

3rd Semester

**A/MUS/301/MJC-3
(Theory)**

**(Credit-4)
(Marks 50)**

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.

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:

- 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, Anibadha Gaan, Alankar, Taan, Gram, Murchhana, Ansh, Sut, Ghasit, Mizrab, Jawa, Chikari, Parda/Ghat.

4. Detailed theoretical knowledge about Notation system:

- i) Akarmatrik, ii) Bhatkhande/Hindustani, 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.Faiiaz Khan,

vi) U. Bade Ghulam Ali Khan.

A/MUS/302/MJC-4

(Credit-4)

(Practical)

(Marks 50)

Course Objectives:

- Playing of manual tanpura, Basic knowledge of tanpura & it's tuning is compulsory.
- Introduction to proper voice culture through different vocal exercises & different Laya (Alankars in Barabar, Dwigun, Chougun laya)

Course Outcomes:

- Ability to sing basic compositions in prescribed ragas
- Basic knowledge of laya tala concept in Hindustani Classical Music

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

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)

(Theory)

(Marks 50)

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.

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)

(Practical)

(Marks)

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
(Practical)**

**(Credit-3)
(Marks)**

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)

(Theory)

(Marks 50)

COURS TITLE: General Theory-3

1. Thematic variation of Tagore's music

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

(Theory)

(Marks 50)

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:

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

A/MUS/403/MJC-7

(Credit-4)

(Practical)

(Marks 50)

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.

A/MUS/404/MJC-8

(Credit-4)

(Practical)

(Marks 50)

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

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)

(Practical)

(Marks 50)

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):

- DhruPADanga
- 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.