Influenced Songs &amp; Notation Reading Skill</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus- PG-DSE-2-P</td>
<td>1. Tappa-Tarana-Bhajan</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>2. Vedic Chants/Hymns Tuned by Tagore</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>3. Dhrupad- Dhamar-Sadra</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>4. Composing Songs</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
</tbody>
</table>
### Semester III

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Type</th>
<th>Credits</th>
<th>Max Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mus-PG-CC-9-TH</td>
<td>Research Methodology</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-10-TH</td>
<td>Aesthetics of Tagore Songs and its Effect on Human Mind</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-11-P</td>
<td>Seasonal and other selective songs of Tagore</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-12-P</td>
<td>Tagore Songs of Latter Phase</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-GE-1-TH</td>
<td>Generic Elective</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester IV</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mus-PG-CC-13-TH</td>
<td>Dissertation.</td>
<td>Theory</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-14-TH</td>
<td>Different aspects of Tagore’s Play Song</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-15-P</td>
<td>Songs of Tagore’s Play and Dance Drama</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-CC-16-P</td>
<td>Stage Performance</td>
<td>Practical</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>Mus-PG-GE-2-TH</td>
<td>Generic Elective</td>
<td>Theory</td>
<td>4</td>
<td>50</td>
</tr>
</tbody>
</table>

**Total** 100 1000

**Note**- Internal Assessment -20% marks of each paper

### Semester I

**Max Marks:** 50

**Credits:** 4

**MUS-PG-CC-1—TH**

**Theory**

**Tagore Song: Evolution and Impact**

**Unit 1** Changes in Gayaki-

Rabindrasangeet teaching by Dinendranath Tagore, Indira Devi Chowdhurani, ShailajaranjanMajumder, ShantidevGhosh and others.

Style of rendition by popular singers – Pankaj Kumar Mallik, HemantaMukhopadhyay, DebabrataBiswa and other.
Unit II Tagore songs: it’s influence and impact

Listener’s perception of Tagore songs during end 19th to early 20th century. Rendition at Brahmo Samaj and it’s like.

Formalisation and collective rendition of Tagore songs in Shantiniketan Stage Performance and Opera under the guidance of Tagore himself in various parts of India. Presentation in AIR and recording of songs. The era when Indian music transformed into a commodity with specific exchange value. In all the above transitions, the change in the choice of listeners, the change in the choice of accompaniment, the change on the general soundscape and the change in Social system will be discussed. Influence of Tagore’s composition on contemporary and successive composers of Bengal.

Max Marks: 50
Credits: 4

MUS-PG-CC-2-P

Theory: Rhythmic Progression in Tagore Songs

RHYTHMIC PROGRESSION AND INNOVATIONS IN TAGORE SONGS

Replicating natural elements and the cosmic rhythm – Successfully using them in composing His Music through various experiments and innovations on rhythm

IMPACT OF TAGORE SONG ON THE FREEDOM MOVEMENT OF INDIA (1905-1947)

Impact and influence of Tagore songs on Bengali populace in general and freedom fighters in particular

Max Marks: 50
Credits: 4

MUS-PG-CC-3-P Practical

Unit I- SONGS BASED ON RHYTHMIC INNOVATION

Songs with two or more rhythmic pattern

- Epic song
- Songs of self-created rhythmic pattern
Unit II - ANY TEN SONGS OF THE FOLLOWING

- Anandadhwanijagao
- Oi Ashe OiOtiBhairaboHoroshe
- He Nirupoma
- Ki BedonaMor + Amar Ki Bedona
- Amare Tum i OsheshKorecho
- Krishnokoli
- Amar Jodi BelaJaygo
- NibiroMegheroChayay
- Amar JwoleniAlo
- NibiroGhonoAndhare
- DuarMorPothapashe

Max Marks: 50
Credits: 4

MUS-PG-CC-4-P Practical

PATRIOTIC SONGS OF TAGORE

- Songs written on certain occasions
- Songs that patriots loved to sing to inspire themselves

ANY TEN OF THE FOLLOWING SONGS

- Aji e bharotoloijito
- Je tomaycharecharuk
- Chi chichokherjolebhejashne
- O amardeshermati
- Banglarmatibanglarjol
- Jodi tor dakshunekeunaahe
- Badhaddlebadhbelorai
- Nainaibhoy
- Jana GanaManaAdhinayaka (Full song)
- Sarthakajanamaamamar
- Sorbokhorbotaredohe
- Rangie die jao

Semester II

Max Marks: 50
Credits: 4

MUS PG- CC-5-TH
Theory

Unit I-INFLUENCE OF WESTERN CLASSICAL MUSIC ON TAGORE
   Influence of Church music, Baroque music, Renaissance music and
   Influence of eminent western classical composer – Bach, Mozart, Beethoven on Tagore

Unit II-AKARMATRIK NOTATION: WRITING SKILL
   - Writing notation of known composition
   - Writing notation of unknown composition by listening

Max Marks: 50
Credits:4

MUS-PG-CC-6-TH

Theory

Aesthetics and Acoustics

Unit I-Aesthetics: Definition Art and Aesthetics, Imitation theory, Imagination theory, Romanticism, Classicism, Intuition Theory, Idealism, Realism, Art for Art’s Sake and Art for Purpose, Universality of Art, Bharata Rasa theory, application to Music, Tagore’s views on Art and Aesthetics, etc.

Unit II- Acoustics: Simple Harmonic Motion, Sound waves, Critical analytical studies on Acoustics, Sound Productive and Receptive Organs, etc.

MUS-PG-CC-7-P

Credits:4

Practical

Unit I-Songs of Tagore house – The other Tagores
   ANY TWO OF THE FOLLOWING SONGS
      - Punjopunjenoyodi
      - Dehognyandibyagnyan
      - Ontorotoroontortomotini je
      - Anondeakuloshobe
      - Aha kichandiniraat
      - Chol re cholshobebharatashontan
      - Mile shobeBharataShantan

Unit II-Root compositions and derived compositions
   ANY TWO OF THE FOLLOWING SONGS
      - Prathamaadashivashakti + Derived
- Ajubahatasugandhapabana + Derived
- Sarasasundarabarabasarantarhitu aye + Derived
- Kaunroopbani ho + Derived
- Chorichorimarata + Derived

Unit III-Songs based on Indian Classical music

ANY SIX OF THE FOLLOWING SONGS
- He mahaprobaloboli
- Heriahorahotomaribiroho
- Horoshejagoaji
- Rakhorakho re jibone
- Dakebarobarodake
- Nayanbhashilojole
- Panthoekhonokyanooloshitoongo
- Hridayoshoshihridigogone
- more bare barefira
- TimiromoyonibiroNisha

MUS-PG-CC-8-P Practical

Max Marks: 50
Credits 4

Unit I- WESTERN-INFLUENCED SONGS

Songs influenced by Church music, songs influenced by Baroque music, songs influenced by Symphonic Orchestra

ANY TEN OF THE FOLLOWING SONGS
- Tumiamader pita
- Ajishubhodinepitarobhavane
- E shudhualashmaya
- Biswaveena robe
- Dhoradiyechi go
- Ogoshantalichele
- He nirupama
- She kon boner horin
- Oi re tori dilokhule
- Hawalagegaaner pale
- Pranchaychokkhunachay
- Shundorobotetoboongodokhani

Unit II-AKARMA TRK NOTATION: READING SKILL
Capacity to identify perfect notes and its vocal application

Semester III

Max Marks: 50
Credits: 4

MUS-PG-CC-9-TH

Theory

Research Methodology

1. Research: Definition, Scope in Music, Types of Research- Survey, Experimental and Case Study
2. Selection of a research problem; formulation of hypothesis and basic assumptions
3. Research Design- Principles, purposes, and models
4. Sampling: Population and sample and sampling; types and selection of samples, evaluating a sample.
5. Analysis and interpretation of data; guidelines for presentation of data-tables, graphs and illustrations.
6. Report writing

MUS-PG-CC-10-P

Theory: Aesthetics of Tagore Songs and its Effect on Human Mind

Unit I - AESTHETICS OF TAGORE SONG AND HEALING THROUGH IT

- Healing through tune
- Healing through rhythm
- Healing through lyrics

Combination of notes which soothes the mind

Unit II - ASPECTS OF TAGORES NATURE-SONGS

Songs of nature, Songs of Rain, Songs of Spring and how Tagore personified the elements of nature
CC-11-P- Practocal:

Seasonal and other Selective Songs of Tagore

. Unit I-TAGORE’S SEASONAL SONGS

- Songs of Rain
- Songs of Spring

ANY FIVE OF THE FOLLOWING SONGS
- Badolodineroprothomokadamophool
- Ore bokulparul
- Jharapata go
- Akashamaybhorloaloy
- O asadherpoormimaamar
- Ogoamarsrabonnegherkheyatorirmajhi
- Dhoronidoorecheye
- Ogosnaotalichhele
- O monjori
- Phagun, haoayhaoaykorechi

Unit II-SONGS WHICH SOOTHE THE MIND

- Songs of self-counselling
- Songs that awakens static and depressed minds

ANY FIVE OF THE FOLLOWING SONGS
- Shrabonerdharmoto
- Darunoagnibaane re
- Swapneamarmoneholo
- Mono mormeghero
- Dakhinhaaoajago
- Oreybhaiphagunlegeche
- Byarthopraneraborjona
- Amranutanjouboneridoot
- Shiterhaaoarlagonachon
- Bandhonchenrarsadhonhobe
- Jodi tor dakshune
MUS-PG-CC-12-P

Practical

TAGORE SONGS OF LATTER PHASE

Songs composed in the last two Decades of Tagore’s life (1921-1941)

ANY TEN OF THE FOLLOWING SONGS

- Amaredakdiloke
- Amar pranegobhirgopon
- Prothomojugerudayodigongone
- Kahargolayporabi
- Andhar rate eklapagol
- Tumikonbhangonerpotheele
- Fire cholmatirtane
- Chahiyadyakhoroshersrote
- Modhur, tomarshesh je napai
- Modhyodinerbijonbatayone
- Borshonomondritoondhokare
- Dhushorjibonergodhulite (two variations)
- Joy bhairav joy Shankar
- Oimohamanabaashe
- He nuton
Semester IV

MUS-PG-CC-13-TH

Theory

Dissertation

Students are advised to present Research dissertation relating to music under the supervision of the teachers of the department. Candidates should present a Power Point Presentation in the time of viva-voce.

MUS-PG-CC-14-P

Max Marks: 50
Credits: 4

Theory: Different aspects of Tagore’s Play Song

Songs in Tagore plays – Dramatic and Beyond Dramatic

MUS-PG-CC-15-P

Max Marks: 50
Credits: 4

Practical

Unit I-SONGS FROM TAGORE-PLAYS AND DANCE DRAMA

ANY TEN OF THE FOLLOWING SONGS
- Chiretanhartanishkaban
- Amrachitraotibichitra
- Haai + Hachcho
- Iccheicche
- Sworgetomayjiejabeurie
- Porakopalamarkeboleche toke joldao
- Chi chikutshitokurupose

- Na bole jay pache se
- Kholo kholodwar
- Nishithekikoyegyalomone
- Jagorone jay bibhabhori
- Na jeyonajeyonako
- Borobismoylage
- O chand, chokherjolerlaglojoar

**Unit II- A SHORT SCENE FROM ANY ONE OF THE DANCE DRAMAS**

- Chitrangada
- Chandalika
- Shyama

Max Marks: 50
Credits:4

**MUS-PG-CC-16-P**

**Practical**

**Stage Performance (Any three Songs as per the choice of the Candidate)**

Candidates have to select three different types of Songs from their Syllabus.
(Songs must be selected from the different Semesters).
Discipline Specific Elective

Semester-I

DSE-I  
Max Marks: 50  
Credits: 4

MUS-PG-DSE-1-TH

(any one)

1) Project (Theory)

2) Western Music and Carnatic Music (Theory)

3) Introduction to Music Therapy (Theory)

4) 19th Century Music of Bengal

1) Project

Students are advised to present Project relating to music under the supervision of the teachers of the department.

2) Western Music and Carnatic Music

**Unit I-Western Music:** Musical scales (Major, Harmonic minor, Melodic minor and Chromatic Scales), Musical intervals: (Major, Minor, Perfect, Diminished, Augmented), Triad, Conversion of Indian notation to Staff notation, etc.

**Unit II-Carnatic Music:** Comparative Study of North Indian and South Indian Notes, 72 Melkarta Scheme, Katapayadi System, Methods of obtaining Swarasthanam of different Melkartas, etc.
3) Introduction to Music Therapy (Theory)

Definition of Music Therapy, Historical references of Music Therapy, Scope of Music Therapy, Basic knowledge on Neurosis and Psychosis, Directive and Non-Directive Psycho-Therapy and application of Music, Bi-Neural Beats and future trends of Music Therapy, etc.

4) 19th Century Music of Bengal

a) Detailed study on songs of 19th Century Bengal
b) Lyricists and composers of 19th Century Bengal

DSE-II

Semester-II

Max Marks: 50
Credits: 4

MUS-A-DSE-II-P

(any one)

1) Tappa- Tarana- Bhajan (Practical)
2) Vedic chants/hymns tuned by Tagore (Practical)
3) Dhrupad- Dhamar –Sadra (Practical)
4) Composing songs

1) Tappa- TaranaBhajan

Unit I-Tappa in Raga- Kafi and Bhairavi

Unit II-Tarana in Raga- Lalit, Des, Todi and MianMalhar

Unit III-Bhajan- Mirabai, Surdas, Kavir and Tulsidas

2) Vedic Chants/Hymns tuned by Tagore
Any five Stotras of the following:
YaAtmadaBalada, Tamiswaranam, YademiPrasphuranniwa, ShrnwantuViswe,
SamgachchadhwamSambadadhwam, UshobajenaBajeni, AchchabadatabasamGirviravih

3) Dhrupad- Dhamar- Sadra
Raga- AlahiyaBilawal, BilaskhaniTodi, SuddhaSarang, Bhimpalasi, Bihag, Hindol

4) Composing Songs
Unit I- Composing light song in suitable tune and rhythm with the lyric
Unit II- Composing bandishes in given raga and tala

RECOMMENDED BOOKS
GITABITAN : RABINDRANATH TAGORE: VISVABHARATI
SWARABITAN : " "
CHHELEBELA : " "
JIBANSMRITI : " "
ATMAPARICHAY : " "
SANGEETCHINTA : " "
RABINDRARACHANABALI : VOL – 1,2,3 & 6. WEST BENGAL GOVT. PUBLICATION
TAGORE BIRTH CENTENARY YEAR EDITION
PITRISMRITI: RATHINDRANATH TAGORE
RABINDRASANGEET TRIVENISANGAM: INDIRA DEVI CHOWDHURI
RABINDRANATHER GAAN: SOUMEYNDRANATH TAGORE
SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA
SANGEETE RABINDRANATH: SWAMI PRAGNANANANDA
KOTHA O SUR: DHURJOTIPRASAD MUKHOPADHYAY
RABINDRAJIBANI: PRABHAT KUMAR MUKHOPADHYAY
GITABITAN, KALANUKROMIK SUCHI: PRABHAT KUMAR MUKHOPADHYAY

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: SANKHO GHOSH

DAMINIR GAN:

KALER MATRA O RABINDRANATOK:

NIRJAN EKAKER GAAN RABINDRASANGEET: SUDHIR CHAKRABORTY

GAANER LILAR SEI KINARE:

GAAN HOTE GAANE:

ALO ANDHARER SETU – RABINDRA CHITRAKALPO: SAROJ BANDYOPADHYAY

SOUNDARJODARSHAN: PRABASAJIBAN CHOWDHURY

NANDANTATWER SUTRO: ARUN BHATTACHARYYA

SOUNDARJODARSHAN – PRATHOMIK PORICHAY: SITANSU ROY

SANGEETCHINTA O RABINDRANATH:

RABINDRASANGEETER BHABSAMPAD : SANJEEDA KHATUN

RABINDRANATHER GEETISAHITYA: SUGOTA SEN

GAYAK RABINDRANATH: PARTHA BASU

GAANER PICHONE RABINDRANATH: SAMIR SENGUPTA

RABINDRANATHER SWADESHI GAAN: ALPANA ROY

GAANER NATOK NATOKE GAAN:

RABINDRANATHER GEETINATYA O NRITYANATYA: PRANAY KUMAR KUNDU
GITANJALIR ISWAR: ABHRA BASU

RABINDRASANGEET GABESHANA GRANTHAMALA- (VOL 1,2,3) : PRAFULLA KUMAR DAS

RABINDRASANGEET MAHAKOSH: PRABIR GUHOTHAKUROTA

RABINDRASANGEET BIKSHA – KOTHA O SUR: PRAFULLA KUMAR CHAKRABORTY

RABINDRASANGEET – RAAG SUR NIRDISHIKA: SUDHIR CHANDA

RAAG RAGINIR ELAKAY RABINDRASANGEET: WEST BENGAL STATE MUSIC ACADEMY

RABINDRA BARSHAPONJI: DEYS PUBLICATION