

SYLLABUS

M.A IN RABINDRASANGEET (Under CBCS)

RAJA NARENDRA LAL KHAN WOMEN'S COLLEGE (Autonomous)

Paper Code	Course Title	Category	Credit	Marks
SEMESTER-I			25	250
RS/PG/CC – 101 /TH	Study on Tagore Song (1st. Half – uptoGeetanjaliPhase): Evolution & Development.	Theory	4	50
RS/PG/CC – 102 /TH	Theory of Art &Aesthetics,AestheticsofTagore Music.	Theory	4	50
RS/PG/CC- 103/PR	Rabindrasangeet based on classical tunes (Adapted fromDhrupad,Dhamar,Khayal,Tappa&Thumri).	Practical	6	50
RS/PG/CC – 104 /PR	Knowledge of Ragas&Original songs from which Tagore adapted the tunes.	Practical	6	50
RS/PG/CC – 105 /PR	Tagore's composition based on Folk Song & Western Music.	Practical	5	50

SEMESTER – II			25	250
RS/PG/CC –201/TH	Philosophy of Tagore Music as expressed in poems, essays and songs.	Theory	4	50
RS/PG/CC –202 /TH	Study on Tagore Song (2nd.Half – Post Geetanjali Phase):Evolution & Development.	Theory	4	50
RS/PG/CC –203 /PR	Rabindrasangeet based on rhythm &tala innovated by Tagore.	Practical	6	50
RS/PG/CC –204/PR (CBCS)	Patriotic Songs of Tagore &Tagore Song used in Films.	Practical	5	50
RS/PG/CC –205/PR	Rabindrasangeet based on raga (Emphasis on the Lyric).	Practical	6	50

SEMESTER- III			25	250
RS/PG/CC –301 /TH	Thematic Study on Tagore Song.	Theory	4	50

RS/PG/CC – 302/TH	Textual Study of Kavyageeti&Natyageeti (including Geetinatya&Nrityanatya).	Theory	5	50
RS/PG/CC – 303/PR	RabindrasangeetonThematic variations.	Practical	6	50
RS/PG/CC –304/TH (CBCS)	Patriotic consciousness & thought as expressed in Tagore Song.	Theory	5	50
RS/PG/CC –305/PR	Kavyageeti/Natyageeti.	Practical	5	50

SEMESTER- IV			25	250
RS/PG/CC –401 /TH	Dissertation	Theory	5	50
RS/PG/CC – 402/PR	Other songs as tuned by Tagore	Practical	5	50
RS/PG/CC – 403/PR	Tagore Song with Variations&Transformations	Practical	5	50
RS/PG/CC – 404/PR	Stage Performance	Practical	5	50
RS/PG/CC – 405/PR	A selected portion from a Geetinatya /Nrityanatya.	Practical	5	50

Syllabus for M.A. in Rabindrasangeet (Under CBCS Structure) w.e.f 2019 – 20

Semester – I

RS/PG/CC –10 1/Th.

Credit – 4, Marks – 50 (40+10)

Study on Tagore Song (1st. Half – upto Geetanjali Phase: Evolution & Development –

a) Bhanusingher Padabali.

b) Geetinatya.

c) Swadeshi Gaan.

d) Uparsona O Pujar Gaan (from Noibedya to Geetanjali).

e) Songs of Drama – Prokritir Protishodh (1884), Raja O Rani (1889), Bisorjan (1890), Sharodotsabh (1908), Prayoschitta (1909), Raja (1910), Achalayatan (1912).

RS/PG/CC -102/Th.

Credit –4, Marks –50 (40+10)

Theory of Art and Aesthetics & Aesthetics of Tagore Music –

a) Art –What it is? Contents and forms, characteristics, relation with Aesthetics.

b) Aesthetics – Definition, Scope & Problems of Aesthetics.

c) Theory on Aesthetics – Mimesis Theory or Theory of Imitation, Theory of Expression by Croce, Theory of Configurationalism in music.

d) Essays of 'Sangitchinta' by Rabindranath Tagore – Sangit O Bhab, Sangit O Kabita, Antar – Bahir, Sangit, Sangiter Mukti, Amader Sangit, Siksha O Sanskritite Sangiter Sthan.

e) Book-criticism – Baul-Gan, Aryagatha.

f) Conversation with Tagore & Einstein, Tagore & H.G Wells.

RS/PG/CC – 103/Pr.

Credit – 6, Marks – 50 (40+10)

Rabindrasangeet based on classical tune (Adapted from original Dhrupad, Dhamar, Khayal, Tappa & Thumri) – atleast six songs.

1. Dubi amrita pathare – Lalit/Choutal.

2. Antare jaagicho antaro jaami – Behag/ Jhamptal.

3. Bina bajao he – Purabi/Dhamar.

4. He nikhilbharadharana – Gonre/Jhamptal.

5. Songsayati miromajhe – Rajbijoy/Teora.

6. Dnarao, mono, anantobrahmando-majhe – Bhimpalashree/Surfanktal.

7. Dake barobarodake – Kedar/Trital.

8. More barebare phirale – Natmalhar/Ektal.

9. Keno jagenajagena abashoparan – Behag/Jat (8 beats).

10. Shunya hate phiri hey – Kafi/Surfanktal.
11. Tabo premasudharasemetechi – Paraj/Trital.
12. E parobaserabeke – Sindhu/Madhyaman.
13. Hey mono, tnaredekho – Bilawal/Rupak.
14. Tumi kichudiyejao – Khambaj/Kaharba.
15. Ankhijalo muchailejanoni – Ramkeli/Trital.

RS/PG/CC—104/Pr.

Credit – 6, Marks – 50 (40+10)

Knowledge of Ragas & Original Songs from which Tagore adapted the tunes (At least four ragas from the mentioned ragas and four original songs as mentioned below) –

a) Ragas -- Kedar, Behag, Purabi, Ramkeli, Bhimpaloshri, Kafi, Yaman, Nat-malhar.

b) Original Songs – i) Mohekaisenikilagi – Kedar/Trital. ii) Kounjogibhaya -- Behag/Jhamptal. iii) Bin bajay re – Purabi/Dhamar. iv) Rumajhumabarakhe – Kafi/Surfanktal. v) Jinachuo nmori – Ramkali/Trital. vi) Saptosurotinograma – Yaman/Choutal. vii) Nachatatribhanga e – Bhimpaloshri/Teora. viii) Mori noilaganalagi re – Nat-malhar.

RS/PG/ CC –105/Pr.

Credit – 5, Marks – 50 (40+10)

Tagore composition based on Folk Song & Western Music -(At least two original songs & two Rabindrasangeet from each category)

Rabindrasangeet (based on Folk Song): O amardeshermati (amar sonar gour keno kendeelo), Amar sonar bangle (amikothaypabo tare), Ebar tor maragange ban eseche (mon majhisamalsamal), Bhengemorgharerchabi (dekhechirupsagaremonermanush), Jadi tor dakshunekeu (horinamdiyejagatmatale).

Rabindrasangeet (based on Western Music): Katobarobhebechinu (Drink to me only), Puranosei diner katha (Auld langsyne), Kali kalibaloreaj (Nancy Lee), Phulephule dhole dhole (Ye banks and braes), Aha aji e basante (Go where glory waits thee).

Semester – II

RS/PG/CC – 201/Th.

Credit – 4, Marks – 50(40+10)

Philosophy of Tagore music as expressed in his poems, essays and songs --

a) Selected Poems – i) Amar kacheshuntecheyecho (17, Shesh Saptak) ii) Nana surer nana tarerjantre sur miliyenitdao (43, Sesh Saptak) iii) Ekakigayakernahe to gan (Ganbhango, Kahini) iv) Geetochchobi (Bithika). V) Pachishebaisakhchaleche (43, Patraput) .

b) Selected Essays – Shrabonsandhya, Shona (Shantiniketan); Gan je kareshuni (Chaturanga), JavajatrirPatro.

C) 'Geetobitan' antarbhukta Gan Upoparyae Gan – Puja Paryay, Prem Paryay (atleast five songs from each).

RS/PG/CC – 202/Th.

Credit – 4, Marks – 50(40+10)

Study on Tagore Song (2nd. Half – Post Geetanjali Phase): Evolution & Development --

a) Ritunatyā & Tatwanatyā –

Ritunatyā – Phalguni, Basanta, Seshbarshan, Natarajriturangoshala, Nabin, Shrabongatha.

Tatwanatyā – Rinsodh, Achalayatan, Guru, Raja, Arupratan, Mukto dhara, Raktokarobi.

b) Songs composed outside India.

c) Nrityanatyā – Sishutirtha, Shapmochan, Chitrangada, Chandalika & Shyama.

d) Other musical creation except Nrityanatyā, in the last ten years of Tagore's life.

RS/PG/CC – 203/Pr.

Credit – 6, Marks – 50(40+10)

Rabindrasangeet based on rhythm & tala as innovated by Tagore (atleast eight songs) –

i) Tumikonbhanganeropatheelee – 2/2 beats.

ii) Nirjana rate nisshabdacharanopate – contd. 4 beats.

iii) Ekodatumipriye – 2/3 beats.

iv) Ajishrabonghanaganamohe --- 3/2 beats.

v) Tomaycheyeachibose – 2/4 beats.

vi) Hridayamarprokashholo – 4/2 beats.

vii) Ektukuchnoalage – contd. 6 beats.

viii) Tomarogeetijagalosmriti – 3/4 beats.

ix) Kato ajanarejanaitumi – 3/2/3 beats.

x) Byakulobokulerphule – 3/6, 5/4 beats.

xi) Je knadone hiya knadiche – 6/3, 3/3/3/3 beats,

xii) Duarmoropathopashe – contd. 9 beats.

xiii) Pakhi bale champa – 3/2/3/2 beats.

xiv) O dekhadiye je cholegalo – 5/5 beats.

Semester – III

RS/PG/CC –301/Th.

Credit – 4, Marks – 50(40+10)

Thematic Study on Tagore Song --

- a) Puja Parjay of Rabindrasangeet (including upoparjay).
- b) Variegation of love – perception within the songs of Prem Parjay.
- c) Variegation in Prokriti Parjay of Rabindrasangeet.
- d) Nature of Bichitra Parjay of Rabindrasangeet.
- e) Anusthanik Parjay of Rabindrasangeet.

RS/PG/CC -- 302/Th.

Credit – 5, Marks – 50(40+10)

Textual Study of Kavyageeti & Natyageeti (with reference to Geetinatya & Nrityanatya)–

- a) Kavyageeti – Theoretical aspects (definition, variation and experiments etc.)
 - i) Definition
 - ii) Views of Rabindranath on relation between lyric and tune.
 - iii) Transformation of poem into song.
 - iv) Comparative study on rhythm of poem and rhythm of song.
 - v) Tune on prose – rhythm.
- b) Natyageeti – Theoretical aspects (detail study of respective dramas)
 - i) Discussion on use of songs in different forms of drama by Rabindranath Thakur with reference to dramatic and rasa – oriented objective therein
 - ii) Presentational feature for the songs of Geetinatya and Nrityanatya.
 - iii) Influence of Classical Song and Folk Song in the tune of Geetinatya and Nrityanatya.
 - iv) Role of Tal, Rhythm & Laya on Natyasangeet.

RS/PG/CC – 303/Pr.

Credit –6, Marks – 50(40+10)

Rabindrasangeet on Thematic Variation (Puja, Swadesh, Love, Nature, Vichitra and Anusthanik)–

- i) Jibanamaronersimanacharaye – puja /rupakra.
- ii) Aacheduksha ache mrityu – puja/ekta.
- iii) E bharoterakhonityaprobhu – swadesh/choutal.
- iv) Anandodhwanijagaogagone – swadesh/talpherta.
- v) Chittapipasito re – prem /jhamptal.
- vi) Ogoshonokebajay – prem/arhkhemta.
- vii) Ami nishidintomaybhalobasi – prem/ talpherta.
- viii) Jharojharoborishhe --prokriti/kaharba.
- ix) Madhyadinerbijanbatayane – prokriti/sasthi.
- x) Charh go toracharh go – prokriti/jhamptal.

- xi) Biswabina rabe biswajanomohiche – prokriti/talpherta.
- xii) Krishnakoliamitareiboli – bichitra.
- xiii) Khelagharbandhelegechi–bichitra/dadra.
- xiv) Sudhujaoaasa ,sudhusrotebhasa –bichitra/kaharba.
- xv) Sudhasagora tire he – anusthanik/dhamar.
- xvi) Bedonakibhashay re – prokriti

RS/PG/CC/CBCS – 304/Th.

Credit – 5, Marks – 50 (40+10)

Patriotic consciousness & thought as expressed in Tagore Song –

- i) Rabindranatherswadeshbhabnarmulsutro.
- ii) Rabindranatherdeshatmobodhoksongeetrachoneritihās :bibortan o porbobibhag.
- iii) BharoterJatiosongeet o Rabindranath.
- iv) Rabindranatherswadeshisongeetelokosongeetebongonnyanno surer probhab.
- v) Rabindranathersomokalinsongeetsrostaderdeshatmobodhoksongeet o Rabindranatherswadeshporjayerganertulanamulokalochana.

RS/PG/CC – 305/Pr.

Credit – 5, Marks – 50 (40+10)

Kavyageeti ONatyageeti -

- Kavyageeti – i) Amar praner pare chole geloke (CHOBI O GAN)
- ii) Dhoradiyechi go amiakasheropakhi (KORI O KOMAL)
- iii) Tobu monerekho (MANOSI)
- iv) Khacharpakhichilo (SONAR TORI)
- v) Naho matanahokonya (CHITRA)
- vi) Oi ase oi otibhoirabo (KOLPONA)
- vii) Ami choncholo he (UTSORGO)
- viii) Amar naibaholo (KHEYA)

- Natyageeti – i) Amra dur akasherneshaymatal (DAKGHOR)
- ii) Tumi dak diyechokonsakale (ACHALAYOTAN)
- iii) Chokh je oder chute chale go (ARUPRATON)
- iv) Ajisharototaponeprobhatoswapone (RINSODH)

- v) Bhule jai theketheke (MUKTODHARA)
- vi) Mamo mmanoupobonechale (SHRABONGATHA)
- vii) Bhango, bandh bhengedao (TASER DESH)
- viii) Mon je bale chinichini (TAPOTI)

Semester – IV

RS/PG/CC – 401/Th.

Credit – 5, Marks – 50(40+10)

Dissertation: What it is – How to prepare dissertation paper (based on Tagore's Musical Journey) –
Presentation – Study and Analysis - Viva-voce.

RS/PG/CC – 402/Pr.

Credit – 5, Marks – 50(40+10)

Other Songs as tuned by Tagore

- I) Bandemaataram – Bankimchandra Chattopadhyay
- II) Bujhtenaarinaareekichay – Akshoykumar Baraal
- III) Gaanjurechengrismokalebheeswolochonsharma – Sukumar Roy
- IV) Bhorabaadoro, maahobhaadoro – Vidyapoti
- V) Sundoriraadheaaoye bony – Govindodas
- VI) Baalokpraaneaalokjwaali – Hemlata Devi
- VII) Ohesunirmolo, sundoroujjolo – Hemlata Devi
- VIII) Gogonerthalerobichandradipokjwale
- IX) E horisundoro, e horisundoro
- X) Maa mitkiltwong
- XI) Buddhongsorononggochchaami
- XII) Shonoshonosurolokobasi – Indiradevi Choudhurani
- XIII) Shrinwontubisweamritosyoputraa
- XIV) Buddhosusuddho koruna mohonnoba .

RS/PG/CC -403/Pr.

Credit – 5, Marks – 50(40+10)

Tagore Song with variations & transformations

- a) Bosontebosontetomarkobiredaodaak (surantor/ chandantor)
- b) Mohabiswemohakashemohakaalomaajhe (surantor/ chandantor)
- c) Jeyonaajeyonaaphire (surantor/chandantor)
- d) Tumi sondharomeghomala (pathantor)
- e) Bani binapanikorunamoyee (BALMIKIPROTIVA) & Keno baninahishuni (BRAHMASANGEET)
- f) Ki janikotha se (KALMRIGOYA) & Sahenaajatona (PREM PARJAY)

- g) Jhore jay ure jay go (surantor)
- h) Dokhinhaoajagojago (surantor)
- i) Shrabonoborishona par hoyekeebeani (surantor)
- j) Ami marersagorparidebo (chandantor)
- k) Amar nishith rater badoldhara (chandantor)
- l) Ajijhorojhoromukorobadorodine (chandantor)
- m) Bosontekisudhukebol (surantor/pathantor/chandantor).

RS/PG/CC – 404/Pr.

Credit – 5, Marks – 50(40+10)

Stage performance

RS/PG/CC – 405/Pr.

Credit – 5, Marks – 50(40+10)

Selected portion from a Geetinatya or Nrityanatya of Rabindranath Tagore.