



# **BANKURA UNIVERSITY**

(West Bengal Act XIX of 2013- Bankura University Act, 2013)

Main Campus, Bankura Block-II, P.O.: Purandarpur, Dist.: Bankura, Pin- 722155, West Bengal

## **Office of the Secretary, Faculty Council for Undergraduate Studies**

BKU/FCUG/188/2022

Date: 03/09/2022

### **NOTIFICATION**

As directed, the undersigned is pleased to inform you that Bankura University has initiated the process to revise the existing CBCS syllabus of Undergraduate programme in Music (Hons.) and as an important corollary to the process, the workshop through online mode will be organized on the date mentioned herewith to get the feedback from the stakeholders. Present Students, Alumni, Guardians, Academicians and other stakeholders related to the specific programme are requested for their kind participation in the workshop and to present their views/ observations etc. The stakeholders may go through the draft syllabus attached herewith and convey their observations to the office of the undersigned on [ugsecretaryoffice@bankurauniv.ac.in](mailto:ugsecretaryoffice@bankurauniv.ac.in) within seven days from the date of publication of notice.

Date: 07.09.2022

Time: 11:00 AM (IST)

Link to join: <https://meet.google.com/rqf-ndfo-rpw>

Sd/-  
Secretary

Faculty Council for Undergraduate Studies

**CBCS SYLLABUS**  
**FOR**  
**THREE YEARS UNDER-GRADUATE**  
**COURSE IN**  
**MUSIC (HONOURS)**  
**(2022)**



**BANKURA UNIVERSITY**  
**BANKURA**  
**WESTBENGAL**  
**PIN 722155**

**STRUCTURE IN MUSIC (HONOURS)****SEMESTER-I**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS 101/C-1	<b>General Theory-1</b>	6	10	40	50	5	1	-
AHMUS /102/C-2	<b>Fundamentals of Hindustani Classical Vocal Music</b>	6	10	40	50	-	-	12
AHMUS /103/GE-1	ASPECTS OF THATA, MELA, RAGA & TALA	6	10	40	50	5	1	-
ACSHP/AECC-1	Environmental Studies	4	10	40	50	4	-	-
<b>Total in Semester-I</b>		<b>22</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>14</b>	<b>2</b>	<b>12</b>

Amrita Majumdar

for

Tomy Majumdar.

**SEMESTER -II**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS/ 201/C-1	<b>General Theory-2</b>	6	10	40	50	5	1	-
AHMUS /202/C-4	<b>Raga identification and introduction to Vilambit Khayal with Alaap, Vistar and Tarana</b>	6	10	40	50	-	-	12
AHMUS /203/GE-2	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
ACSHP/AECC-2	English/Hind/MIL	2	10	40	50	2	-	-
<b>Total in Semester-II</b>		<b>20</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>12</b>	<b>2</b>	<b>12</b>

**SEMESTER -III**

Course Code	Course Title	Credit	Marks			No.ofHours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS /301/C-5	<b>General Theory-3</b>	6	10	40	50	5	1	-
AHMUS /302/C-6	<b>Introduction to Gayaki</b>	6	10	40	50	-	-	12
AHMUS /303/C-7	<b>Introduction to Dhrupad and Dhamar</b>	6	10	40	50	-	-	12
AHMUS / 304/GE-3	PRACTICAL- RABINDRASANGEET&NA ZRULGITI	6	10	40	50	-	-	12
AHMUS /305/SE C-1	<b>Theory of Karnatic Music</b>	2	10	40	50	5	1	-
<b>Totalin Semester -III</b>		<b>26</b>	<b>50</b>	<b>200</b>	<b>250</b>	<b>10</b>	<b>2</b>	<b>36</b>

**SEMESTER-IV**

Course Code	Course Title	Credit	Marks			No.ofHours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS /401/C-8	PRACTICAL KNOWLEDGE OF RABINDRA SANGEET	6	10	40	50	-	-	12
AHMUS /402/C-9	<b>Introduction to improvisational techniques in Vilambit and Drut Khayal</b>	6	10	40	50	-	-	12
AHMUS /403/C-10	<b>General Theory-4</b>	6	10	40	50	5	1	-
AHMUS /404/GE-4	THEORETICAL KNOWLEDGE OF MUSIC	6	10	40	50	5	1	-
AHMUS /405/SEC-2	Theoretical Knowledge of Western Music	2	10	40	50	5	1	
<b>Totalin Semester -IV</b>		<b>26</b>	<b>50</b>	<b>200</b>	<b>250</b>	<b>15</b>	<b>3</b>	<b>24</b>

**SEMESTER-V**

Course Code	Course Title	Credit	Marks			No.ofHours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS /501/C-11	<b>History of Music and Musicology</b>	6	10	40	50	5	1	-
AHMUS /502/C-12	<b>Introduction to Gayaki</b>	6	10	40	50	-	-	12
AHMUS / 503/DSE-1	<b>Knowledge of Tagore Literature</b>	6	10	40	50	5	1	-
AHMUS / 504/DSE-2	<b>Stage Demonstration (Khayal/Dhrupad)</b>	6	10	40	50	-	-	12
<b>Total in Semester- V</b>		<b>24</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>10</b>	<b>2</b>	<b>24</b>

**SEMESTER-VI**

Course Code	Course Title	Credit	Marks			No.ofHours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS /601/C-13	Practical Knowledge of Traditional Bangla Gaan	6	10	40	50	-	-	12
AHMUS /602/C-14	Theoretical Knowledge of Music	6	10	40	50	5	1	-
AHMUS / 603/DSE-3	Introduction of Vilambit & Drut Khayal with Alaap, Vistar and taan in various taals.	6	10	40	0	-	-	12
AHMUS /604/DSE-4	Stage Demonstration (Khayal/Dhrupad)	6	10	40	50	-	-	12
<b>Total in Semester-VI</b>		<b>24</b>	<b>40</b>	<b>160</b>	<b>200</b>	<b>5</b>	<b>1</b>	<b>36</b>

AH= Arts Honours, MUS = Music, C= Core Course, ACSHP= Arts Commerce Science Honours Programme, AECC= Ability Enhancement Compulsory Course, SEC= Skill Enhancement Course, GE= Generic Elective, DSE= Discipline Specific Elective IA= Internal Assessment, ESE= End-Semester Examination, Lec.=Lecture,

*Amrita Hajumdar*  
*Tomy Majumdar*



PO1: Music is a subject which is called 'Gurumukhi Vidya'. So, its make a relation more than a teacherstudent relationship.

PO2: Classical music is the base of all kinds of Indian Music. It is a huge part of our syllabus. So, a student can get knowledge through of swaras and its application from this course.

PO3: Music provides a better social environment among the students, who are the future of our nation.

PO4: Our course provides a basic knowledge of Rabindra Sangeet, Bengali Songs and Folk forms of Bengal. Thus a student can get knowledge of regional songs and may select a subject which they can choose for higher studies. It helps them to establish themselves as one of the specialized artists.

PO5: We have an introductory part of acoustics in our course. It helps the learners to know the science of music, which is necessary to understand music properly.

PO6: Our course caters a brief introductory knowledge in Aesthetics and gives a broad outline about South Indian Music. This knowledge helps a student to understand music as an art form which a sense of justification towards the subject.

PO7: Lastly, we believe a good artist must be a good human being. Only a good human being can make a good society full of positive and constructive culture.

### **Programme Specific Outcomes ( PSO )**

- These courses will definitely be beneficial to those students who want to pursue Music as a profession.
- These courses will enhance the capabilities of students in other fields too, with aptitude and interest in music.
- With this course students will be able to achieve their graduation degrees besides improving their skills in Music.
- They can go for higher studies in performing arts.
- They can become Music Teachers, Instructors.
- Students can also become professionals and pursue their careers as professional artists. Students will be in a position to appreciate the rich Indian Culture and performing arts.
- This course will also lead to self actualization by the students which will enhance their self-esteem.

*Amrita Majumdar*  
*for*  
*Tomoy Majumdar.*

**THEORETICAL (SEMESTER –I)****Full Marks: 50****Course Code: AHMUS/101/C-1****(Credit-6)****Course ID: 10511****Course Title: General Theory-1****Course Objectives**

- Introduction to musicological terms.
- To learn historical context in Indian music.
- To learn comparative study in raga and tala also.

**Course outcomes:**

- Ability to articulate basic music theory in Indian music.
- To acquire an enhanced understanding of musicological terms related to Hindustani music and various genres.

**1. Music in the earliest time**

- Music during the Indus valley civilization,
- Detailed study of Vedic music and its different aspects,
- Information about music as available in the epics & purans,
- Gandharv Sangeet and its development.
- Development of music of Sultan at period and Mughal period.

**2. Detailed theoretical knowledge of the following ragas & comparative study of similar type of ragas:** Bilawal, Alhiya Bilawal, Durga, Behag-Shankara, Bhairav-Kalengra, Ahir Bhairav, Nat Bhairav, Bhairav-Bivas, Ramkali, Gunkali, Bairagi.

**3. Detail theoretical knowledge of the following taalas & comparative study of similar type of taalas:**

Trital, Dadra, Kaharwa, Ektal, Jhaptal.

**4. Detailed theoretical knowledge of following musical terms:** Naad, Dhwani, Sangeet, Swara, Saptak, Gram, Shruti, Murchhana, Thaata, Raag, Varna, Alankar, Pakad, Alaap, Taan, Vadi, Samvadi, Vibadi, Anuvadi, Astak, Taal, Laya, Jati.

5. Ten principal features (**Dashpran**) of Taalas.

*Amrita Majumdar*  
*for*  
*Tomoy Majumdar.*

**PRACTICAL (SEMESTER –I)****Full Marks: 50****Course Objectives:**

- Learning Drut khayals with basic features of improvisation in the prescribed ragas.

**Course Outcome:**

- Ability to sing Drut compositions along with a basic understanding of improvisation
- To have greater command over voice culture through vocal patterns.

**Course Code: AHMUS/102/C-2****(Credit-6)****Course ID: 10522****Course title: Fundamentals of Hindustani Classical Vocal Music**

1. Playing of manual tanpura, Basic knowledge of tanpura & it's tuning is compulsory.
2. Introduction to proper voice culture through different vocal exercises & different Laya (Alankars in Barabar, Dwigun, Chougun laya)
3. Identification of 10 thaats & singing ability of Swarmalika from it.(any two **Thaat- Raag**)
4. Ability to sing Lakshangeeti in different talas. (any two **Thaat-Raag**)
5. Ability to sing **Drut Khayals** with alap, Vistar & Taans (any 2 raag in each thaata) of the following:
  - i.**Bilawal Thaata** : Bilawal, Alhiya Bilawal, Durga, Behag, Shankara
  - ii. **Bhairav Thaata**: Bhairav, Ahir Bhairav, Nat Bhairav, Bivas, Ramkali, Gunkali, Bairagi.
6. General study of the following taals with the ability to recite the thekas in Barabar, Dugun, Chougun laya: Trital, Dadra, Kaharwa, Ektal, Jhaptal.
7. Knowledge of raag and raag analysis of this **Thaat-Raag** above mentioned.

*Anurita Majumdar*  
*for*  
*Tanmay Majumdar.*



**THEORETICAL (SEMESTER –II)****Full Marks: 50****Course objectives**

- Introduction to musicological terms & historical context in Indian music.
- To learn notation system.

**Course outcomes**

- Ability to articulate basic music theory in Indian music.
- Ability to understand the archiving & documentation.

**.Course Code: AHMUS/201/C-3****(Credit-6)****Course ID:20511****Course Title: General Theory-2****1. Short life sketch and musical contribution of the following musicians/composers:**

Amir Khusro, Tansen, V.N. Bhatkhande, V.D.Paluskar, Krishnadhan Bandopadhyay, Sadarang.

**2.Detailed theoretical knowledge of following musical terms:** Sthayi, Antara, Sanchari, Abhog, Gamak, Meend, Murki, Nayaki, Gayaki, Bhagyakar, Nibaddhagaan, Anibaddhagaan.**3.Detailed theoretical knowledge of the following ragas & comparative study of similar type of****ragas:** Hamir- Kedar, Kamod-Kedar, Hamir- Kamod, Kafi- Pilu, Bhimpalashi- Bageshree, Bhimpalashi-Patdeep, Bageshree-Bahar**4. Contribution of Musicologists and their textual tradition:**

- Natya Shastra of Muni Bharat
- Brihadishi of Muni Matang
- Sangeet Ratnakar of Sarangdev
- Chaturdandi Prakashika of pandit Venkatmokhi

**5.Detail theoretical knowledge of the following taalās & comparative study of similar type of****taalās:** Rupak, Teora, Surfaktal, Jhumra.**6. Knowledge of Notation System:** Bhatkhande, Akarmatrik, Paluskar & Dandamatrik.**PRACTICAL (SEMESTER –II)****Full Marks: 50****Course objectives:**

- Introduction to Vilambit & Drut compositions.
- To learn additional forms within the khayals (Tarana).
- To learn basic skills of improvisations.

**Learning outcome:**

- Ability to have basic understanding of Vilambit & Drut khayal rendition.
- Increase the repertoire of Raagas.
- Ability to have an enhanced perspective of Raag interpretation.

*Amrita Majumdar**Terney Majumdar*



Course Code: AHMUS/202/C-4

(Credit-6)

Course ID:20522

Course Title (Practical) : Raga identification and introduction to Vilambit and Khayal with Alaap,

**Vistar and Tarana**

1. To sing **Vilambit & Drut Khayals** with alap, Vistar & Taans (any 4 raag in each thaata) of the following :
  - i. **KalyanThaat:** Yaman, Bhupali, Kedar, Kamod, Sudhkalyan, Shyamkalyan, Chhayanaat
  - ii. **Kafi Thaata:** Kafi, Patdeep, Bhimpalashi, Pilu, Vrindabani -Sarang, Bageshree, Jog, Bahar.
2. To sing Two **Tarana** of above mentioned raagas.
3. General study of the following **taals** with the ability to recite the thekas in Barabar, Dwigun, Chougun laya: Rupak, Teora, Surfaktal, Jhumra.
4. Knowledge of raag and raag analysis of this **Thaat-Raag** above mentioned.

Amrita Majumder  
for  
Bomay Majumder.

**THEORETICAL (SEMESTER –III)****Full Marks: 50****Course objectives:**

- To study the contribution of some early practitioners of music.
- To impart theoretical knowledge about various forms and genres in Hindustani music.

**Course outcome:**

- Ability to understand the importance of archiving and documentation.
- Ability to articulate basic music theory in Indian music.

**Course Code: AHMUS/301/C-5****(Credit 6)****Course ID: 30511****Course Title: General Theory-3****1.Origin and development of following Gharanas:**

Bishnupur, Patiala, Agra, Gwalior, Jaipur, Rampur, kirana, Sania, Betiya, Banaras.

**2.Development of compositional forms/ style and there evolution:**

- Khayal
- Dhrupad-Dhamar
- Thumri
- Tappa
- kirtan

**3.Musical contributions of the following personalities:**

- JaduBhatta,
- Ramshankar Bhattacharya,
- Sourendra Mohan Thakur,
- Ramamoto,
- AnantaLalBandopadhyay,
- Ramnidhi Gupta.

**4.Contribution of Musicologists and their textual tradition:**

- Raag Tarangini of Kabi Lochan
- Sangeet Parijat of Pt. Ahobal
- Naradiya Sikhsha of Muni Narad
- Sangeet Samaysar of Parshadev
- Raag Bibodh of Somnath

*Amrita Majumdar*  
*for*  
*Barney Majumdar.*

**5. Detailed Knowledge of the musical instruments:**

- Tata (Setar, Esraj)
- Abanaddha (Tabla, Pakhwaj)
- Ghana (Mandira, Ghungru)
- Susir (Harmonium, Bansi, Sanai)

**Practical Course (SEMESTER –III)****Full Marks: 50****Course objectives:**

- Learning Vilambit & Drut khayals with basic features of improvisation in the prescribed ragas.
- Learning a simple Bhajan is the focus area of this course.

**Course outcome:**

- Ability to sing Drut compositions along with a basic understanding of improvisation
- To have greater command over voice culture through vocal patterns

**Course Code: AHMUS/302/C-6****(Credit 6)****Course ID: 30522****Course title: Introduction to Gayaki**

1. To sing **Vilambit & Drut Khayal** with alap, Vistar & Taans of the following:

**Khamaj Thaata:** Khamaj, Desh, Tilakkamod, Jayjawanti, Tilang **(Any 3)**

**Bhairavi Thaata:** Bhairavi, Malkouns, BilashkhaniTodi **(Any 2)**

2. General study of the following **taals** with the ability to recite the thekas in Barabar, Dwigun, Chougun laya: Dadra, Kaharwa, Ektal, Tilwara, Addha, etc.

3. To sing two **Bhajan** of the following (Meerabai, Kabir, Surdas, Nanak)

4. Knowledge of raag and raga analysis of this **Thaat-Raga** above mentioned.

*Amrita Majumdar*  
*for*  
*Barney Majumdar.*

**Practical (SEMESTER –III)****Full Marks: 50****Course objectives:**

- This course is an introduction of the oldest practicing forms 'Dhrupad ' of Hindustani classical music.
- To impart training in Dhrupad, Dhamar compositions in a few ragas.

**Course outcome:**

- To develop an ability to sing basic compositions in the Drupad form.
- knowledge about a different genre in Hindustani music other than Khayal.

**Course Code: AHMUS/303/C-7****(Credit 6)****Course ID: 30523****Course title: Introduction to Dhrupad and Dhamar**

1. Any 2 **Dhrupad** and any 2 **Dhamar** with Alap, Laykari in dugun & Chougun from the prescribed Ragas (**Yaman, Bhairavi, Behag, Vrindabani-Sarang**).

2. General study of the following **taals** with the ability to recite the thekas in Barabar, Dwigun, Chougun laya: Surfaktaal, Dhamar, Choutaal, Jhaptal etc.

3. Ability to sing **Bangla gaan** as mentioned below:

- I. JaduBhatta
- II. Ramshankar Bhattacharya
- III. AnantalalBandopadhaya
- IV. Ramnidhi Gupta
- V. RamprasannaBandopadhaya

*Amrita Hajumdar*  
for  
*Tamoy Majumdar.*



### **THEORETICAL (SEMESTER –III)**

**Full Marks: 50**

#### **Course objectives:**

- Be able to recognise and locate swaras and basic scales.
- To learn about the musical contribution of some eminent musicians.
- To learn about the Taal jati and various Talas.
- To studies about the musical instruments of Karnatic music.

#### **Course outcome:**

- Able to learn about the Swaras of North and South Indian both.
- Develop a good foundation of Tala sense & knowledge.
- Have a good exposure to different Karnatic forms like Varnam, Kriti etc.

**Course Code: AHMUS/305/SEC-1**

**(Credit 2)**

**Course ID: 30525**

**Course title: Theory of Karnatic Music**

1. Knowledge of Karnatic Swaras and their comparison with the North Indian Swaras.
2. Karnatic concept s of tala with reference to the system of tala sab divisions, Tala jaatis and brief knowledge of the following talas: Dhruva, Natya, Rupaka, Triputa, Jhampa, Ata and Eka.
3. Knowledge of the following: Katapayadi, Varnam, Kriti, Tillana and Javali.
4. Musical contributions of Puraneva Das, Tyagaraja, Shyama Shastri, and Muthuswamy Dixitar.
5. Brief knowledge of the following musical instruments of Karnatic music: Karnatic Veena, Vichitra Veena, Mridangam, Ghatam and Nagaswaram.

*Anurita Majumdar*  
*Dr.*  
*Barney Majumdar.*

**PRACTICAL (SEMESTER –IV)****Full Marks: 50****Course Objectives:**

- Learn various songs from each anglo, Paryay & Bhanusingher Padaboli. Also learn Gitinatya and Nrityanatya.

**Course Outcome:**

- Students get learned the songs from various part of Rabindra Sangeet.

**Course Code: AHMUS/401/C-8****(Credit-6)****Course ID: 40521****Course Title: Practical Knowledge of Rabindra Sangeet****1.To sing Rabindra Sangeet as mentioned below: ( one from each)**

- **Dhrupadango:** i. Bani Tobo Dhai  
ii. Joyo Tabo Bichitra Anondo  
iii. Bina Bajao (Dhamar)  
iv. Aaj Bohiche Boshonto Pabono (Dhamar)
- **Khayalango:** i. Tumi Nabo Nabo Rupe Eso Prane  
ii. Mandira Momo Ke
- **Tappango:** i. Hridoy Basona Purno Holo  
ii. Dure Kothai Dure Dure
- **Kirtanango:** i. Na Chahile Jare Pawa Pai  
ii. Amar Mon Mane Na Dino Rajani
- **Baulango:** i. Ami Marer Sagar Pari Debo  
ii. Tumi Ebar Amay Loho He Nath
- **Thumriango:** i. O Keno Valobasa Janate Ase  
ii. Tumi Kichu Diye Jao Mor Prane

**2. To sing Two songs from Bhanusingher Padaboli.**

*Amrita Majumdar*  
*for*  
*Tomay Majumdar.*



3. To sing Rabindra Sangeet from different **Parjay** as mentioned below:  
(two from each)

- i. Puja Paryay
- ii. Prem Paryay
- iii. Prakriti Paryay
- iv. Bichitra Paryay
- v. Swadesh Paryay
- vi. Anushthanik Paryay

4. To sing any selected scene from **one Gitinatya & one Nrityanatya**.

### PRACTICAL (SEMESTER –IV)

Full Marks: 50

#### Course Objectives:

- Learning Vilambit & Drut khayals with basic features of improvisation in the prescribed ragas.
- Learning a simple Bhajan is the focus area of this course.

#### Course Outcome:

- Ability to sing Drut compositions along with a basic understanding of improvisation
- To have greater command over voice culture through vocal patterns

Course Code: AHMUS/402/C-9

(Credit-6)

Course ID: 40522

Course Title: Introduction to improvisational techniques in Vilambit and Drut Khayal

1. To sing **Vilambit & Drut Khayal** from prescribed ragas:

**Marwa Thaata:** Marwa, Puriya, Sohini  
**Ashabari Thaata:** Ashabari, Jounpuri, Adana

*Amrita Hajumder*  
*for*  
*Tanmay Majumder.*

2. General study of the following taalas with the ability to recite the thekas in Barabar, Dwigun, Chougun laya: **Ektaal, Jhumra, Tilwara, Addha, Kaharwa etc.**

3. Knowledge of raag and **raga analysis** of this **Thaat-Raga** above mentioned.





4. Sing any two **Bhajan** of the following (**Meerabai, Kabir, Tulsidas, Nanak**)

**THEORETICAL (SEMESTER –IV)**

**Full Marks: 50**

**Course objectives:**

- To study the concept of music in Tagore literature
- To impart theoretical knowledge about various forms and genres in Rabindra Sangeet

**Course outcome:**

- Ability to understand the importance Tagore literature
- Ability to articulate basic music theory in Rabindra Sangeet

**Course Code: AHMUS/403/C-10**

**(Credit 6)**

**Course ID: 40513**

**Course Title: General Theory-4**

**1.Theoretical aspects and musical distinctiveness of Rabindra Sangeet:**

- Study of different forms and types of Rabindra Sangeet, the principals of their classification and their structural details.
- Study of the musical distinctiveness of Rabindra Sangeet.
- Study with illustration of the influences of different musical forms and style.
- Study of the taals introduced by Rabindranath .
- Study the history of Gitinatya and Nritya natya created by Rabindranath .

**THEORETICAL (SEMESTER –IV)**

**Full Marks: 50**

**Course objectives:**

- To study the concept of Western music
- To impart theoretical knowledge about various Musical Scale of Western Music.

**Course outcome:**

- Ability to understand the importance of Western Music.
- Ability to articulate basic music theory of Western Music.

*Amrita Majumdar*  
*Dr.*  
*Tommy Majumdar.*



Course Code: AHMUS/405/SEC-2

(Credit 2)

Course ID: 40525

Course title: Theoretical Knowledge of Western Music

1. Knowledge about Western Note and about Musical Scales
2. Knowledge about key signature
3. Knowledge about Time signature
4. Knowledge about musical interval
5. Knowledge about transposition (akta scale theke onno scale a transpose kora)
6. Short life sketches of the following composers:
  - i. Bach
  - ii. Handel
  - iii. Mozart
  - iv. Beethoven

Amrita Majumdar  
Dr.  
Tannoy Majumdar.

**THEORETICAL (SEMESTER –V)****Full Marks: 50****Course objectives:**

- To study the musicological notions of the prescribed ragas.
- To develop an analytical approach towards music theory.
- To study the historical context of Hindustani music and its impact in contemporary performance practice.
- To study the karnatic music, the other predominant classical music system in India and discuss the comparative aspects between the two systems.

**Course outcomes:**

- Ability to analyse subtle nuances of Ragas and make a critical study of the same.
- Ability to have an understanding of alternative classical music systems of India such as Karnatic music

**Course Code: AHMUS/501/C-11****(Credit-6)****Course ID:50511****Course Title: History of Music and Musicology**

1. Time theory of raga and raga vargikaran.
2. 10 essential characters of raga and comparative study of similar type of ragas.
3. Comparative study of shudhu and vikrita Swaras of Hindustani and Karnatic music system. Karnatic equivalent of 10 Hindustani thaats.
4. Merits and demerits of a singer.
5. Detailed theoretical knowledge of the following taals and ability to compose talalipi in Ada, Kuada, Viada Laya: Deepchandi, Ada-Chautal, Sultal, Jhumra etc.
6. Difference between Hindustani classical music and Bishnupur Gharana traditional musical style in following ragas: Todi, Purvi, Basant, Vrindavani Sarang, Bibhas, Ramkali.

**Practical (Semester-V)****Full Marks: 50****Course objectives:**

- To learn vilambit and drut compositions in the prescribed Ragas.
- To learn basic principles of semi classical genres such as Thumri.

**Course outcome:**

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*Benny Majumdar.*



- To increase repertoire width both in terms of Ragas and compositions (Vilambit and Drut bandishes)
- Ability to sing thumri compositions in the prescribed Ragas.

**Course Code: AHMUS/502/C-12**

**(Credit-6)**

**Course ID: 50522**

**Course Title: Introduction to Gayaki**

1. To sing **Vilambit & Drut Khayals from** prescribed ragas under Two Thaats:  
**Thaat Purvi:** Purvi, Basant, Puriya-Dhaneshree, Lalit, Paraj, Shree (Any 3)  
**Thaat Todi:** Shuddh-Todi, Gujari-Todi, Multani, Madhuwanti (Any 2)
2. To sing **one Thumri & one Dadra.**
3. **To recite and identification of the following taals:** Deepchandi, Addha, Jatt, Matta, Panchamswari, Shikhar etc.
4. Knowledge of raag and **raga analysis** of this **Thaat-Raga** above mentioned.

### **THEORETICAL (SEMESTER –V)**

Full Marks: 50

#### **Course Objectives:**

- To get theoretical idea about Tagore Literature.
- To study the contribution of some early practitioners of music

#### **Course Outcome:**

- Students gain knowledge about the musical environment of Thakurbari & music masters of Rabindranath Tagore.

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**Course Code: AHMUS/503/DSE-1****(Credit-6)****Course ID: 50516****Course Title: Knowledge of Tagore Literature****1. Concept of Music as reflected in Tagore literature study the following:**

- a. **Punashcho** : i. Komol Ganghar  
ii. Ganer Basa
- b. **Seshsaptak** : i. Panchishe Baishakh  
ii. Amar Kache Sunte Cheyecho
- c. **Sangeet Chinta** : i. Sangeet o bhab  
ii. Sangeeter Mukti  
iii. Siksha O Sanskritite Sangiter Sthan
- d. **Patraput** : i. Ora Antyaja Ora Mantrabarjita
- e. **Santiniketan** : i. Shona

**2. Life sketch of following personalities:**

- i. Rabindranath Thakur  
ii. Jyotirindranath Thakur  
iii. Dinendranath Thakur  
iv. Indira Devi Choudhurani

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*for*  
*Tomay Majumdar.*

**Practical (Semester-V)**

Full Marks: 50

**Course Code: AHMUS/504/DSE-2****(Credit-6)****Course ID: 50527****Course Title: Stage Demonstration (Khayal/Dhrupad)****Course objectives:**

This course focuses on honing the skills of the student as a performer. To teach the learner, nuances of a solo performance, and to provide exposure through the analysis of performances of master musicians are some of the focal points of this course

**Course outcomes:**

- Ability to give a solo performance of khayal and dhrupad in any one raga from the prescribed syllabus
- Ability to have an enhanced understanding of raga aesthetics and plan a performance



- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance

**1. Practical demonstration test/ stage performance test of 20 minutes duration for each student in any one Raga from Khayal/ Dhrupad mentioned below:**

**Ragas for Khayal :** Shuddh Todi, Multani, Lalit, Puriya Dhaneshree

**Ragas for Dhrupad :** Vrindabani-Sarang, Yaman, Sudh-Basant.

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Barnay Majumdar.



**Practical (Semester-VI)**

**Full Marks: 50**

**Course objectives:**

- To learn various compositions about Traditional Bangla Gaan.
- To learn basic principles of some classical genres such as Kirtan.

**Course outcome:**

- To increase repertoire width both in terms of Traditional Bangla Gaan and various compositions.

**Course code: AHMUS/601/C 13**

**(Credit-6)**

**Course ID: 60521**

**Course title: Practical Knowledge of Traditional Bangla Gaan**

**Unit-I**

**1. To sing Purarani Gaan of the following:**

- Dasharathi Roy
- kamalakanto
- Sridhar Kathak
- Girish Ghosh
- Ramprasadi

OR

**1. Raagprodhan song:**

- Gyan Prakash Ghosh
- Amalendu Bikash Kar Choudhury

**2. To sing Brahma Sangeet of the following:**

- Debendranath Thakur
- Jyotirindranath Thakur

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- Ram Mohan Roy
- Satyendranath Thakur

### Unit-II

3. **To sing folk songs of the following :**

- Baul
- Bhatiyali
- Jhumur
- Tusu
- Bhawaiya

OR

3. **Bengali Modern Song:**

- Jatileswar Mukhopadhyaya
- Pranab Roy
- Subodh Purokayastho
- Ajay Bhattacharjee

### Unit-III

4. **To sing any songs of mentioned below:**

- D L Roy
- Atul Prasad Sen
- Rajanikanth Sen

OR

4. **Nazrulgeeti:**

- Kabya Geeti
- Bhakti Geeti
- Gazal
- Folk

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5. **To sing any one Kirtan of the following :**

- Gyan Das
- Chandi Das
- Vidyapati

**Theoretical**  
**Full Marks: 50**

**Course objectives:**

- Introduction to historical contributions in Indian music.
- To learn Bengali folk songs.
- To learn General Aesthetics & Acoustics.

**Course outcome:**

- Ability to articulate musical contribution of some eminent musicians.
- Ability to understand the basic knowledge of Aesthetics & Acoustics.

**Course code: AHMUS/602/C 14**

**(Credit-6)**

**Course ID: 60512**

**Course title: Theoretical Knowledge of Music**

1. **Musical contributions of the following musicians:**

- Gopeshwar Bandopadhyay
- Surendranath Bandopadhyay
- Radhika Prasad Goswami
- Dwijendralal Roy
- Rajanikanta Sen
- Atul Prasad Sen
- Kazi Nazrul Islam

2. **Detailed study of folk songs of Bengal (Zone wise)**

3. **General study on Aesthetics:**

- Definition of Aesthetics.

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- Universality in Art.
- Relation between Art and Aesthetic.
- Definition of Art.
- Theory of Imitation.

#### 4. General study on Acoustics:

- Musical Acoustics- its scope and concerning areas.
- Characteristics of Musical Sound- Pitch, Intensity, Timbre and Duration.
- Human Vocal Organ- its structure and function; Voice Register and compass.
- Human Ear- its structure and function.
- Production and propagation of sound.

### **Practical** **Full Marks: 50**

**Course objectives:** To teach the learner, nuances of a solo performance & to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

**Course outcome:**

- Ability to have an enhanced understanding of Raga aesthetics and plan a performance.
- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance.

**Course code: AHMUS/603/DSE-3**

**Course ID: 60526**

**Course title: Introduction of Vilambit & Drut Khayal with Alaap, Vistar and taan in various taals.**

**1. To sing any Vilambit & Drut Khayals from any prescribed ragas:**

- i. Megh Mallhar
- ii. Gour Mallhar
- iii. Miya Mallhar
- iv. Darbari Kanara
- v. Sudh Sarang

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**2. Knowledge of raag and raga analysis of this **Thaat-Raga** above mentioned.**



## **Practical**

### **Full Marks: 50**

**Course objectives:**

- To teach the learner, nuances of a solo performance & to provide exposure through the analysis of performances of master musicians are some of the focal points of this course.

**Course outcomes:**

- Ability to have an enhanced understanding of Raga aesthetics and plan a performance.
- Ability to understand the various nuances of performance practice including the dynamics with co-artists during performance.

**Course Code: AHMUS/604/DSE-4****(Credit-6)****Course ID: 60527****Course Title: Stage Demonstration (Khayal/Dhrupad)**

**2. Practical demonstration test/ stage performance test of 20 minutes duration for each student in any one Raga from Khayal/ Dhrupad mentioned below:**

- i. **Ragas for Khayal :** Megh Mallhar, Sudh Sarang, Darbari Kanara.
- ii. **Ragas for Dhrupad :** Bhairavi, Behag, Malkouns.

**Recommended Books:**

1. Sangit Parichiti – I & II Vol N.R. Banerjee (Bengali)
2. Sangit Darshika – I & II Vol N.G. Banerjee (Bengali)
3. Sastriya Sangit Parichaya Dr. P.K. Ghosh (Bengali)
4. Geet Vadyam L.N. Ghosh (Bengali)
5. Sangit Manisha I & II Vol A. Das Sharma (Bengali)
6. Sangit Tatta I & II Vol D. Dutta (Bengali)
7. Rag O Rup Swami Prajnananda (Bengali)
8. Bharatiya Sangit Kaush Bimalakanta Roy Choudhury (Bengali)
9. Bharatiya Sangit Prasanga Dr. B. Roy (Bengali)
10. Mughal Bharater Sangit Chinta R. Mitra (Bengali)
11. Sangit Shastra (I – III) Vol I. B. Roy (Bengali)
12. Hindustani Sangeeta Tansener Sthan B.K. Roy Choudhury (Bengali)
13. Amar Kotha Allauddin Khan (Bengali)
14. Rag Anurag Ravi Shankar (Bengali)
15. Kudrat Rangi Birangi Kumar Prasad Mukherjee (Bengali)
16. Komal Gandhar Vilayat Khan (Bengali)

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17. Tar chiregechhe Kobe S.K.Bandyopadhyay (Bengali)
18. TantriNad Dr Lalmani Mishra (Hindi)
19. Tata Vadya Dr Lalmani Mishra (Hindi)
20. BharatiyaSangitKaltihas S.S. Paranjape (Hindi)
21. Sangeet Bodh S.S. Paranjape (Hindi)
22. KramikPustakMalika (I- VI) Vol V. N. Bhatkhande (Hindi)
23. Bhatkhande.SangeetShastra (I- VI) Vol V. N. Bhatkhande (Hindi)
24. My Music My Life Ravi Shankar (English)
25. Theory of Indian Music R.V. Vir(English)
26. Stepping stone to Indian Music N.P. Ghosh Dastidar(English)
27. Musicians of India Amal Das Sharma (English)

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