



# UNIVERSITY OF CALCUTTA

**GURUPADA SAREN**

**SECRETARY**

COUNCILS FOR UNDERGRADUATE STUDIES,  
UNIVERSITY OF CALCUTTA.

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Ref.No : CUS/260 (cir.)/18

Dated the 05<sup>th</sup> May, 2018

To

The Principals/T.I.C.  
of all the Undergraduate Colleges  
offering B.Mus.(Honours & General)  
affiliated to the University of Calcutta

Sir/Madam,

The undersigned is to inform you that the proposed **revised semester wise draft Syllabus for B.Mus. (Honours & General)** under **CBCS** has been uploaded in the Calcutta University website ([www.caluniv.ac.in](http://www.caluniv.ac.in)).

The said syllabus has been prepared by the **U.G. Board of Studies in Music, C.U.**, suppose to be implemented from the academic session 2018-2019

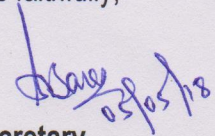
You are requested kindly to go through it and send your feedback within 15<sup>th</sup> May, 2018.

In this regard you may send your observation/ suggestion to the **Department of U.G. Councils, C.U.** or through email ([u.g.councilsc.u@gmail.com](mailto:u.g.councilsc.u@gmail.com)), and you also may contact **Prof. Manashi Majumder**, through e-mail ([manasisarega@gmail.com](mailto:manasisarega@gmail.com)).

Your cooperation in this regard will be highly appreciated. Kindly treat the matter as urgent.

Thanking you,

Yours faithfully,

  
Secretary

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

**Semester-I**

**CC-1**

**Credits:6**

**Max Marks: 100**

**MUS-A-CC-1-1-TH**

**Theory**

**Marks: 30**

**Credits:2**

**General Theory**

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

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

**MUS-A-CC-1-1-P**

**Practical**

**Marks: 50**

**Credits: 4**

**Prescribed Ragas: Bhairav, Yaman, Khamaj,Asavari.**

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

(ii) Basic knowledge of Teental and Ektal.

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-2**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

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

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

**Marks: 50**  
**Credits: 4**

**Prescribed Ragas: Bhairav, Yaman, Khamaj, Asavari.**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-3**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

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

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

**Marks: 50  
Credits:4**

i) Two songs from each category : -

a) JatraGaan, b) PanchaliGaan, c) NatakaGaan

ii) Two songs from each Composer :

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-4  
Credits:6**

**Max Marks: 100**

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

**Marks: 30  
Credits:2**

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

**MUS-A-CC-2-4-P  
PracticalMarks: 50**

**Credits:4**

a) Two songs from each Composer :

i) Ramnidhi Gupta ii) Dasharathi Roy

b) Nazrulgeeti (Six Types)

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-5**  
**Credits:6**

**Max Marks: 100**

**MUS-A-CC-3-5-TH**  
**TheoryMarks: 30**

**Credits:2**

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

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

**Practical**

**Marks: 50**  
**Credits:4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-6**  
**Credits:6**

**Max Marks: 100**

**MUS-A-CC-3-6-TH**  
**TheoryMarks: 30**

**Credits:2**

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

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

**Marks: 50**  
**Credits:4**

PurataniGaan (Two songs)

Khayal and Dhrupad based Bengali songs

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-7  
Credits:6**

**Max Marks: 100**

**MUS-A-CC-3-7-TH  
TheoryMarks: 30**

**Credits:2**

Influence of Khayal on Bengali Songs

Influence of Dhrupad on Bengali Songs

Influence of Tappa on Bengali Songs

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

**Marks: 50  
Credits:4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-8  
Credits:6**

**Max Marks: 100**

**MUS-A-CC-4-8-TH  
TheoryMarks: 30**

**Credits:2**

Karnatic Music

**MUS-A-CC-4-8-P**

**Practical**

**Marks:50  
Credits:4**

Modern Bengali Songs (One each)

i) Ajay Bhattacharya ii) MohiniChowdhury iii) GouriPrasannaMajumder

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

Bandyopadhyay viii) Shyamal Gupta ix) JatileswarMukhopadhyay

x)Sachindev Barman

**Internal Assessment** **10 Marks**

**Attendance** **10 Marks**

**CC-9**

**Max Marks: 100**

**Credits:6**

**MUS-A-CC-4-9-TH**

**TheoryMarks: 30**

**Credits:2**

Pattern of Musical composition of post Rabindra Era

Life sketch of the Composers : -

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

**MUS-A-CC-4-9-P**

**Practical**

**Marks: 50**

**Credits:4**

Two songs each from : -

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

**Internal Assessment** **10 Marks**

**Attendance** **10 Marks**

**CC-10**

**Max Marks: 100**

**Credits:6**

**MUS-A-CC-4-10-TH**

**TheoryMarks: 30**

**Credits:2**

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

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

**MUS-A-CC-4-10-P**

**Practical**

**Marks: 50**

**Credits:4**

2 Songs from each : -



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

**Internal Assessment** **10 Marks**

**Attendance** **10 Marks**

**CC-11**

**Max Marks: 100**

**Credits:6**

**MUS-A-CC-5-11-TH**

**TheoryMarks: 30**

**Credits:2**

Influence of Thumri & Folk Song in Bengali Songs

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

Abbasuddin

**MUS-A-CC-5-11-P**

**Practical**

**Marks: 50**

**Credits:4**

a) Thumri based Bengali Songs (Two songs)

b) i) Baul, ii) Bhatiali, iii) Bhawaiya, iv) Gambhira, v) Jhumur (Two each)

**Internal Assessment** **10 Marks**

**Attendance** **10 Marks**



**CC-12**  
**Max Marks: 100**  
**Credits:6**

**MUS-A-CC-5-12-TH**  
**TheoryMarks: 30**

**Credits:2**

BramhaSangit : Definition & characteristics

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

Dwijendranath Tagore & Jyotirindranath Tagore

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

**Practical**

**Marks: 50**  
**Credits:4**

Two songs each from : i) Rammohan Roy ii) Debendranath Tagore

iii) Dwijendranath Tagore iv) Jyotirindranath Tagore v) Manmohan

Chakraborty

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-13**  
**Max Marks: 100**  
**Credits:6**

**MUS-A-CC-6-13-TH**  
**TheoryMarks: 30**

**Credits:2**

Kirtan – Definition , characteristics, Types , Gharana, Anga

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

Gobindadas

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

**Marks: 50**  
**Credits:4**

One each from the following Composers :

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

Songs based on ChotoDaskushi, Teot, Lofa&Daspayari

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-14**  
**Max Marks: 100**  
**Credits:6**

**MUS-A-CC-6-14-TH**  
**TheoryMarks: 30**

**Credits:2**

Comparative study of Notation System :-

Dandamatrik, Akarmatrik&Hidusthani (Bhatkhande&Paluskar)

Life sketch &contribution : - KrishnadhanBandyopadhyay, Khetrामohan

Goswami, Jyotirindranath Tagore

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

**Marks: 50**  
**Credits:4**

Stage Performance :Sem - 4 to Sem - 6

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **Discipline Specific Elective**

### **Group A Group B**

**1.Harmonium Accompaniment I(Practical)**

**2.Tabla Accompaniment I(Practical)**

**3. Music and Psychology I(Theory)**

**4.Science in Music(Theory)**

**1. Harmonium Accompaniment II(Practical)**

**2. Tabla AccompanimentII(Practical)**

**3. Music and PsychologyII(Theory)**

**4. Social Aspect in Music(Theory)**

## **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**

## **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**

#### **3) Music and Psychology**

**Max Marks-100**

### **MUS-A-DSE-A-3-Th**

**Theory**

**Marks-50**

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

## **MUS-A-DSE-A-3-P**

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

**Marks-30**

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **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 andChhandas: Dwigun,Trigun, Chougan,Adi,Kuadi, Bi-adiChhanda

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **MUS-A-DSE-B-1-P**

**Harmonium Accompaniment I (Practical Paper)Marks-100**

MUS-A-DSE-B-2-P

Marks-80

Credit-6

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **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**

## **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**

## **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**

MUS-A-SEC-A-1-P

### **1.Variations in Rhythms and Talas**

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

MUS-A-SEC-A-2-P

### **2.Change of Compositions in Different Ragas/ Tune**

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

MUS-A-SEC-B-1-P

### **3. Training to perform on Stage**

Vocal Recital before Audience according to their own choice,

MUS-A-SEC-B-2-P

### **4.Usage of Sound system and Microphone**

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

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

**Semester-I**

**CC-1**

**Credits:6**

**Max Marks: 100**

**MUS-A-CC-1-1-TH**

**TheoryMarks: 30**

**Credits:2**

**General Theory**

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

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

**MUS-A-CC-1-1-P**

**Practical**

**Marks: 50**

**Credits: 4**

**Prescribed Ragas: Bhairav, Yaman, Khamaj,Asavari.**

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

(ii) Basic knowledge of Teental and Ektal.

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**



**CC-2**  
**Credits:6**

**Max Marks: 100**

**MUS-A-CC-1-2-TH**  
**TheoryMarks: 30**

**Credits:2**

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

3 lectures per week.

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

Marks: 50

**Credits: 4**

**Prescribed Ragas: Bhairav, Yaman, Khamaj, Asavari.**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance 10 Marks**

**Semester-II**

**Course**  
**Credits:6**  
**MUS-A-CC-2-3-TH**

**Max Marks: 100**

**TheoryMarks: 30**

**Credits:2**

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

(a) Pt. V. N. BhatkhandeNotation System

(b) Pt. V.D PaluskarNotation System.

(c) Akarmatrik Notation system

(ii) Notation of compositions in prescribed ragas.

(iii) Theoretical knowledge of prescribed ragas.

3 lectures per week.

**MUS-A-CC-2-3-P**

**Practical**

**Marks: 50**

**Credits: 4**

**Prescribed Ragas: Alahiya-Bilawal, Bihag, Jaunpuri,**

(i)Vocal Music: 1Vilambit and 3 DrutKhayals

(ii) Basic knowledge of Jhamptal and Rupak

(iii) Listening and discussion on VilambitKhayals and DrutKhayals

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance10 Marks**

**Semester II**  
**CC**  
**Max Marks: 100**  
**Credits:6**  
**Mus-A-CC-2-4-TH**  
**Marks: 30**

**Credits:2Theory**

- (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**

**Attendance10 Marks**

**Semester-III**

**Credits:6**

**Max Marks: 100**

**Mus-A-CC-3-5-TH**

**TheoryMarks: 30  
Credits:2**

**Historical Study of the Musical Terms**

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

3 lectures per week..

**Mus-A-CC-3-5-P**

**Practical     Marks: 50  
Credits: 4**

**Prescribed Ragas: Brindavani-Sarang, Kedar, Bhairavi**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-6  
Credits:6**

**Max Marks: 100**

**Mus-A-CC-3-6-TH**

**TheoryMarks: 30**

**Credits:2**

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

ii) Sarana- chatustaya

iii) Derivation 72Melas and 32 Thaats from 12 Swaras

iii) Theoretical knowledge of prescribed ragas.

3 lectures per week..

**Mus-A-CC-3-6-P**

**Practical**

**Marks: 50**

**Credits: 4**

**Prescribed Ragas: Purvi, Hamir, Durga**

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

(ii) Project on Indian Musical Instruments

(iii) Basic knowledge of TalaAddha andTivra

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC7**  
**Credits:6**

**Max Marks: 100**

**Mus-A-CC-3-7-TH**

**TheoryMarks: 30**  
**Credits:2**

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

3 lectures per week..

**Mus-A-CC-3-7-P**

**Practical    Marks: 50**

**Credits: 4**

**Prescribed Ragas: Todi, Patdeep**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Semester-IV**

**CC-8**  
**Credits:6**

**Max Marks: 100**

**Mus-A-CC-4-8-TH**

**TheoryMarks: 30**  
**Credits:2**

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

3 lectures per week..

**Mus-A-CC-4-8-P**

**Practical      Marks: 50**

**Credits: 4**

**Prescribed Ragas: AhirBhairav, Ramkali**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-9**  
**Credits:6**

**Max Marks: 100**



**Mus-A-CC-4-9-TH**

**TheoryMarks: 30**  
**Credits:2**

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

3 lectures per week..

**Mus-A-CC-4-9-P**

**Practical     Marks: 50**

**Credits: 4**

**Prescribed Ragas: Goud-sarang, Bhimpalasi**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-10**  
**Credits:6**

**Max Marks: 100**

**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: Vilambit and Drut Khayals

(ii) 1 Thumri and 1 Chaturang

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Semester-V**

**CC-11**  
**Credits:6**

**Max Marks: 100**

**Mus-A-CC-5-11-TH**

**TheoryMarks: 30**  
**Credits:2**

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

ii)Vedic and Loukik scales, Panchvidha&Saptavidhasama,

iii) Vedic instruments

iv)Theoretical knowledge of prescribed ragas

3 lectures per week..

**Mus-A-CC-4-11-P**

**Practical      Marks: 50**

**Credits: 4**

**Prescribed Ragas: Kamod, Puriya-Kalyan**

(i)Vocal Music: Vilambitand DrutKhayals

(ii) 1 Thumri and 1 Jhula

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-12**  
**Credits:6**

**Max Marks: 100**

**Mus-A-CC-5-12-TH**

**TheoryMarks: 30**  
**Credits:2**

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

**Mus-A-CC-5-12-P**

**Practical Marks: 50**

**Credits: 4**

**Prescribed Ragas: Sudhkalyan and Vasant**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Semester-VI**

**CC-13**  
**Credits:6**

**Max Marks: 100**

**Mus-A-CC-6-13-TH**

**TheoryMarks: 30**  
**Credits:2**

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

3 lectures per week..

**Mus-A-CC-6-13-P**

**Practical      Marks: 50**

**Credits: 4**

**Prescribed Ragas: Jaijawanti, DarwariKanada**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-14**  
**Credits:6**

**Max Marks: 100**

**Mus-A-CC-6-14-TH**

**TheoryMarks: 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.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Discipline Specific Elective**

## **Group A Group B**

**1. Harmonium Accompaniment I (Practical)**

**2. Tabla Accompaniment I (Practical)**

**3. Music and Psychology I (Theory)**

**4. Science in Music (Theory)**

**1. Harmonium Accompaniment II (Practical)**

**2. Tabla Accompaniment II (Practical)**

**3. Music and Psychology II (Theory)**

**4. Social Aspect in Music (Theory)**

## **MUS-A-DSE-A-1-P**

**Group-A Marks-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
5. Ability to accompany with vocalists.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **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**

**3) Music and Psychology**

**Max Marks-100**



## **MUS-A-DSE-A-3-Th**

**Theory**

**Marks-50**

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

## **MUS-A-DSE-A-3-P**

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

**Marks-30**

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

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

**4) Science in Music**

**Max Marks-100**

**Theory Marks 80**

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

**Music and Physiology:** Sound productive Organ and Hearing Organ,

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **MUS-A-DSE-B-1-P**

**Harmonium Accompaniment I (Practical Paper) Marks-100**

MUS-A-DSE-B-2-P  
Marks-80

Credit-6

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **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**

## **3.Music and Psychology** **MUS-A-DSE-B-3-TH**

**Max Marks-100**

Marks-50

## **Theory**

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

### **MUS-A-DSE-B-3-P**

**Project:** a) Appreciation of Musical Performance

Marks30

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

### **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**

### **MUS-A-SEC-A-1-P**

### **1. Variations in Rhythms and Talas**

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

### **MUS-A-SEC-A-2-P**

### **2. Change of Compositions in Different Ragas/ Tune**

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

### **MUS-A-SEC-B-1-P**

### **3. Training to perform on Stage**

Vocal Recital before Audience according to their own choice,

### **MUS-A-SEC-B-2-P**

### **4. Usage of Sound system and Microphone**

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

### **Recommended Books**

1. Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - BhatkhandeSangeetShastra Part-I-VI
4. Vasant- SangeetVisarad
6. PrabhatkumarGoswami- BharatiyaSangeeter Katha
7. V. N. Bhatkhande - KramikPustakMalika Part-I-II
8. Dr.Swatantra Sharma - Fundamentals of Indian Music
9. Dr.PannalalMadan - SangeetShastraVigyan
10. NilratanBandopadhyay – SangeetPrichiti part - I & II
11. V.R. Patvardhan - RaagVigyan Part-I-III
12. Dr.Lalmani Mishra – Tantrinada
13. Dr. Samir Kumar Ghosh- SangeetikShabdaVijyan
15. NilratanBandopadhyay – SangeetPrichiti part - I & II
16. Pt. Krishna Rao Shankar Pandit – SangeetPravesh Part – I & II
17. RaginiTrivedi–RagvibodhaMishrabani, Vol. I
18. Swami Prajnananda - History of Indian Music

19. Swami Prajnananda - Historical Study of Indian Music
20. Pt S.N. Ratanjhankar – AbhinavaSagitaShiksha
21. Pt S.N. Ratanjhankar – AbhinavaGeetmanjari Part I – II
22. ShriR.C.Mehta – Agra Gharana
23. Prof. L.K.Singh – DhwaniaurSangit
24. ShriO.C.Ganguly – Raga o Rup
25. Prof. V.C. Deshpande – Indian Music Traditions
26. Alan Danielo – Introduction to Musical Scales
27. Helm Hotlz – Sensations of Tone
28. Arthur J Greemish – The Students Dictionary of Music Terms
29. P.Sambamoorthy – South Indian music Vol. 1,2,3
30. P. Sambamoorthy – A dictionary of South Indian Music
31. R. Srinivasan – Indian Music of the South
32. N.S.Ramchand – Ragas of Carnatic Music
33. ManikMajumdar- TaalTatwaSamagra

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

**Semester-I**

**CC-1**

**Credits:6**

**Max Marks: 100**

**MUS-A-CC-1-1-TH**

**Theory**

**Marks: 30**

**Credits:2**

**General Theory**

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

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

**MUS-A-CC-1-1-P**

**Practical**

**Marks: 50**

**Credits: 4**

**Prescribed Ragas: Bhairav, Yaman, Khamaj,Asavari.**

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

(ii) Basic knowledge of Teental and Ektal.

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-2**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

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

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

**Marks: 50**  
**Credits: 4**

**Prescribed Ragas: Bhairav, Yaman, Khamaj, Asavari.**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-3**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

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

3 lectures per week.

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

Marks: 50  
**Credits: 4**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-4**  
**Credits:6**

**Max Marks: 100**

**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**

**CC-5**  
**Credits:6**

**Max Marks: 100**

**MUS-A-CC-3-5-TH**  
**Theory**

**Marks: 30**  
**Credits:2**

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

3 lectures per week.

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

**Marks: 50**  
**Credits: 4**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-6**

**Max Marks: 100**

**Credits:6**

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

**Marks: 30  
Credits:2**

Gitanjali-a textual study

3 lectures per week.

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

Marks: 50

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-7  
Credits:6**

**Max Marks: 100**

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

**Marks: 30  
Credits:2**

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

3 lectures per week.

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

Marks: 50

**Credits: 4**

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-8**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

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

3 lectures per week.

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

**Marks: 50**

**Credits: 4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-9**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

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

3 lectures per week.

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

Marks: 50

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-10**  
**Credits:6**

**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: NrityeroTaaleTaale

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

6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**



**CC-11**  
**Credits:6**

**Max Marks: 100**

**MUS-A-CC-5-11-TH**  
**Theory**

**Marks: 30**  
**Credits:2**

- 1.Songs composed in Santiniketan
- 2.Songs composed abroad
- 3 lectures per week.

**MUS-A-CC-5-11-P**  
**Practical**

Marks: 50

**Credits: 4**

- .1.Three songs composed in Santiniketan
- 2.Three songs composed abroad
- 6 lectures per week.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-12**  
**Credits:6**

**Max Marks: 100**

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

**Marks: 30**  
**Credits:2**

Importance of Tune and Lyric in the later phase of Rabindrasangeet

3 lectures per week.

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

Marks: 50

**Credits: 4**

Eight Songs composed between 1925-1941

6 lectures per week

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-13  
Credits:6**

**Max Marks: 100**

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

**Marks: 30  
Credits:2**

Tagore's philosophical approach to aesthetics

3 lectures per week.

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

**Marks: 50**

Research-oriented short project with demonstration

**Credits: 4**

6 lectures per week

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**CC-14  
Credits:6**

**Max Marks: 100**

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

**Marks: 30  
Credits:2**

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

3 lectures per week.

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

Marks: 50

Stage performance

**Credits: 4**

6 lectures per week

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **Discipline Specific Elective**

### **Group A Group B**

**1. Harmonium Accompaniment I (Practical)**

**2. Tabla Accompaniment I (Practical)**

**3. Music and Psychology I (Theory)**

**4. Science in Music (Theory)**

**1. Harmonium Accompaniment II (Practical)**

**2. Tabla Accompaniment II (Practical)**

**3. Music and Psychology II (Theory)**

**4. Social Aspect in Music (Theory)**

## **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**

## **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**

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

**Max Marks-100**

**Theory**

**Marks-50**

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

**MUS-A-DSE-A-3-P**

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

Marks-30

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**MUS-A-DSE-A-4-TH**  
**4) Science in Music**  
**Theory Marks80**

**Max Marks-100**

**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**

## **MUS-A-DSE-B-1-P**

### **Harmonium Accompaniment I (Practical Paper)Marks-100**

MUS-A-DSE-B-2-P

Marks-80  
Credit-6

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **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**

**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**

**MUS-A-DSE-B-4-TH**  
**4.Social Aspect of Music**

**Max Marks-100**

1. Chronological development of musical styles
- 2.Role of music in Social awareness

**Marks-80**

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **Skill Enhancement Course**

### **MUS-A-SEC-A-1-P**

#### **1.Variations in Rhythms and Talas**

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

### **MUS-A-SEC-A-2-P**

#### **2.Change of Compositions in Different Ragas/ Tune**

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

### **MUS-A-SEC-B-1-P**

#### **3. Training to perform on Stage**

Vocal Recital before Audience according to their own choice,

### **MUS-A-SEC-B-2-P**

#### **4.Usage of Sound system and Microphone**

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

## **RECOMENDED BOOKS**

**TEXT:**

GITABITAN: RABINDRANATH TAGORE : VISVABHARATI

SWARABITAN : “ ”

CHHELEBELA : ” ”

JIBANSMRITI ” ”

SANGEETCHINTA ” ”

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

TAGORE BIRTH CENTENARY YEAR EDITION

**REFERENCE:**

PITRISMRTI: RATHINDRANATH TAGORE

RABINDRASANGEETE TRIVENISANGAM: INDIRA DEVI CHOWDHURANI

RABINDRANATHER GAAN: SOUMYENDRANATH TAGORE

SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA

SANGEETE RABINDRANATH : SWAMI PRAGNANANDA

KOTHA O SUR: DHURJATI PRASAD MUKHOPADHYAY

RABINDRAJIBAN I: PRABHAT KUMAR MUKHOPADHYAY

GITABITAN, KALANUKROMIK SUCHI : ”

RABINDRAPRASANGA: SHAILOJARANJAN MAJUMDAR

RABINDRASANGEET : SHANTIDEV GHOSH

RABINDRASANGEET VICHITRA: ”

GURUDEV RABINDRANATH O

ADHUNIK BHARATIYA NRITYA : ”

RABINDRASANGEET SADHANA : SUBINOY RAY

RABINDRASANGEET JIJNASA : SUCHITRA MITRA

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

PANTHOJANER SOKHA : ABU SAYEED AIYUB

BANGLA KABYASANGEET O RABINDRASANGEET : ARUN KUMAR BASU

E AMIR ABARAN : SHANKHO GHOSH

DAMINIR GAN : ”

KALER MATRA O RABINDRANATOK : „

NIRJAN EKAKER GAAN RABINDRASANGEET : SUDHIR CHAKRABORTY

GAANER LEELAR SEI KINARE : „

GAAN HOTE GAANE : „

ALO ANDHARER SETU: RABINDRA CHITRAKALPO : SAROJ BANDYOPADHYAY

SOUNDARJODARSHAN : PRBASJIBAN CHOWDHURY

NANDANTATWER SUTRO : ARUN BHATTACHARYA

SOUNDARJODARSHAN – PRATHOMIK PORICHOY : SITANSU ROY

SANGEETCHINTA O RABINDRANATH : „

RABINDRASANGEETER BHAVSAMPAD : SANJEEDA KHATUN

RABINDRANATHER GEETASAHITYA : SUGOTA SEN

GAYAK RABINDRANATH : PARTHA BASU

GAANER PICHHONE RABINDRANATH : SAMIR SENGUPTA

RABINDRANATHER SWADESHI GAAN : ALPANA ROY

GAANER NATOK NATOKE GAAN : „

RABINDRANATHER GEETINATYA O NRITYANATYA : PRANOY KUMAR KUNDU

GEETANJALIR ISWAR : ABHRA BASU

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

RABINDRASANGEET MAHAKOSH: : PRABIR GUHOTHA KURATA

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

**Core course1/ Generic Elective I**

**Max Marks: 100**

**Credits: 6**

Marks-30

**MUS-G-CC-1-1-TH**

Credit-2

**Theory**

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

**MUS-G-CC-1-1-P**

**Practical**

Marks-50

Credit-4

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

6 lectures per week

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course2/ Generic Elective 2**  
**Credits: 6**

**Max Marks: 100**

**MUS-G-CC-2-2-TH**

Marks-30

Credit-2

**Theory**

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

3 lectures per week.

**MUS-G-CC-2-2-P**

**Practical**

Marks-50

Credit-4

1. Ability to sing five alankaars with Thaay, Dugun and Trigun in different Saptak (Mandra, Madhya and Taar) .
2. Ability to sing Drut Khayal of Alhiya Bilawal 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. One Bhajan.
6. Two Rabindra Sangeet from Prakriti and Anusthanik .
7. One Dwijendra Geeti.
8. One Puratani Bangla Gaan or one Shyamasangeet.
9. Two modern Bengali song – (Compose – Gouri Prasanna Majumder and Akhil Bandhu Ghosh).
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**  
**Credits: 6**

**Max Marks: 100**

**MUS-G-CC-3-3-TH**

Marks-30

Credit-2

**Theory**

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

3 lectures per week.

**MUS-G-CC-3-3-P**

**Practical**

Marks-50

Credit-4

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

6 lectures per week

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course4/ Generic Elective 4**

**Credits: 6**

Marks-30

Credit-2

**TheoryMUS-G-CC-4-4-TH**

**Max Marks: 100**

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

3 lectures per week.

**MUS-G-CC-4-4-P**

**Practical**

Marks-50

Credit-4

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

6 lectures per week

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **DSE( General)**

**SEM-V**

**Group –A**

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

**SEM-VI**

**Group -B**

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

**SEM-V**

**Group-A**

**Study on Patriotic song**

**Max marks-100**

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

**Theory**

**Marks-30**

**Credit-2**

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

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

**Practical**

**Marks-50**

**Credit-4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

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

**Marks-30**

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

**Credit-2**

**Theory**

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

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

**Marks-50**

**Practical**

**Credit-4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**SEM-VI  
Group- B**

**Max marks-100  
Marks-30  
Credit-2**

**1.Study on Regional Folk song of India**

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

**Theory**

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

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

**Practical**

**Marks-50  
Credit-4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**2. Study on Ragashrayigaan**

**Max marks-100  
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. Hamonium playing with RabindraSangeet/ Bengali Songs

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

**Group-B**

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

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

**Core course1/ Generic Elective I**  
**Credits: 6**

**Max Marks: 100**

**MUS-G-CC-1—1-TH**

Marks-30  
Credit-2

**Theory**

Concepts of Charyageeti, Geetgobinda, PanchaliGaan, Kabigaan, &Kirtan

**MUS-G-CC-1—1-P**

**Practical**

Marks-50  
Credit-4

Two Songs from –

- a) Panchali,
- b) Kabigaan,
- iii) Kirtan,
- iv) KirtanangerGaan

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course2/ Generic Elective 2**  
**Credits: 6**

**Max Marks: 100**

**MUS-G-CC-2—2-TH**

Marks-30  
Credit-2

**Theory**

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

**MUS-G-CC-2—2-P**

**Practical**

Marks-50  
Credit-4

Two Songs each from the following :Ramprasadi, Kamala KanterGaan,  
AgamoniGaan, VijayerGaan  
(Seasonal Songs, Songs on Western Tune)

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course3/ Generic Elective 3**

**Max Marks: 100**

**Credits: 6**

Marks-30

**MUS-G-CC-3-3-TH**

Credit-2

**Theory**

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

**MUS-G-CC-3—3-P**

**Practical**

Marks-50

Credit-4

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course4/ Generic Elective 4**

**Max Marks: 100**

**Credits: 6**

Marks-30

**MUS-G-CC-4—4-TH**

Credit-2

**Theory**

Life and contribution of five Composer of Bengali Songs :-

Rabindranath Tagore, Dwijendralal Roy, RajanikantaSen, AtulprasadSen, KaziNazrul Islam

**MUS-G-CC-4—4-P**

**Practical**

Marks-50

Credit-4

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

R.N.Tagore, D.L. Roy, RajanikantaSen, AtulprasadSen, KaziNazrul Islam

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**DSE**

**SEM – 5**

Practical (80)

Credit-6

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

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**

Practical (80)

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

Credit-6

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

a) RamnidhiGupta , b) RamprasadSen, c) Rabindranath Tagore  
d) Dwijndralal Roy e) RajanikantaSen f) AtulprasadSen  
g) KaziNazrul Islam



DSE – B 4 : Showing of Laya&Laykari (Dwigun, Tingun, Chougun,Araha)  
a) Trital b) Ektal c) Choutal d) Jhamptal e) Teora f) Dadra g) Kaharwa

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

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

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

**Attendance-10**

**PracticalCredit-2**

**Group-A**

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

**MUS-G-SEC-B-1-P**

**Group-B**

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

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

**Hindustani Music – Vocal**

**Core course/ Generic Elective I**  
**Credits: 6**

**Marks: 100**

**MUS-G-CC-1-1-TH**

**Theory-(a)**Alankar,Sargam, Sargamgeet, Khayal, Lakshmengeet, Tarana,

**Marks-30**

(b), Naad, shruti,Swara- Suddha, Jati, AngCredit-2  
Vikrit (Komal, Tivra), Chal- Achalswara,

**MUS-G-CC-1-1-P**

**Practical**

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

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Marks: 100**

**Core course/ Generic Elective II**

**Marks-30**

**Credit-2**

**MUS-G-CC-2-2-TH**

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

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

Teentaal, Ektaal, Jhaaptaal, Choutaal.

**MUS-G-CC-2-2-P**

**Practical-Prescribed Ragas – Bhupali and Bhimpalasi** Marks-50

Credit-4

i) One VilambitKhayal

ii) Two DrutKhayals

iii) oneKajri

iv) oneChaiti

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Marks: 100**

**Core course/ Generic Elective III**

**MUS-G-CC-3-3-TH**

Marks-30

**Theory-(a)** Aroha, Abroha, Saptak, Thaata, Raga, Pakad, Vadi, Samvadi, Anuvadi, Credit-2

b) Sparshwara, 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 andtaan

2. Two Drutkhayals in prescribed raga.

3. One Dadra

4. One Holi

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course/ Generic Elective IV**

**Marks: 100**

**Credits: 6** Marks-30

Credit-2

**MUS-G-CC-4-4-TH**

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

b)Thumri, Dadra, Tappa, Chaturang

**MUS-G-CC-4-4-P**

Marks-50

Credit-4

**Practical**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**DSE( General)**

**SEM-V**

**Group –A**

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

**SEM-VI**

**Group -B**

- 1.Study on Regional Folk song**
- 2.Study on Ragashrayi gaan**

**SEM-V**

**Group-A**

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

**Study on Patriotic song**

**Max marks-100**

**Marks-30**

**Theory**

**Credit-2**

- 1. Pre-Independence period**
- 2. Post-Independence period**

3. Name and contribution of composers of patriotic songs
4. National Anthem and National Song

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

**Practical**

**Marks-50  
Credit-4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

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

**Marks-30**

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

**Credit-2**

**Theory**

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

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

**Marks-50**

**Credit-4**

**Practical**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**SEM-VI**

**Group- B**

**Max marks-100**

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

**Marks-30**

**Credit-2**

**1.Study on Regional Folk song of India**

**Theory**

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

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

**Marks-50**  
**Credit-4**

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**2.Study on Ragashrayi gaan**

**Max marks-100**

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

**Marks-30**  
**Credit-2**

**Theory**

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

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

**Practical**

**Marks-50**  
**Credit-4**

1. Five Ragashrayi Gaan
2. Identification of original Ragas in all the Ragashrayi Gaan

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **Skill Enhancement Course( General) Max marks-100**

### **MUS-G-SEC-A-1-P**

**Marks-80**

**PracticalCredit-2**

#### **Group-A**

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

### **MUS-G-SEC-B-2-P**

#### **Group-B**

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

### **Recommended Books**

1. Bimalakanta Roy Choudhuri- BharatiyaSangeetKosh
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - BhatkhandeSangeetShastra Part-I-VI
4. Vasant- SangeetVisarad
6. PrabhatkumarGoswami- BharatiyaSangeeter Katha
7. V. N. Bhatkhande - KramikPustakMalika Part-I-II
8. Dr.Swatantra Sharma - Fundamentals of Indian Music
9. Dr.PannalalMadan - SangeetShastraVigyan
- 10.NilratanBandopadhyay – SangeetPrichiti part - I & II
11. V.R. Patvardhan - RaagVigyan Part-I-III
12. Dr.Lalmani Mishra – Tantrinada
13. Dr. Samir Kumar Ghosh- SangeetikShabdaVijyan
15. NilratanBandopadhyay – Sangeet Prichiti part - I & II
16. Pt. Krishna Rao Shankar Pandit – SangeetPravesh Part – I & II
17. RaginiTrivedi – Ragvibodha Mishrabani, Vol. I
18. Swami Prajnananda - History of Indian Music
19. Swami Prajnananda - Historical Study of Indian Music
20. Pt S.N. Ratanjhankar – Abhinava Sagita Shiksha
21. Pt S.N. Ratanjhankar – Abhinava Geetmanjari Part I – II
22. ShriR.C.Mehta – Agra Gharana
23. Prof. L.K.Singh – DhwanianaurSangit
24. ShriO.C.Ganguly – Raga o Rup
25. Prof. V.C. Deshpande – Indian Music Traditions
26. Alan Daniello – Introduction to Musical Scales
27. Helm Hotlz – Sensations of Tone

28. Arthur J Greemish – The Students Dictionary of Music Terms
29. P.Sambamoorthy – South Indian music Vol. 1,2,3
30. P. Sambamoorthy – A dictionary of South Indian Music
31. R. Srinivasan – Indian Music of the South
32. N.S.Ramchand – Ragas of Carnatic Music
33. Manik Majumdar- Taal Tatwa Samagra



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

**Core course1/ Generic Elective I**

**Max Marks: 100**

**Credits: 6**

Marks-30

**MUS-G-CC-1—1-TH**

Credit-2

**Theory**

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

**MUS-G-CC-1—1-P**

**Practical**

Marks-50

Credit-4

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course2/ Generic Elective 2**

**Max Marks: 100**

**Credits: 6**

Marks-30

**MUS-G-CC-2-2-TH**

Credit-2

**Theory**

1.Rabindrasangeet:Patrioticsong,song of Nature,Dance Drama

2.Rhythms innovated by Tagore

3.Tagore's experimentation with lyric, tune and rhythm

**MUS-G-CC-2-2-P**

**Practical**

Marks-50

Credit-4

1.One song from Puja Paryaya

2. One song from SwadeshParyaya

3. One song from PremParyaya

4 One song from PrakritiParyaya

5. One song from VichitraParyaya

6. One song from AnusthanikParyaya

7. One song from BhanusingherPadabali

8. One song from Geetinatya

9. One song from Natyageeti

10. One song from Nrityanatya.

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course3/ Generic Elective 3**  
**Credits: 6**

**Max Marks: 100**

**MUS-G-CC-3—3-TH**

Marks-30

Credit-2

**Theory**

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

**MUS-G-CC-3—3-P**

**Practical**

Marks-50

Credit-4

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**Core course4/ Generic Elective 4**

**Max Marks: 100**

**Credits: 6**

Marks-30

**MUS-G-CC-4-4-TH**

Credit-2

**Theory**

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

**MUS-G-CC-4-4-P**

**Practical**

Marks-50  
Credit-4

1. Two songs from two different plays

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

**DISCIPLINE-SPECIFIC ELECTIVE**

**Semester V**

DSE A

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

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:

80

1. Traditional Padavali Kirtan based on Traditional Taal

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

2. Song composed by the Tagore Family

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

**Internal Assessment**

**10 Marks**

**Attendance**

**10 Marks**

## **SEMESTER VI**

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

DSE B 1B

Practical

80

1. Bengali folk song - with special emphasis to Lalangeeti

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

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

Mukundadas

3. Full song 'Janaganamana Adhinayaka'

**Internal Assessment**

**10**

**Attendance**

**10**

DSE B 2B

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

Practical

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

80

(Group Performance)

**Internal Assessment** **10**

**Attendance** **10**

**Skill Enhancement Course(General)**

**Max marks-100**

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

**Marks-80**

**PracticalCredit-2**

**Group-A**

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

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

**Group-B**

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

## **RECOMENDED BOOKS**

### **TEXT:**

GITABITAN: RABINDRANATH TAGORE : VISVABHARATI

SWARABITAN : “ ”

CHHELEBELA : ” ”

JIBANSMRITI ” ”

SANGEETCHINTA ” ”

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

TAGORE BIRTH CENTENARY YEAR EDITION

### **REFERENCE:**

PITRISMRTI: RATHINDRANATH TAGORE

RABINDRASANGEETE TRIVENISANGAM: INDIRA DEVI CHOWDHURANI

RABINDRANATHER GAAN: SOUMYENDRANATH TAGORE  
SANGEETE RABINDRAPRATIBHAR DAAN: SWAMI PRAGNANANANDA  
SANGEETE RABINDRANATH : SWAMI PRAGNANANDA  
KOTHA O SUR: DHURJATI PRASAD MUKHOPADHYAY  
RABINDRAJIBAN I: PRABHAT KUMAR MUKHOPADHYAY  
GITABITAN, KALANUKROMIK SUCHI : „  
RABINDRAPRASANGA: SHAILOJARANJAN MAJUMDAR  
RABINDRASANGEET : SHANTIDEV GHOSH  
RABINDRASANGEET VICHITRA: „  
GURUDEV RABINDRANATH O  
ADHUNIK BHARATIYA NRITYA : „  
RABINDRASANGEET SADHANA : SUBINOY RAY  
RABINDRASANGEET JIJNASA : SUCHITRA MITRA  
RABINDRASANGEET PRASANGA- VOL. 1, 2 : PRAFULLA KUMAR DAS  
PANTHOJANER SOKHA : ABU SAYEED AIYUB  
BANGLA KABYASANGEET O RABINDRASANGEET : ARUN KUMAR BASU  
E AMIR ABARAN : SHANKHO GHOSH  
DAMINIR GAN : „  
KALER MATRA O RABINDRANATOK : „  
NIRJAN EKAKER GAAN RABINDRASANGEET : SUDHIR CHAKRABORTY  
GAANER LEELAR SEI KINARE : „  
GAAN HOTE GAANE : „  
ALO ANDHARER SETU: RABINDRA CHITRAKALPO : SAROJ BANDYOPADHYAY  
SOUNDARJODARSHAN : PRABASJIBAN CHOWDHURY  
NANDANTATWER SUTRO : ARUN BHATTACHARYA  
SOUNDARJODARSHAN – PRATHOMIK PORICHOY : SITANSU ROY  
SANGEETCHINTA O RABINDRANATH : „  
RABINDRASANGEETER BHAVSAMPAD : SANJEEDA KHATUN  
RABINDRANATHER GEETASAHITYA : SUGOTA SEN  
GAYAK RABINDRANATH : PARTHA BASU

GAANER PICHHONE RABINDRANATH : SAMIR SENGUPTA

RABINDRANATHER SWADESHI GAAN : ALPANA ROY

GAANER NATOK NATOKE GAAN : „

RABINDRANATHER GEETINATYA O NRITYANATYA : PRANOY KUMAR KUNDU

GEETANJALIR ISWAR : ABHRA BASU

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

RABINDRASANGEET MAHAKOSH: : PRABIR GUHOTHAKURATA

RABINDRASANGEETBIKSHA : KOTHA O SUR : PRAFULLA KUMAR CHAKRABORTY

RABINDRASANGEET-RAAG SUR NIRDESHIKA : SUDHIR CHANDA

RAAG RAGINIR ELAKAY RABINDRASANGEET : WESTBENGAL STATE MUSIC ACADEMY

RABINDRA BARSHAPONJI : DEYS PUBLICATION