



Bankura University

M.A. Music

CBCS w.e.f. 2018-19

CBCS SYLLABUS

FOR

MUSIC (PG)

(w.e.f. 2018)



BANKURA UNIVERSITY

BANKURA

WEST BENGAL

PIN 722155

**STRUCTURE OF MUSIC (PG) HINDUSTANI CLASSICAL****MUSIC (VOCAL)****SEMESTER –I**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
PG/MUS/101C	Theoretical details of Hindustani Ragas	4	10	40	50	60		
PG/MUS/102C	Knowledge of Acoustics	4	10	40	50	60		
PG/MUS/103C	Practical Vilambit & Drut Khayal(Detailed)	4	10	40	50			60
PG/MUS/104C	Practical Non detail ragas & Thumri	4	10	40	50			60
PG/MUS/105IA	Internal Assignment-Assignment/Seminar/Stage Performance	4	50		50			120
PG/106CF	Communicative skill and personality development	N.A.	N.A.					
Total in Semester I		20	90	160	250	120		240

**SEMESTER -II**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
PG/MUS/201C	Theory of Music	4	10	40	50	60		
PG/MUS/202C	History of Indian Music	4	10	40	50	60		
PG/MUS/203C	Practical -Vilambit & Drut Khayal, Tarana & other Semiclassical form	4	10	40	50			60
PG/MUS/204C	Practical Knowledge of raga	4	10	40	50			60
PG/MUS/205LA	Internal Assignment- Assignment/Seminar/Stage Performance	4	50		50			120
PG/206EF	Value Education and Human rights							
Total in Semester II		20	90	160	250	120		240

**SEMESTER –III**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
PG/MUS/301C	History of Indian Music & theoretical description of raga	4	10	40	50	60		
PG/MUS/302C	Knowledge of Aesthetics	4	10	40	50	60		
PG/MUS/303C	Practical-Detailed knowledge of Khayal	4	10	40	50			60
PG/MUS/304C	Practical-Non-Detailed raga	4	10	40	50			60
PG/MUS/305EID	Practical Knowledge of raga with basic knowledge of notation	4	10	40	50			60
Total in Semester III		20	50	200	250	120		180

**SEMESTER –IV**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
PG/MUS/401C	Knowledge of South Indian Music	4	10	40	50	60		
PG/MUS/402C	Detailed knowledge of Indian Music	4	10	40	50	60		
PG/MUS/403C	Indian Music and its aesthetics approach	4	10	40	50	60		
PG/MUS/404C	Practical Knowledge of raga	4	10	40	50			60
PG/MUS/405I.A	Internal Assignment-Assignment/Seminar/Stage Performance	4	50		50			120
Total in Semester IV		20	90	160	250	180		180

Department of Music
Bankura Zilla Saradamani Mahila Mahavidyapith
Bankura University
Syllabus for M.Mus course (Semester)
Subject: Hindustani Classical Music (Vocal)

Ist Semester

Code: PG/Mus/101C

Theoretical (Marks: 40+10)

(Credit-04)

Course Title: Theoretical details of Hindustani Ragas

- Detailed theoretical knowledge of the following Ragas and comparative study of similar type of Ragas mentioned below :
 1. Bilawal (Alahyia Bilawal, Debgiri Bilawal, Yamni Bilawal)
 2. Kalyan (Yaman, Suddh, Shyam Kalyan)
 3. Todi (Miyani ki Todi, Gujri Todi, Bilaskhani Todi)
- Development of Raga classification system and study of following Ragangas in the modern context:
 - i) Sarang
 - ii) Malhar
 - iii) Kanada
 - iv) Bilawal
 - v) Kalyan
 - vi) Todi

Code: PG/Mus/102C

Theoretical (Marks: 40+10)

(Credit-04)

Course Title: Knowledge of Acoustics

 Acoustics:

- i) Harmony and melody
- ii) Three characteristics of musical sound

- iii) Vibrations- detailed study of musical instruments :
Tanpura, Sitar, Sarode, Esraj, Tabla, Mridanga
- iv) Production and propagation of sound
- v) Ratio between the number of vibrations of any two notes
- vi) Science of vibration- Forced vibration and resonance
- vii) Principles of fixing note on the Vina by Srinivas in the medieval period.
- viii) Cent as a unit of measuring the intervals musical scales.

Code: PG/Mus/103C

Practical (Marks:40+10)

(Credit-04)

Course Title : Practical Vilambit & Drut Khayal(Detailed)

✚ Ability to sing Vilambit Khayal, Drut Khayal and Tarana from the under mentioned Ragas:

- i) Ahir Bhairav
- ii) Rageshri
- iii) Suddh Sarang
- iv) Puriya Kalyan

Code: PG/Mus/104C

Practical (Marks:40+10)

(Credit-04)

Course Title : Practical Non detail ragas & Thumri

✚ Broad outlines of following Ragas:

- i) Bairagi
- ii) Vibhas
- iii) Adana
- iv) Suha
- v) Kamod
- vi) Basant
- vii) Deshi

- ✚ Two compositions in Thumri/ Bhajan

Code: PG/Mus/105IA

Practical (Marks:50)

(Credit-04)

**Course Title : Internal Assignment-Assignment/Seminar/Stage
Performance**

- ✚ Practical demonstration test of 20 minutes duration for each candidate in any one above mentioned Raga of Code 103C:

Code: PG/106CF

- ✚ Communicative skill and personality development (No Credit)

2nd Semester

Code: PG/Mus/201C

Theoretical (Marks:40+10)

(Credit-04)

Course Title : Theory of Music

- Detailed Study of Shruti, Grama & Moorchana.
- Classification of Ragas:

Gram Raga Vargikaran, Mela Raga Vargikaran, Raganga Vargikaran, Rag- Ragini Vargikaran, Thata Raga Vargikaran.

- Time Theory of Ragas
- Ability to write notation of Bandish with Vistar and Tan , learnt in the classes
- Detailed theoretical knowledge of the following Ragas:

Gaud sarang, Malkauns, Shuddha Sarang, Multani, lalit, Puria Dhanashree, Suddha Kalyan, Darbari Kanada, Bhatiyar.

Code: PG/Mus/202C

Theoretical (Marks:40+10)

(Credit-04)

Course Title: History of Indian Music

- Compositional forms and their evolution :

Prabandha, Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat, Sadra.

- Brief History of Indian Music of ancient and medieval period
- Origin, evolution, structure of various musical instruments (Sitar, Sarod, Tabla, Flute) and their well-known exponents of Hindustani Music. Importance of Tanpura and its Harmonics
- Contribution of scholars to Indian Music and their textual tradition:

Bharat, Dattil, Matanga, Shrangadev, Lochan, Ramamatya.

Code: PG/Mus/203C

Practical (Marks:40+10)

(Credit-04)

Course Title: Practical -Vilambit & Drut Khayal, Tarana & other Semi classical form

- Ability to sing Vilambit Khayal and Tarana from the under mentioned Ragas:
 - i) Lalit
 - ii) Shyam Kalyan
 - iii) Puriya Dhaneshree
 - iv) Suddha Kalyan
 - v) Marubihag
- One composition of Thumri/ Tappa/ Bhajan

Code: PG/Mus/204C

Practical (Marks:40+10)

(Credit-04)

Course Title: Practical Knowledge of raga

- Knowledge of Raga:
 - I. Bilawal (Alhiya Bilawal, Yamni Bilawal, Devgiri Bilawal)

- II. Kalyan (Yaman, Suddh Kalyan, Shyam Kalyan)
- III. Todi (Miyani ki Todi, Gurjari Todi, Bilaskhani Todi)
- IV. Malhar (Miyani ki Malhar, Megh Malhar, Gour Malhar)

Code: PG/Mus/205IA

Practical (Marks:50)

(Credit-04)

Course Title: Internal Assignment-Assignment/Seminar/Stage Performance

- Practical demonstration test of 20 minutes duration for each candidate in one Raga from above mentioned Ragas:

Code: PG/206EF

COURSE TITLE: VALUE EDUCATION AND HUMAN RIGHTS

MARKS : 50 (ESE-50)

CREDIT: 1 (Credit earned for these courses, shall not be considered while preparing the final result. However, the candidates are required to obtain Satisfactory or Not Satisfactory to become eligible for the final semester examination / award of the P.G. Degree.)

UNIT I: Concept and nature of Value Education. Need and importance of Value Education in contemporary social context. Concept of human value with special reference to Indian tradition and culture. Different types and components of value education.

UNIT II: Moral education vis-à-vis religious education. Moral judgment and moral action. Concept of moral development of child. Approaches of moral development: Social theory approach and cognitive development approach.

UNIT III: Human Rights – Universal Declaration of Human Rights Human Rights violations – National Integration – Peace and non-violence Dr. A P J Kalam’s ten points for enlightened citizenship Social Values and Welfare of the citizen The role of media in value building.

UNIT IV: Environment and Ecological balance, Constitutional or national values - Democracy, socialism, secularism, equality, justice, liberty, freedom and fraternity and different social values

Suggested Readings

1. Allport, G.W., Vernon, P.E., and Lindzey, G. (1970) study of values, Busto: Houghton Mifflin.
2. Central Board of Secondary Education (1997), Value Education: A Handbook for Teachers, Delhi: Central Board of Secondary Education.
3. Delors, J. (1996), Learning: The Treasure within- Report of the International Commission on Education for the Twenty-First Century, Paris: UNESCO.
4. Karan Singh (1996) Education for global society, in Delors, J., Learning: The Treasure Within, Paris: UNESCO.
5. Kohlberg, L. (1964), Development of moral character and ideology, in M.K. Hoffman and L.W. Hoffman (eds) Review of Child Development Research, Vol.1, New York: Russell Sage.
6. Kohlberg, L. (1969), Stage and sequence, in D.A. Goslin (ed) Handbook of Socialization Theory and Research, Chicago: Rand McNally.
7. Morris, Charles W. (1956). Varieties of Human Values. Chicago: University of Chicago Press.
8. Piaget, J. (1960). The Moral Judgment of the Child. New York: Free Press
9. Shukla, R.P.(2005). Value Education and Human Rights. Sarup & Sons, New Delhi

10. Value Education. Manish Prakashan , Plat No. 26, Rohit Nagar Colony, Baranasi Hindu University , Varanasi.
11. M.G.Chitakra: Education and Human Values, A.P.H.Publishing Corporation, New Delhi- 12, 2003
12. Bandiste, D.D.: Humanist Values: A Source Book, B.R.Publishing Corporation, Delhi, 1999
13. Ruhela, S.P. : Human Values and education, Sterling Publications, New Delhi, 1986
14. Kaul, G.N.: Values and Education in Independent Indian, Associated Publishers, Mumbai, 1975
15. NCERT, Education in Values, New Delhi, 1992
16. Swami Budhananda (1983) How to Build Character A Primer : Ramakrishna Mission, Belur Math,
17. A Cultural Heritage of India (4 Vols.), BharatiyaVidyaBhavan, Bombay. (Selected Chapters only)
18. For Life, For the future : Reserves and Remains – UNESCO Publication
19. Values, A Vedanta Kesari Presentation, Sri Ramakrishna Math, Chennai, 1996
20. Swami Vivekananda, Youth and Modern India, Ramakrishna Mission, Chennai
21. Swami Vivekananda, Call to the Youth for Nation Building, AdvaitaAshrama, Calcutta
22. Awakening Indians to India, Chinmayananda Mission, 2003

3rd Semester

Code: PG/Mus/301C

Theoretical (Marks:40+10)

(Credit-04)

Course Title: History of Indian Music & theoretical description of raga

- Detailed knowledge of Sarana – Chatushtai , Shadaja-Pancham and Shadaja-Madhaym bhava, Ten rules of Ratnakar, Ten Characteristics of Tala.
- Detailed theoretical knowledge of the following ragas : Ramkali, Adana, Sur malhar, Gulkali, Mianki Sarang ,Suha, Megh ,Maru Bihag, Nayaki kanada, Durga .
- Contribution of scholars of Indian Music and their textual Tradition: Jaydeva, Somnath, Ahobal, Hriday Narayan Deva .
- Essay: Raga and Rasa, Music and Shastra, Influence of Music and literature on life,Music and Imagination .

Code: PG/Mus/302C

Theoretical (Marks:40+10)

(Credit-04)

Course Title: Knowledge of Aesthetics

- Introduction and definition of aesthetics (Western and Indian view points),
- Imitation theory by Plato and Aristotle

- Croce's theory of Intuition
- Definition of art
- Art for Art's sake or Art with a purpose
- Art and Imagination
- Universality in art
- Various schools of Musical Aesthetics
- Classification and Romanticisms

Code: PG/Mus/303C

Practical (Marks:40+10)

(Credit-04)

Course Title: Practical-Detailed knowledge of Khayal

- Vilambit Khayal, Drut Khayal ,Tarana with Gayaki in the Ragas mentioned below :
Ramkali, Gunkali, Sur Malhar, Jog ,Bhatiyar, Madhuwanti ,Patdip.

Code: PG/Mus/304C

Practical (Marks:40+10)

(Credit-04)

Course Title: Practical-Non-Detailed raga

- Broad outlines of the following ragas in Khayal:
Miyani- Ki-Sarang, Nayaki-Kanada, Chhayanat, Kamod, Kirwani, Hansadhwani
- Two compositions in Thumri/ Tappa with Gayaki

Code: PG/Mus/305EID

Practical (Marks:40+10)

(Credit-04)

Course Title: Practical Knowledge of raga with basic knowledge of notation

- **Ability to sing Drut Khayal with alap, Vistar , and Tana from the following ragas:
Bilawal, Yaman , Bhairav, Bhairavi, Kedar ,Bhupali ,Bihag, Desh, Khamaj, Kafi, Jounpuri.**
- **Knowledge of Swarasthan and basic knowledge of notation system.**

4th Semester

Code: PG/Mus/401C

Theoretical (Marks:40+10)

(Credit-04)

Course Title: Knowledge of South Indian Music

✚ Technical Terminology:

Kirtanan, Kriti, Padam, Javeli, Tillana, Varnam, Ragamalika, Prabandham, Swarajati, Jatiswaram, Gitam

✚ Comparative study of Hindustani and Karnatic system of music with regard to Swaras, Talas, Gayan and Vadan styles

✚ Contribution of eminent musicologist to Indian Music and their textual tradition:

Sriniwas, Vyankatamakhi, Pt. V. N. Bhatkhande, Pt. V.D. Paluskar, K.C.D Brithaspati, Dr. Bimal Roy

✚ Detailed theoretical knowledge of the following Ragas:

Shree ,Adana, Bilaskhani Todi, Marwa, Gunkali, Ahirbhairav, Rageshri, Jog, Nand

Code: PG/Mus/402C

Theoretical (Marks:40+10)

(Credit-04)

Course Title: Detailed knowledge of Indian Music

Essay:

- i) Guru-shisya parampara musical training compare with institutional training
- ii) Relation between Hindustani Classical music and Folk music
- iii) Gharana of Hindustani Classical music(Vocal)
- iv) Origin and development of Music education in India.
- v) The place of music in general education.

- vi) Relation between Hindustani Classical Music and Rabindra Sangeet.
- vii) Gurudev Rabindranath Tagore's views on Tal and Chhanda.

Code: PG/Mus/403C

Theoretical (Marks:40+10)

(Credit-04)

Course Title: Indian Music and its aesthetics approach

- ✚ The four facts of aesthetics, aesthetic attitude, aesthetic expression, aesthetic experience, feeling and emotion.
- ✚ Aesthetic character of different forms of Hindustani Music
- ✚ Art, classification of art, element medium form and content in music as an art, art as expression, interrelationship of music with other fine arts.
- ✚ Plato and Aristotle- Views on art and music
- ✚ Classification of art, sixty four arts.

Code: PG/Mus/404C

Practical (Marks:40+10)

(Credit-04)

Course Title: Practical Knowledge of raga

- ✚ Vilambit Khayal, Drut Khayal, Tarana with Gayaki in the Ragas mentioned below:
 - i) Gunkali
 - ii) Kounsi Kanada
 - iii) Gurjari Todi
 - iv) Karbani
 - v) Ragashri

Code: PG/Mus/405IA

Practical (Marks:40+10)

(Credit-04)

**Course Title: Internal Assignment-Assignment/Seminar/Stage
Performance**

✚ Practical demonstration test of 20 minutes duration for each candidate in one Raga from Khayal above mentioned: