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

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

SENATE HOUSE
KOLKATA-700073
The 4th June, 2018

Dr. Santanu Paul
Deputy Registrar
Syllabus of B.Mus.(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

Theory Marks: 30
Credits: 2

General Theory
(i) Dhwani, 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
MUS-A-CC-1-2-TH

(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

MUS-A-CC-2-3-TH

Theory Marks: 30
Credits: 2

(i) Life and contribution of Pandit V.N. Bhatkande and Pandit V.D. Paluskar
(a) Pt. V. N. Bhatkhande Notation System
(b) Pt. V.D Paluskar Notation 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: 1 Vilambit and 3 Drut Khayals

(ii) Basic knowledge of Jhamptal and Rupak

(iii) Listening and discussion on Vilambit Khayals and Drut Khayals
6 lectures per week.

Internal Assessment 10 Marks

Attendance 10 Marks
Mus-A-CC-2-4-TH

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: 1 Vilambit 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

Attendance 10 Marks
Semester-III

Mus-A-CC-3-5-TH

**Historical Study of the Musical Terms**

i) Grama, Moorchhana, 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

**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**

- Attendance: 10 Marks
- Theory: 30 Marks
- Credit: 2

**Practical Marks**: 50

**Credit**: 4

**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

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 and Tivra

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks
CC7

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: Vilambit and Drut Khayals

(ii) 1 Dadra and 1 Chaiti

(iii) Basic knowledge of Tala Jhumra and Sultaal

6 lectures per week.

Internal Assessment

10 Marks

Attendance

10 Marks
Semester-IV

Mus-A-CC-4-8-TH

Theory

Marks: 30
Credits: 2

i) Study on Karnatic Music


iii) Life and contribution of Karnatak Musicians Trinity-Tyagaraja, Muthuswamy Dikshitar, ShyamaSastri

iv) Comparative 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 1 Kajri

(iii) Listening and discussion on different Carnatic Musical Forms

6 lectures per week.

Internal Assessment 10 Marks

Attendance 10 Marks
CC-9

Mus-A-CC-4-9-TH

Theory

Max Marks: 100
Credits: 6

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 of different 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 Mansingh Tomar, Swami Haridas, Tansen, Sadarang, Adarang,

ii) Sangeet Shastra - Swaramelakalanidhi, Rag-tarangini, Sangeet Darpan, Chaturdandi Prakashika

iii) Theoretical knowledge of prescribed ragas

3 lectures per week.

Mus-A-CC-4-10-P

Practical

Marks: 50
Credits: 4

Prescribed Ragas: Puriya Danashri, Marwa

(i) Vocal Music: Vilambitand Drut Khayals

(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, Poorvarchika, Uttararchika, 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

Mus-A-CC-5-12-TH

Theory

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

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

Mus-A-CC-6-13-TH

**Theory**

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**

**Prescribed Ragas: Jaijawanti, DarwariKanada**

(i)Vocal Music: Vilambit and DrutKhayals

(ii) 1 Thumri and 1 Tappa

6 lectures per week.

**Internal Assessment**

**Attendance**

10 Marks

10 Marks
CC-14

Max Marks: 100
Credits: 6

Mus-A-CC-6-14-TH

Theory

Marks: 30
Credits: 2

i) Thaat-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.

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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-AMarks-100

1) Harmonium Accompaniment I (Practical Paper) 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.
6. 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
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 Max Marks-100
MUS-A-DSE-A-3-Th

Theory Marks-50

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
1. Ability to accompany with Classical Vocal Recital
   (Alaap, compositions, vistar, 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 Kharwataala
4. Ability to play Ektala in vilambitlalay
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)

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,

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. PannaalMadan - 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
18. Swami Prajnana nda - History of Indian Music
20. Pt. S. N. Ratanjhankar – AbhinavaSagitaShiksha
22. Shri R. C. Mehta – Agra Gharana
23. Prof. L. K. Singh – DhwaniaurSangit
24. Shri O. C. Ganguly – Raga o Rup
25. Prof. V. C. Deshpande – Indian Music Traditions
26. Alan Dani elo – Introduction to Musical Scales
27. Helm Hotlz – Sensations of Tone
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
MUS-A-CC-1-2-TH
Theory
(i) Two major systems of Indian Music: Hindustani and Carnatic.
(ii) General study on Classical, Semi Classical and Light music.
(iii) Pitch, Vibration, Intensity, Timbre, Quality, Equal tempered scale, Major & Minor scale
3 lectures per week.

MUS-A-CC-1-2-P
Practical
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
1. Tagores vision of Music in his early days
2. Tagores 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 Dhrupada 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

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**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.

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**MUS-A-CC-3-5-P**

**Practical**

Marks: 50

Credits: 4

Any Five Songs from Tagores Anthology from the same number of books

6 lectures per week.

**Internal Assessment** 10 Marks

**Attendance** 10 Marks
CC-6

MUS-A-CC-3-6-TH
Theory
Gitanjali-a textual study
3 lectures per week.

MUS-A-CC-3-6-P
Practical
Five songs from Gitanjali, Geetimalya and Gitali
Credits: 4
6 lectures per week.

Internal Assessment
10 Marks
Attendance
10 Marks

CC-7

MUS-A-CC-3-7-TH
Theory
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
Aakarmatic 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
Attendance
10 Marks
10 Marks

CC-9
Max Marks: 100
Credits: 6

MUS-A-CC-4-9-TH
Theory
Marks: 30
Credits: 2

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

3 lectures per week.

MUS-A-CC-4-9-P
Practical
Marks: 50
Credits: 4

Five songs from any five Plays covering each sub-division.

6 lectures per week.

Internal Assessment
Attendance
10 Marks
10 Marks

CC-10
Max Marks: 100
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: Nrityero Taale Taale
2. Recital of a short scene from the above-mentioned dance drama (any one)

6 lectures per week.

Internal Assessment
Attendance
10 Marks
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.

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

**Theory**

Importance of Tune and Lyric in the later phase of Rabindrasangeet

3 lectures per week.

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

**Practical**

Eight Songs composed between 1925-1941

6 lectures per week

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

**Theory**

Tagore’s philosophical approach to aesthetics

3 lectures per week.

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

**Practical**
Research-oriented short project with demonstration

6 lectures per week

Internal Assessment 10 Marks
Attendance 10 Marks

CC-14

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

Marks: 30
Credits: 2

Study of Stage Presentation(Selection of songs, approach towards audience, using accompaniment, 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

Stage performance

Marks: 50
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**

**Theory**  


**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**

4) **Science in Music**  

**MUS-A-DSE-A-4-TH**  

**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, vistar, 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

Internal Assessment

Attendance

Marks 30
10 Marks
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

Attendance

10 Marks
10 Marks

Skill Enhancement Course

Max marks-100

(Any two from of the following)

Marks-80

Practical Credit-2

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,


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:

PITRISMRITI: RATHINDRANATH TAGORE
RABINDRASANGEETE TRIVENISANGAM: INDIRA DEVI CHOWDHURANI
RABINDRANATHER GAAN: SOUMYENDRANATH TAGORE
SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA
SANGEETE RABINDRANATH : SWAMI PRAGNANANANDA
KOTHA O SUR: DHURJATI PRASAD MUKHOPADHYAY
RABINDRAJIBAN I: PRABHAT KUMAR MUKHOPADHYAY
GITABITAN, KALANUKROMIK SUCHI : "
RABINDRAPRASANGA: SHAILORJARANJAN 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 : "
RABINDRASANGEET : 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 : ABHIRA BASU
RABINDRASANGEET GOBESHONAGRONTHOMALA : VOL. 1,2,3. : PRAFULLA KUMAR DAS
RABINDRASANGEET MAHAKOSH: : PRABIR GUHOTHAKURATA
RABINDRASANGEETBIKSHA : KOTHA O SUR : PRAFULLA KUMAR CHAKRABORTY
RABINDRASANGEET-RAAG SUR NIRDIESHIKA : 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

MUS-A-CC-1-1-TH

Theory

Marks: 30
Credits: 2

General Theory
(i) Dhwani, 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
MUS-A-CC-1-2-TH
Theory

(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

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

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

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) NatakerGaan

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 of Baishnabpadavali, Nathgeeti, & contribution of Jaydev, Vidyapati, RamprasadSen

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

Marks: 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

MUS-A-CC-3-5-TH

Theory Marks: 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

MUS-A-CC-3-6-TH

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

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

Stage Performance- Songs from Sem – 1 to Sem – 3
Internal Assessment 10 Marks
Attendance 10 Marks

MUS-A-CC-4-8-TH
Karnatic Music

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

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) Jatileswar Mukhopadhyay 
x) Sachindev Barman

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

Pattern of Musical composition of post Rabindra Era

Life sketch of the Composers : -

a) Dilip Kr. Roy  b) Himangshu Dutta  c) Mukunda Das

MUS-A-CC-4-9-P

Practical  Marks: 50
Credits: 4

Two songs each from : -


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

Evolution & Development of Chorus song/ Group song/ Mass song
Life sketch: Satyedranath Tagore, Mukunda Das, Jyotirindra Tagore, Salil Chowdhury,

MUS-A-CC-4-10-P
Practical
Marks: 50
Credits: 4

2 Songs from each:
Satyedranath Tagore, Mukunda Das, Jyotirindra Tagore, Salil Chowdhury, Shibdas Bandyopadhyay

Internal Assessment
Attendance
10 Marks
10 Marks

CC-11
Max Marks: 100
Credits: 6

MUS-A-CC-5-11-TH
Theory Marks: 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
Attendance
10 Marks
10 Marks
BramhaSangit : Definition & characteristics

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

Practical

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

Kirtan – Definition, characteristics, Types, Gharana, Anga

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

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
Comparative study of Notation System :-

Dandamatrik, Akarmatrik & Hidusthani (Bhatkhande & Paluskar)

Life sketch & contribution: - Krishnadhan Bandyopadhyay, Khetramohan Goswami, Jyotirindranath Tagore

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)

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

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
4) Science in Music

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

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

Mark 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**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Marks</th>
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<tbody>
<tr>
<td>Attendance</td>
<td>10</td>
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</tbody>
</table>

**Skill Enhancement Course (Any Two)**

<table>
<thead>
<tr>
<th>Mark-100</th>
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<tbody>
<tr>
<td>Credit-2</td>
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</tbody>
</table>

**Practical**


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,


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
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, Ang Credit-2

Vikrit (Komal, Tivra), Chal- Achalswara,

MUS-G-CC-1-1-P

Practical

Prescribed Ragas – AlhaiyaBilawaland 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 DrutKheyals 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

MUS-G-CC-2-2-TH

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

Marks-30
Credit-2
Description of the following Taals with Theka and Dwigun, Teengun and Chougun Layakari.

Teentaal, Ektaal, Jhaaptaal, Choutaal.

MUS-G-CC-2-2-P

Practical-Prescribed Ragas – Bhupali and Bhimpalasi

Marks: 50
Credit: 4

i) One Vilambit Khayal

ii) Two Drut Khayals

iii) One Kajri

iv) One Chaiti

Internal Assessment 10 Marks
Attendance 10 Marks

Core course/ Generic Elective III

Marks: 100
Credit: 2

MUS-G-CC-3-3-TH

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, Malkoush

Marks: 50
Credit: 4

1. One vilambitkhayal with vistar and taan

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

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
Practical

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

Internal Assessment 10 Marks
Attendance 10 Marks

Study on Music Related to different Festive Moods Max marks-100

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

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

Internal Assessment 10 Marks
Attendance 10 Marks

SEM-VI
Group- B
Max marks-100

1. Study on Regional Folk song of India

Theory
Characteristics and knowledge of Folk songs of Assam, Gujrat, Rajasthan, Panjab, Maharasra
Practical

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

Internal Assessment 10 Marks
Attendance 10 Marks

2. Study on Ragashrayigaan

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
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 RabindraSangeet/ Bengali Songs
MUS-G-SEC-B-2-P

Group-B (any two)

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

Internal Assessment 10 Marks
Attendance 10 Marks

Recommended Books
1. Bimalakanta Roy Choudhuri - Bharatiya Sangeet Kosh
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-VI
4. Vasant - Sangeet Visarad
5. Prabhat Kumar Goswami - Bharatiya Sangeet Katha
6. V. N. Bhatkhande - Kramik Pustak Malika Part-I-II
7. Dr. Swatantra Sharma - Fundamentals of Indian Music
8. Dr. Pannalal Madan - Sangeet Shastra Vigyan
9. Dr. Nilaratan Bandopadhyay - Sangeet Prichiti part - I & II
10. V.R. Patwardhan - Raag Vigyan Part-I-III
11. Dr. Lalmani Mishra - Tantranada
12. Dr. Samir Kumar Ghosh - Sangeetik Shabda Vijyan
13. Nilaratan Bandopadhyay - Sangeet Prichiti part - I & II
16. Swami Prajnananda - History of Indian Music
17. Swami Prajnananda - Historical Study of Indian Music
18. Pt. S.N. Ratnakshankar – Abhinava Sagita Shiksha
20. Shri R.C. Mehta – Agra Gharana
21. Shri O.C. Ganguly – Raga o Rup
22. Prof. L.K. Singh – Dhwaniaur Sangit
23. Shri O.C. Ganguly – Raga o Rup
24. Prof. V.C. Deshpande – Indian Music Traditions
25. Alan Danielo – Introduction to Musical Scales
26. Helm Hotlz – Sensations of Tone
27. Arthur J Greemish – The Students Dictionary of Music Terms
28. P. Sambamoorthy – South Indian music Vol. 1,2,3
29. P. Sambamoorthy – A dictionary of South Indian Music
30. R. Srinivasan – Indian Music of the South
31. N.S. Ramchand – Ragas of Carnatic Music
32. Manik Majumdar– Taal Tatwa Samagra
Core course 1/ Generic Elective 1

MUS-G-CC-1—1-TH

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

1. One song influenced by Dhrupad
2. One 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

MUS-G-CC-2-2-TH

Theory
1. Rabindrasangeet: Patriotic song, 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
1. One song from Puja Paryaya
2. One song from Swadesh Paryaya
3. One song from Prem Paryaya
4. One song from Prakriti Paryaya
5. One song from Vichitra Paryaya
6. One song from Anusthanik Paryaya
7. One song from Bhanusingher Padabali
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

MUS-G-CC-4-4-TH

Marks-30
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) Kaun Roop Bani Ho Rajadheeraj
   b) Sarasa Sundarabara Vasanta Ritu Aye
   c) Aju Bahata Sugandha Pavana

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.

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<tr>
<th>Internal Assessment</th>
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</table>

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’

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<tr>
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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)  
Max marks-100
(Any two from each group of the following)
MUS-G-SEC-A--1-P
Marks-80

Practical Credit-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 vikitSwaras
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:
REFERENCE:

PITRISMRITI: RATHINDRANATH TAGORE
RABINDRASANGEETE TRIVENISANGAM: INDIRA DEVI CHOWDHURANI
RABINDRANATHER GAAN: SOUMYENDRANATH TAGORE
SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA
SANGEETE RABINDRANATH : SWAMI PRAGNANANANDA
KOTHA O SUR: DHURJATI PRASAD MUKHOPADHYAY
RABINDRAJIBAN I: PRABHAT KUMAR MUKHOPADHYAY
GITABITAN, KALANUKROMIK SUCHI : 
RABINDRAPRASANGA: SHAIOJARANJAN 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 GOBESHONAGRONTHOMALA : 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 (General) Bengali Song

(CHOICE BASED CREDIT SYSTEM)

University of Calcutta

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<tr>
<th>Course</th>
<th>Max Marks: 100</th>
<th>Credits: 6</th>
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<tbody>
<tr>
<td><strong>Core course1/ Generic Elective I</strong></td>
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<tr>
<td>MUS-G-CC-1—1-TH</td>
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<tr>
<td><strong>Theory</strong></td>
<td></td>
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<tr>
<td>Concepts of Charyageeti, Geetgobinda, Panchali Gaan, Kabigaan, &amp; Kirtan</td>
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<tr>
<td>MUS-G-CC-1—1-P</td>
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<tr>
<td><strong>Practical</strong></td>
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<tr>
<td>Two Songs from –</td>
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</tr>
<tr>
<td>a) Panchali,</td>
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<td>b) Kabigaan,</td>
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<tr>
<td>iii) Kirtan,</td>
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<tr>
<td>iv) Kirtananger Gaan</td>
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<tr>
<td><strong>Internal Assessment</strong></td>
<td>10 Marks</td>
<td></td>
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<tr>
<td><strong>Attendance</strong></td>
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<th>Course</th>
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<tbody>
<tr>
<td><strong>Core course2/ Generic Elective 2</strong></td>
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<tr>
<td>MUS-G-CC-2—2-TH</td>
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<tr>
<td><strong>Theory</strong></td>
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<tr>
<td>Shaktapadabali (Shyama and Uma) – Definition, characteristics, Types &amp; Composers</td>
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<tr>
<td>MUS-G-CC-2—2-P</td>
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<tr>
<td><strong>Practical</strong></td>
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<tr>
<td>Two Songs each from the following: Ramprasadi, Kamala Kanter Gaan,</td>
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</tbody>
</table>
Agamoni Gaan, Vijayer Gaan
(Seasonal Songs, Songs on Western Tune)

Internal Assessment 10 Marks
Attendance 10 Marks

Core course3/ Generic Elective 3

MUS-G-CC-3-3-TH

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

MUS-G-CC-3—3-P

Practical
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

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:  

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**DISCIPLINE-SPECIFIC ELECTIVE**

**DSE**

Marks-100  
Credit-6

**SEM – 5**

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) Dwijwndralal 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) Max marks-100  
(Any two from each group of the following) Marks-80

MUS-G-SEC-A--1-P  
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 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 Accompanyment  
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.
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. Fivealankaras.
3. Drutkhayal 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 Rabin德拉 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
Attendance
10 Marks
10 Marks
MUS-G-CC-2-2-TH

Theory

1. Raga, Thaat (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

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.
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

MUS-G-CC-3-3-TH

Marks-30
Credit-2

Theory

1. Brief history of Indian Music in Medieval period.
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 Hindustani 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 Drut Khayal 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 Rabindra Sangeet from Swadesh and Vichitra Paryayas.
7. One songs composed by AtulprasadSen.
8. One Kirtan in tala Lofa.
9. Two modern song – (Composed by – Nachiketa Ghosh and Jatileswar Mukhopadhyaya).
10. Guided listening & discussion of different instrumental music.

6 lectures per week

Internal Assessment 10 Marks
Attendance 10 Marks
Core course 4/ Generic Elective 4 Max Marks: 100

Credits: 6
Marks-30
Credit-2

Theory MUS-G-CC-4-4-TH

2. Knowledge of Akarmatrik notation system.
3. Ability to write notation of Rabindrasangeet in Akarmatrik notation system.
3 lectures per week.

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. Two Rabindra Sangeet – Dhrupadang/ Baulang/ Kheyalang/ Kirtanang.
6. One Bengali Folk songs from Chatka/ Bhawayia/Jhumur.
7. One songs composed by Rajanikanta Sen.
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-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 Moods Max marks-100  

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

Theory  Credit-2

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

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

Practical  Credit-4
Holi, Marriage song, Bihu, Agamani, Bhadu, Tusu

Internal Assessment 10 Marks
Attendance 10 Marks

SEM-VI
Group- B
Credit-6
Max marks-100

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

2. Study on Ragashrayigaan
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

Practical Credit-2

Group-A

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

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

Group-B

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

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