



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

Ref: BKU/FCUG/196/2024

Date: 22/07/2024

NOTIFICATION

As directed, the undersigned is pleased to inform all concerned that Bankura University has initiated the process to implement New Curriculum and Credit Framework for Undergraduate Programme, UGC 2022 (as per NEP 2020) for 4-years Undergraduate programme with Music as Major, Minor etc. from the academic session 2023-2024. The Syllabus for the purpose will be framed and finalized as per the guidelines of appropriate authority. As an important corollary to the process, the workshop 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/course 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 within seven days from the date of publication of notice.

Date: 24.07.2024

Google Meet joining info Video call link: <https://meet.google.com/fez-acwk-uno>.

Sd/-

Dr. Arindam Chakraborty

Secretary

Faculty Council for Undergraduate Studies

3rd Semester

A/MUS/301/MJC-3

(Credit-4)

COURS TITLE: General Theory-2

- 1. History of Indian Music**
 - i) Development of music in Sultani period and Mughal period.
 - ii) Marga and deshi sangeet.
 - iii) Prabandha and Dhruva gaan
- 2. Detailed theoretical knowledge of the following Talas & comparative study of similar type of Talas:**
 - i) Surfaktal-Jhaptal, ii) Rupak- Teora, iii) Dhamar-Jhumra,
 - iv) Jhampak-Ardha-jhaptal, v) Ektal-Choutal, vi) Rupakra-Kaharwa
- 3. Detailed theoretical knowledge of following Musical terms:**

Nayaki, Gayaki, Bagyakar, Nibandha Gaan, Anibandha Gaan, Alankar, Taan, Gram, Murchhana, Ansh, Sut, Ghasit, Mizrab, Jawa, Chikari, Parda/Ghat.
- 4. Detailed theoretical knowledge about Notation system:**
 - i) Akarmatrik, ii) Bhatkhande, iii) Dandamatrik
- 5. Study the contribution of Musicologists & their textual traditions of the following:**
 - i) Chaturdandi Prakashika (Pt. Venkatmokhi)
 - ii) Raga Tarangini (Pt. Lochan)
 - iii) Sangit Parijat (Ahobal)
 - iv) Sangeet Makaranda (Narad)
- 6. About life sketch & Musical contribution of the following:**
 - i) V.D Palushkar, ii) Khetramohan Goswami
 - iii) Krishnadhan Bandopadhyay, iv) Ramshankar Bhattacharya, v) U.Faiaz Khan,
 - vi) U. Bade Ghulam Ali Khan.

A/MUS/302/MJC-3

(Credit-4)

COURS TITLE: Fundamentals of Hindustani Classical Vocal Music Part-II (Practical)

- 1. Introduction to Vilambit & Drut khayal:**
 - i) Ability to sing Vilambit (Teental, Jhumra, Ektal, Jhaptal, Tilwada) and drut khayal with alap, vister, taan, tarana in different talas of the following:
 - Vilambit & Drut: Yaman, Bhairav, Alhiya bilawal, Bihag (any two)
 - Drut bandis : Kafi, Vrindabani-sarang, Bhimpalashi, Bagashree.(any two)
- 2. General study of the following taals with the ability to recite the thekas in Barabar,**

Dugun, Chougun laya:

- Jhaptal
- Rupak
- Jhumra
- Tilwada

3. Ability to sing Bhajan in different talas of the following:

- Meerabai
- Surdas
- Kabir
- Nanak
- Prachalit Bhajan

A/MUS/303/MN-3

(Credit-4)

COURS TITLE: General Theory-2

1. History of Indian Music

- i) Development of music in Sultani period and Mughal period.
- ii) Marga and deshi sangeet.
- iii) Prabandha and Dhruba gaan

2. Detailed theoretical knowledge of the following Talas & comparative study of similar type of Talas:

- ii) Surfaktal-Jhaptal, ii) Rupak- Teora, iii) Dhamar-Jhumra,
- iv) Jhampak-Ardha-jhaptal, v) Ektal-Choutal, vi) Rupakra-Kaharwa

3. Detailed theoretical knowledge of following Musical terms:

Nayaki, Gayaki, Bagyakar, Nibandha Gaan, Anibandha Gaan, Alankar, Taan, Gram, Ansh, Sut, Ghasit, Mizrab, Jawa, Chikari, Parada/Ghat.

4. Study about different Notation system:

- ii) Akarmatrik, ii) Bhatkhande, iii) Dandamatrik

5. Study the contribution of Musicologists & their textual traditions of the following:

- i) Chaturdandi Prakashika (Pt. Venkatmokhi)
- ii) Raga Tarangini (Pt. Lochan)
- iii) Sangit Parijat (Ahobal)
- iv) Sangeet Makaranda(Narad)

6. About life sketch & Musical contribution of the following:

- ii) V.D Palushkar, ii) Khetramohan Goswami
- iii) Krishnadhan Bandopadhyay, iv) Ramshankar Bhattacharya.

A/MUS/304/MD-3

(Credit-3)

COURS TITLE: Practical Knowledge of Traditional Bangla Gaan Part- II

- 1. Ability to sing regional Folk songs of Bengal (any three):**
 - Baul
 - Bhadu
 - Tusu
 - Bhatiyali
 - Jhumur
- 2. Ability to sing Puratani Bangla gaan mentioned below (one from each):**
 - Ramprasadi
 - Ramnidhi Gupta
 - Shreedhar Kathak
 - Dasharathi Roy
- 3. Ability to sing Kirtan(Pala kirtan/ Padabali kirtan) of Bengal(any one):**
 - Gyandas
 - Chandidas
 - Vidyapati
- 4. Ability to sing Modern song of the following (one from each):**
 - Gyanprakash Ghosh
 - Himangshu Dutta
- 5. Ability to sing Brahma Sangeet of the following (one from each):**
 - Rammohan Roy
 - Debendranath Thakur
 - Jyotirindranath Thakur
 - Dwijendranath Thakur

A/MUS/305/SEC-3

(Credit-3)

COURS TITLE: Raga Analysis with Drut Bandish of this Thaata-Raga above mentioned

- Thaata Kalyan : Yaman & Bhupali
- Thaata Kafi: Kafi, Bageshree & Bhimpalashi

4th Semester

A/MUS/401/MJC-5

(Credit-4)

COURS TITLE: General Theory-3

1. Thematic variation of Tagore's music

i) Puja, ii) Prem, iii) Swadesh, iv) Prakriti, v) Bichitra,v) Anushthanik

2. Knowledge about Tagore's family and music teachers of Tagore.

3. Tagore's experiments of Rhythms and Talas.

4. Study of the musical distinctiveness of Rabindra sangeet.

5. Study with illustration of the influence of different musical forms and style.

6. Study the history of Gitinatya and Nrityanatya of Tagore:

- Valmiki Pratibha
- Kalmrigaya
- Mayar khela
- Chandalika
- Chitrangada
- Shyama
- Shapmochan

A/MUS/402/MJC-6

(Credit-4)

COURS TITLE: General Theory-4

1. Detailed knowledge about Gharana system:

- Gwalior
- Kirana
- Jaipur
- Agra
- Patiyala
- Bishnupur
- Rampur

2. Origin and development of the compositional forms (style) :

- Dhruwad
- Dhamar
- Khayal
- Thumri
- Tappa.

3. Life sketch and musical contribution of the following musicians:

i)U.Amir Khan, ii) Sadrang, Adrang, iii) Sourindra Mohan Tagore, iv) Hassu Khan,
v) Haddu Khan, vi) Omkarnath Thakur, vi) Abdul Karim Khan, vii) Bhimsen Joshi.

4. Detailed knowledge about musical instruments :

- Taat
- Abanaddha
- Ghana
- Sushir.

5. Study the contribution of Musicologists & their textual traditions of the following:

- Raag Bibodh (Somnath)
- Sangeet Samaysar (Parswadev)
- Hriday Koutuk and Hriday Prakash (Hriday Narayan Dev)
- Swarmel Kalanidhi (Ramamattya)

A/MUS/403/MJC-7

(Credit-4)

COURS TITLE: Practical Knowledge of Rabindra Sangeet

1. To sing Rabindra sangeet from different Parjay as mentioned below (Two from each):

i) Puja, ii) Prem, iii) Swadesh, iv) Prakriti, v) Bichitra,v) Anushthanik

2. To sing Rabindra sangeet as mentioned below (Two from each) :

- Dhruwadanga
- Dhamarango
- Khayalanga
- Tappanga
- Kirtanaga
- Baulanga
- Thumriango

3. One Pradeshik and One Paschatya Rabindra Sangeet.

4. To sing two songs from Bhanusingher Padabali.

5. Demonstrate any selected scene from One Gitinatya & One Nrityanatya.

A/MUS/404/MJC-8

(Credit-4)

COURS TITLE: Fundamentals of Hindustani Classical Vocal Music Part-III (Practical)

1. Introduction to Vilambit & Drut khayal:

i) Ability to sing Vilambit (Teental, Jhumra, Ektal, Jhaptal, Tilwada) and drut khayal with alap, vister, taan, tarana in different talas of the following:

- Vilambit & Drut: Ramkali, Jounpuri, Malkouns, Purvi. (any two)
- Drut bandis : Kedar, Jayjawanti, Desh, Durga.(any two)

2. General study of the following taals with the ability to recite the thekas in Barabar, Dugun, Chougun laya:

- Teora
- Surfaktal
- Jhumra
- Tilwada

3. Ability to sing Bhajan in different talas of the following:

- Meerabai
- Surdas
- Kabir
- Nanak
- Brhmmananda

A/MUS/405/MN-4

(Credit-4)

COURS TITLE: Practical Knowledge of Rabindra Sangeet

1. To sing Rabindra sangeet from different Parjay as mentioned below (Two from each):

i) Puja, ii) Prem, iii) Swadesh, iv) Prakriti, v) Bichitra, v) Anushthanik

2. To sing Rabindra sangeet as mentioned below (Two from each):

- Dhruvadanga
- Dhamarango
- Khayalanga
- Tappanga
- Kirtanaga
- Baulanga
- Thumriango

- 3. One Pradeshik and One Paschatya Rabindra Sangeet.**
- 4. To sing two songs from Bhanusingher Padabali.**
- 5. Demonstrate any selected scene from One Gitinatya & One Nrityanatya.**