



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


(Dr. Soumitra Sarkar)
Registrar (Officiating)


19/11/18

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

Paper Code	Course	Category	Credit	Marks
Semester I			24	250
MUS-PG-CC-1-TH	History of Indian Music	Theory	4	50
Mus- PG-CC-2-P	History of Bengali Song	Theory	4	50
Mus- PG-CC-3-P	Devotional Bengali Songs	Practical	6	50
Mus- PG-CC-4-P	Bengali songs of Pancha Kobi	Practical	6	50
Mus- PG-DSE-1-TH	Project	Theory	4	50
	2. Western music and Carnatic Music	Theory	4	50
	3. Introduction to Music Therapy	Theory	4	50
	4. 19th Century Music of Bengal	Theory	4	50
Semester II			26	250
Mus- PG-CC-5-TH	Musicology	Theory	4	50
Mus- PG-CC-6-TH	Aesthetics and Acoustics	Theory	4	50
Mus- PG-CC-7-P	Ancient Bengali Songs	Practical	6	50
Mus- PG-CC-8-P	Bengali songs of selective Geetika	Practical	6	50
Mus- PG-DSE-2-	1. Tappa-Tarana-Bhajan	Practical	6	50
	2. Vedic Chants/Hymns Tuned by Tagore	Practical	6	50
	3. Dhrupad- Dhamar - Sadra	Practical	6	50
	4. Composing Songs	Practical	6	50
Semester III			26	250
Mus- PG-CC-9-TH	Research Methodology	Theory	4	50

Mus- PG-CC-10-P	Rag pradhan & Bengali Kheyal	Practical	6	50
Mus- PG-CC-11-P	Modern Bengali Songs	Practical	6	50
Mus- PG-CC-12-P	Bengali Songs of selective Surakar	Practical	6	50
Mus- PG-GE-1-TH	Generic Elective		4	50
Semester IV			26	250
Mus- PG-CC-13-TH	Dissertation.	Theory	6	50
Mus- PG-CC-14-P	Bengali Tappa & Old Traditional Songs	Practical	6	50
Mus- PG-CC-15-P	Bengali Folk Songs and Kirtan	Practical	6	50
Mus- PG-CC-16-P	Stage Performance	Practical	6	50
Mus- PG-GE-2-TH	Generic Elective	Theory	4	50
Total			104	1000

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.

UnitI-Primitive music, Vedic,Pouranik,Gandharva, Marga and Deshi Sangeet,Musicological

UnitII-Text- Natyashastra, Bridaddheshi, Sangeet- Ratnakar,Swaramelakalanidhi,Sangit-Parijat,Chatrurdandi- Prakashika, Gita-Sutrasar. ShreemallakhaSangeetam,

UnitIII-Origin and Evolution of Prabandha, Dhrupad-Dhamar, Khayal, Thumri, Classification of Indian musical instruments

UnitIV-Classification of Indian musical instruments

Max Marks: 50
Credits:4

MUS-PG-CC-2-P

Theory
History of Bengali Song

UnitI- Charya Geeti, Shrikrishnakirtan, Vaishneb Padabali, Kirtan, Shakta Padavali, Bengali Tappa, Panchali Gan, Kabi Gan, Yatra Gan, Akhrai and Half-Akhrai Gan,

UnitII-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)

UnitI-Shakta Geeti (Ramprasad, Kamalakanta, Nazrul, etc.),

UnitII-Agamani & Bijayar Gan.

Max Marks: 50

Credits:4

MUS-PG-CC-4-P

Practical
Bengali Songs of Pancha Baggeyakar

(Any eight songs from the following)

UnitI-Compositions of 'Pancha Baggeyakar' of Bengal (Rabiindra Nath Tagore, Dwijendra Lal Roy, Atul prasad Sen, Rajanikanto Sen & Nazrul Islam)

Semester II

Max Marks: 50
Credits:4

MUS-PG-CC-5-TH

Theory **Musicology**

Unit I -Definition and Scope of Musicology,

Jati and its varieties, classification of Dhruva, 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

Max Marks: 50
Credits:4

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.

Max Marks: 50
Credits:4

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.

Max Marks: 50
Credits:4

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

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

Max Marks: 50
Credits:4

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).

MUS-PG-CC-11-P

Max Marks: 50
Credits:4

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 Mukhopadhyay, Sali chowdhury, Pratima Bandyopadhyay, Nirmala Mishra, Jatileswar Mukherjee and such others

MUS-PG-CC-12-P

Max Marks: 50
Credits:4

Practical
Bengali Songs of selective ‘Surakar’

(Any eight songs from the following)

Bhishmadev Chhottopadhyay, Himansu Dutta, Anupam Ghatak, Krishna Ch. Dey, Sudhin Dasgupta, Kamal Dasgupta, Rabin chhottopadhyay, Sudhir Lal Chakraborty, Jnan Prakash Ghosh and others.

Semester IV

Max Marks: 50

Credits:4

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.

**Max Marks: 50
Credits:4**

MUS-PG-CC-14-P Practical

Bengali Tappa & Old Traditional Songs

(Any five songs from the following)

UnitI-Songs of Ramnidhi Gupta, Shridhar Kathak, Kali Mirza,

UnitII-Old Traditional Songs (Dasarathi Roy, Nilkantha Mukhapadhyay, Gopal Ure, etc.)

**Max Marks: 50
Credits:4**

MUS-PG-CC-15-P Practical

Bengali Folk Songs and Kirtan

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

UnitI-Padavali Kirtan : Vidyapati, Chandi Das, Gyana Das, Gobinda Das
(Lofa, Daskusi, Teot, Daspahira)

UnitII-Folk Songs : Boul, Bhatiali, Bhawaiya, chatka, Gamhir, Bhadu,
Tusu, Jhumur, Sari, Murshidya, etc.

Max Marks: 50
Credits:4

MUS-PG-CC-16-P

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

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 Melkarta, 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-1I-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, ShrnwantuViswe,
SamgachchadhvamSambadadhvam, UshobajenaBajeni, AchchabadatabasamGirviravih

3) Dhrupad- Dhamar- Sadra

Raga- Alahiya Bilawal, Bilaskhani 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
Rajabhaiyya Poochwale:Thunari sangraha
Pt. RamashrajJha: AbhinavGeetanjali Part – I, II, III, IV, V
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: BhartiyaSangitkaItihas
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: SangeetikShabdaVijyan
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. Srinivasan : Indian Music of the South
N.S.Ramchand : Ragas of Carnatic Music

Syllabus of Generic Elective in Music for CBCS Post Graduation

Generic Elective

Max Marks: 50

Credits:4

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.
- 9.Two modern Bengali song – (Composer – Gouri Prasanna Majumder and Akhil Bandhu Ghosh).
- 10.Guided Listening and Discussion of different Folk songs of Bengal

Paper II

Max Marks: 50

Practical

Credits:4

- 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 Lofa.
8. Two modern songs – (Composed by – Nachiketa Ghosh and Jatilleshwar 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

Paper Code	Course	Category	Credit	Marks
Semester I			26	250
MUS-PG-CC-1-TH	History of Indian Music	Theory	4	50
Mus- PG-CC-2-P	Raga Study (Khayal)	Practical	6	50
Mus- PG-CC-3-P	Raga Study (Khayal)	Practical	6	50
Mus- PG-CC-4-P	Raga Study (Khayal)	Practical	6	50
Mus- PG-DSE-1-TH	1.Project	Theory	4	50
	2.Western music and Carnatic Music	Theory	4	50
	3. Introduction to Music Therapy	Theory	4	50
	4.19th Century Music of Bengal	Theory	4	50
Semester II			26	250
Mus- PG-CC-5-TH	Musicology	Theory	4	50
Mus- PG-CC-6-TH	Aesthetics and Acoustics	Theory	4	50
Mus- PG-CC-7-P	Raga Study (Khayal)	Practical	6	50
Mus- PG-CC-8-P	Raga study (Khayal)	Practical	6	50
Mus- PG-DSE-2-P	1.Tappa-Tarana-Bhajan	Practical	6	50
	2. Vedic Chants/Hymns Tuned by Tagore.	Practical	6	50
	3.Dhrupad-Dhamar -Sadra	Practical	6	50
	4.Composing Songs	Practical	6	50
Semester III			26	250
Mus- PG-CC-9-TH	Research Methodology	Theory	4	50

Mus- PG-CC-10-P	Raga study (Khayal)	Practical	6	50
Mus- PG-CC-11-P	Raga study (Khayal)	Practical	6	50
Mus- PG-CC-12-P	Comparative study of Raga	Practical	6	50
Mus- PG-GE-1-TH	Generic Elective	Theory	4	50
Semester IV			28	250
Mus- PG-CC-13-TH	Dissertation.	Theory	6	50
Mus- PG-CC-14-P	Semi-Classical	Practical	6	50
Mus- PG-CC-15-P	Non-detail study of Ragas	Practical	6	50
Mus- PG-CC-16-P	Stage Performance	Practical	6	50
Mus- PG-GE-2-TH	Generic Elective	Theory	4	50
Total			106	1000

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.

UnitI- Primitive music, Vedic,Pouranik,Gandharva, Marga and DeshiSangeet,Musicological

UnitII- Text- Natyashastra, Bridaddheshi, Sangeet- Ratnakar,Swaramelakalanidhi,Sangit-Parijat,Chatrurdandi- Prakashika, Gita-Sutrasar. ShreemallakhaSangeetam,

UnitIII- Origin and Evolution of Prabandha, Dhrupad-Dhamar, Khayal, Thumri,

UnitIV-Classification of Indian musical instruments

Max Marks: 50
Credits:4

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 lebel)

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

Max Marks: 50
Credits:4

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 lebel)

Unit IV-Practice of Tala with of Theka ,Tali-Khali in differentLayakari–Jhumra, and Tilwara

Max Marks: 50
Credits:4

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 BilashkhaniTodi**

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

Unit III-Raga study- Jounpuri, MiankiTodi (recapitulation of ragas learnt at UG lebel)

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

Semester II

Max Marks: 50
Credits:4

MUS-PG-CC-5-TH

Theory

Musicology

UnitI-Definition and Scope of Musicology,

Jati and its varieties, classification of Dhruva,Characteristics of Bahirgit and Nirgit,Dadas-swarMurchhana, comparative study of Alankar,

Gramas and fixation of notes in Scale.

Gramaraga, Uparaga, Bhasharaga and Raganga, Bhashanga, Kriyanga,Alapti and its varieties,

UnitII-Marga, Deshi and Prabandhatalas.

Different laya and layakari- Aad, kuad and Biad

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.

Max Marks: 50
Credits:4

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- PuriyaDhanashri, Darwari Kanada, Alhaiya Bilawal (recapitulation of ragas learnt at UG level)

Unit IV-Practice of Tala with the Theka , Tali-Khali in different Layakari-Rupak and Adachoutal

Max Marks: 50
Credits:4

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

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

Max Marks: 50
Credits:4

Practical
Raga study (Khayal)

Unit I-Practical performance and detail study of any two ragas of the following

.Vilambitand 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 theTheka , Tali-Khali in different Layakari–Panchamsawari, Choutal and Sooltal

Max Marks: 50
Credits:4

MUS-PG-CC-11-P

Practical
Raga Study (Khayal)

Unit I-Practical performance and detail study of any two ragas of the following

.Vilambitand 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 theTheka , Tali-Khali in different Layakari–Jat and Addha

Max Marks: 50
Credits:4

MUS-PG-CC-12-P

Practical

Comparative study on the following

1) Bhupali- Deskar 2) Hamir- Kamod –Chhayanat- Kedar 3) Puriya- Marwa- Sohini 4) Gurjari- Miyan Ki Todi 5) Vasant- Paraj 6) DarwariKanada- Adana 7) Bhairav- Kalingda 8) Megh- MadhumadSarang 9) Ashawari- Jounpuri 10) Purvi- PuriyaDanashree

Semester IV

Max Marks: 50

Credits:4

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.

Max Marks: 50
Credits:4

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

Max Marks: 50
Credits:4

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

Max Marks: 50
Credits:4

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

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 toMusic 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 Melkarta, 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-1I-P (any one)

- 1) Tappa- Tarana- Bhajan (Practical)
- 2) Vedic Chants/Hymns tuned by Tagore (Practical)
- 3) Dhruwad- 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 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,
SamgachchadhvamSambadadhvam, 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
Raja Nawab Ali Marifun – nagmat Part – I, II, III
PrabhatkumarGoswami- BharatiyaSangeeter Katha
ManikMajumdar- TaalTatwaSamagra
Thakur Jaidev Singh- BharatiyaSangeetkaItihaas
Thakur Jaidev Singh-Indian Music
Vasant- SangeetVisarad
Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
RajabhayyaPoochwaleThunarisangraha
Pt. RamashrajJhaAbhinavGeetanjali Part – I, II, III, IV, V
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

Paper Code	Course	Category	Credit	Marks
Semester I			24	250
MUS-PG-CC-1-TH	Tagore song: Evolution and Impact	Theory	4	50
Mus- PG-CC-2-TH	Rhythmic Progression in Tagore songs	Theory	4	50
Mus- PG-CC-3-P	Rhythmic innovation of Tagore songs	Practical	6	50
Mus- PG-CC-4-P	Patriotic songs of Tagore	Practical	6	50
Mus- PG-DSE-1-TH	1.Project	Theory	4	50
	2.Western music and Carnatic Music	Theory	4	50
	3.Introduction to Music Therapy	Theory	4	50
	4. 19 th Century Music of Bengal	Theory	4	50
Semester II			26	250
Mus- PG-CC-5-TH	Influence of Western Classical Music on Tagore's Musical Thought	Theory	4	50
Mus- PG-CC-6-TH	Aesthetics and Acoustics	Theory	4	50
Mus- PG-CC-7-P	Songs of Tagore House	Practical	6	50
Mus- PG-CC-8-P	Western Influenced Songs & Notation Reading Skill	Practical	6	50
Mus- PG-DSE-2-P	1. Tappa-Tarana- Bhajan	Practical	6	50
	2. Vedic Chants/Hymns Tuned by Tagore	Practical	6	50
	3. Dhrupad- Dhamar- Sadra	Practical	6	50
	4. Composing Songs	Practical	6	50

Semester III			24	250
Mus- PG-CC-9-TH	Research Methodology	Theory	4	50
Mus-PG-CC-10-TH	Aesthetics of Tagore Songs and its Effect on Human Mind	Theory	4	50
Mus- PG-CC-11-P	Seasonal and other selective songs of Tagore	Practical	6	50
Mus- PG-CC-12-P	Tagore Songs of Latter Phase	Practical	6	50
Mus- PG-GE-1-TH	Generic Elective	Theory	4	50
Semester IV			26	250
Mus- PG-CC-13-TH	Dissertation.	Theory	6	50
Mus- PG-CC-14-TH	Different aspects of Tagore's Play Song	Theory	4	50
Mus- PG-CC-15-P	Songs of Tagore's Play and Dance Drama	Practical	6	50
Mus- PG-CC-16-P	Stage Performance	Practical	6	50
Mus- PG-GE-2-TH	Generic Elective	Theory	4	50
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 I 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, DebabrataBiswas

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 BrahmoSamaj 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 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

UnitI- SONGS BASED ON RHYTHMIC INNOVATION

Songs with two or more rhythmic pattern

- Epic song
- Songs of self-created rhythmic pattern

UnitII- 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
- DuarMorPothopashe

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 bharotojito
- Je tomaycharecharuk
- Chi chichokherjolebhejashne
- O amardeshermati
- Banglarmatibanglarjol
- Jodi tor dakshunekeunaashe
- Badhadilebadhbelorai
- Nainaibhoy
- Jana GanaManaAdhinayaka (Full song)
- Sarthakajanamaamar
- 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

Max Marks: 50

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
- Sarasasundarabarabasantarhitsu aye + Derived
- Kaunroopbani ho + Derived
- Chorichorimarata + Derived

Unit III-Songs based on Indian Classical music

ANY SIX OF THE FOLLOWING SONGS

- He mahaprobaboli
- Heriahorahotomaribiroho
- Horoshejagoaji
- Rakhorakho re jibone
- Dakebarobarodake
- Nayanbhashilajole
- Panthoekhonokyanooshitoongo
- Hridoyoshoshihridigogone
- more bare barefirale
- 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-AKARMATRK 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

Max Marks: 50

Credits:4

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

Max Marks: 50

Credits:4

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 asadherpoornimaamar
- Ogoamarsrabonmegherkheyatorirmajhi
- Dhoronidoorecheye
- Ogosnaotalichhele
- O monjori
- Phagun, haoayhaoaykorechi

Unit II-SONGS WHICH SOOTHES THE MIND

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

ANY FIVE OF THE FOLLOWING SONGS

- Shrabonerdhararmoto
- Darunoagnibaane re
- Swapneamarmoneholo
- Mono mormeghero
- Dakinhaoajago
- Oreybhaiphagunlegeche
- Byarthopraneraborjona
- Amranutanjouboneridoot
- Shiterhaoarlaglonachon
- Bandhonchenrarsadhonhobe
- Jodi tor dakshune

Max Marks: 50

Credits 4

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

Max Marks: 50

Credits:4

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

Max Marks: 50

Credits:4

MUS-PG-CC-15-P

Practical

Unit I-SONGS FROM TAGORE-PLAYS AND DANCE DRAMA

ANY TEN OF THE FOLLOWING SONGS

- Chiretanhartanishkaban
- Amrachitraotibichitra
- Haai + Hachcho
- Iccheicche

- Sworgetomayniejabeurie
- Porakopalamarkeboleche toke joldao
- Chi chikutshitokurupo se

- 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 Melkarta, 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-1I-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,
SamgachchadhvamSambadadhvam, 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

PITRISMRTI: RATHINDRANATH TAGORE

RABINDRASANGEET TRIVENISANGAM: INDIRA DEVI CHOWDHURANI

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 BHATTACHARYA
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:
CHAKRABORTY

PRAFULLA KUMAR

RABINDRASANGEET – RAAG SUR NIRDESHIKA:

SUDHIR CHANDA

RAAG RAGINIR ELAKAY RABINDRASANGEET:
ACADEMY

WEST BENGAL STATE MUSIC

RABINDRA BARSHAPONJI:

DEYS PUBLICATION