

**RAJA NARENDRALAL KHAN WOMEN'S  
COLLEGE (AUTONOMOUS)**

**Curriculum for 3-Year B.A. (HONOURS) in Music  
Under Choice Based Credit Syllabus w.e.f 2022-2023**

**RAJA N. L. KHAN WOMEN'S COLLEGE (AUTONOMOUS)**  
**B. A. (Honours & Generic) in Music [Choice Based Credit System]**

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
<b>Semester-I</b>									
1	I	Core-1	C1T	Elementary Knowledge of Music : Terminologies and Concepts	6	5-1-0	15	60	75
		Core-2	C2P	Thata, Raga, Swaramalika, Lakshman giti in different Talas ( <b>Practical</b> )	6	0-0-12	15	60	75
		GE-1	GE1T	Knowledge and History of Indian Music (Theory)	6	5-1-0/ 4-0-4	15	60	75
		AECC-1 (Elective)	AECC1	English/MIL	2	1-1-0	10	40	50
<b>Semester –I: total</b>					<b>20</b>				<b>275</b>
<b>Semester-II</b>									
	II	Core-3	C3T	Theoretical Study on Rabindrasangeet and Knowledge of Ragas, Talas and Notation	6	5-1-0	15	60	75
		Core-4	C4P	Rabindrasangeet: Thematic Variations ( <b>Practical</b> )	6	0-0-12	15	60	75
		GE-2	GE2P	Practical Knowledge of Ragas, Rabindrasangeet & Songs of other four Lyricists (Practical)	6	5-1-0/ 4-0-4	15	60	75
		AECC-1 (Elective)	AECC1	ENVS	4		20	80	100
<b>Semester-II : total</b>					<b>22</b>				<b>325</b>

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
<b>Semester-III</b>									
2	III	Core-5	C5T	History of Indian Music – I (Ancient and Medieval period)	6	5-1-0	15	60	75
		Core-6	C6P	Practical Knowledge of Khayal <b>(Practical)</b>	6	0-0-12	15	60	75
		Core-7	C7P	Practical Knowledge of Dhrupad and Dhamar <b>(Practical)</b>	6	0-0-12	15	60	75
		GE-3	GE3T	Knowledge and History of Indian Music (Theory)	6	5-1-0 4-0-4	15	60	75
		SEC-1	SEC1P	First Level Computer ( <b>Practical</b> )	2	1-1-0/ 0-0-4	10	40	50
	<b>Semester – III : total</b>				<b>26</b>				<b>350</b>
<b>Semester-IV</b>									
2	IV	Core-8	C8T	History of Indian Music – II (Modern period)	6	5-1-0	15	60	75
		Core-9	C9P	Practical Knowledge of Thumri and Bhajan <b>(Practical)</b>	6	0-0-12	15	60	75
		Core-10	C10P	Rabindrasangeet –Different Forms and Styles <b>(Practical)</b>	6	0-0-12	15	60	75
		GE-4	GE4P	Practical Knowledge of Ragas, Rabindrasangeet & Songs of other four Lyricists (Practical)	6	5-1-0/ 4-0-4	15	60	75
		SEC-2	SEC2P	Stage Performance of Song – Classical Music <b>(Practical)</b> & Outreach-Training in the Society (for NEP).	2	0-0-4	10	30+10 =40	50
	<b>Semester – IV : total</b>				<b>26</b>				<b>350</b>

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
							CA	ESE	TOTAL	
		<b>Semester-V</b>								
<b>3</b>	<b>V</b>	Core-11	C11P	Practical Knowledge of Rabindrasangeet – Kavyageeti, Natyageeti <b>(Practical)</b>	6	0-0-12	15	60	75	
		Core-12	C12P	Practical Knowledge of Tappa, Tarana and Tala <b>(Practical)</b>	6	0-0-12	15	60	75	
		DSE-1	DSE1T	Concept of music in Tagore Literature	6	5-1-0	15	60	75	
		DSE-2	DSE2T	Aesthetics, Acoustics and Psychology of Music	6	5-1-0	15	60	75	
		<b>Semester –V : total</b>				<b>24</b>				<b>300</b>
			<b>Semester-VI</b>							
	<b>VI</b>	Core-13	C13T	Advance Theory of music	6	5-1-0	15	60	75	
		Core-14	C14P	Practical Knowledge of Bengali song and Folk song <b>(Practical)</b>	6	0-0-12	15	60	75	
		DSE-3	DSE3P	Practical knowledge of Bhajan and Bengali Song <b>(Practical)</b>	6	0-0-12	15	60	75	
		DSE-4	DSE4P	Practical knowledge of Raga based Sangeet (Ragashrayee Bangla Gaan) <b>(Practical)</b>	6	0-0-12	15	60	75	
<b>Semester – VI : total</b>				<b>24</b>				<b>300</b>		
<b>Total in all semester:</b>					<b>142</b>				<b>1900</b>	

CC = Core Course , AECC = Ability Enhancement Compulsory Course , GE = Generic Elective , SEC = Skill Enhancement Course , DSE = Discipline Specific Elective , CA= Continuous Assessment , ESE= End Semester Examination , TBD=To be decided , CT = Core Theory , CP=Core Practical , L = Lecture, T = Tutorial , P = Practical , MIL = Modern Indian Language , ENV5 = Environmental Studies, NEP= National Education Policy.

### \*Outcome of the Academic Programme on B.A. Hons. In MUSIC:

1. Ability to know the history of ancient Music of India .
2. Ability to know about the characteristics of Ragas & their system of presentation.
3. Ability to know finest aspects of the Ragas & the other types of song for the performance.
4. Orientation of the students of Music to develop competitive- aptitude among them including other professional jobs.

5. Preparing the students for Higher Academic Programmes & ability to reach the quality-level performance for Institutes of National repute.
6. Ability to increase the knowledge of Acoustics & Psychology in the connection of Music & Classical Music.
7. Orientation of the Musical Contributions of the Musicologists & Exponents of ancient & medieval era .
8. Ability to increase the thoughts about the importance of Music .
9. Ability to know & teach the various types of music .
10. Ability to know & prepare to think Tagore thoughts & Tagore songs.

**\*\* CLASSES EACH IN THE SEMESTERS of MUSIC:**

1. **Dr. Sujata Roy Manna, Assistant Professor, ( H.O.D : Music-UG & Hindustani Vocal Music- PG ):**  
**TOTALclass = (120+289)= 409 :**

**Sem.-1 : Theory= 10, Practical= 12**

**Sem.-2 : Th.=x , Prac.= 13**

**Sem.-3 : Th.= 20, Prac.=22 + 22= 44**

**Generic : Th.= x**

**Sem.-4 : Th.=20 , Prac.=30 + 37= 67 + 12 (SEC-II) = 79 ;**

**Generic: Prac.= 30**

**Sem.-5 : Th.= 20 + 20= 40, Prac.= 0 + 16 =16**

**Sem.-6 : Th.= 30, Prac.= 35 + 40 + 20= 95**

2. **Mrs. Bhaswati Roy Chowdhury Basu, SACT-II. Total Class ( only Theoretical) : 276 :**

**Sem.-1 : 30**

**Sem.-2 : 50**

**Sem.-3: 20, Generic= 40**

**Sem.-4: 30**

**Sem.-5: 42 + 36 =76**

**Sem.=6: 30**

3. **Mrs. Dyuty Santra , SACT-II, Total Class = 407 ( 66 + 341 ):**

**Sem.-1 : Th.= x, Prac.=50**

**Sem.-2 : Th.=x, Prac.=x**

**Sem.-3: Th.= x, Prac. = 25 + 35= 60,**

**Generic =Th.=x**

**Sem.-4: Th.=30, Prac.= 54 + 0= 54, SEC-II= 8, Generic= 20**

**Sem.-5: Th.= 0 +36 = 36 , Prac.=20 + 24= 44**

**Sem.=6 Th= 0 , Prac.= 35 + 50 + 20= 105**

4. Mrs. Sutapa Khan Paul, SACT-II, Total Class = ( 192 + 61)= 253  
Sem.-I : Th.= 30, Prac.= x  
Sem.-2 : Th.=50, Prac.= 19  
Sem.-3: Th.= 30, Prac. = x  
Generic =Th.= 32  
Sem.-4: Th.= x, Prac.= x, Generic= 22  
Sem.-5: Th.= 30 + 0 = 30 , Prac.= 20 + 0= 20  
Sem.=6 Th.= 20, Prac. =0 + 0 + 0=0
5. Mr. Koushik Ghosh, SACT-II,  
Total Accompaniment-class= 168 ( in all semester).
6. Mr. Shyamal Basu , College- Contractual Accompanist in Tabla & Pakhawaj :  
Accompaniment =240 + 02= 242= Total class.

\*\*\* Internal Assessment (10 Marks each in each Paper)= Only for Theoretical Papers.  
Final Exam: ( 60+10)=70marks in each paper + 5 marks in class- attendance &  
Practical Papers= 70 marks in each paper+ 5 marks in class-attendance.

### List of the Core Courses and Electives

#### Core Course (CC)

- CC-1: Elementary Knowledge of Music: Terminologies and Concepts  
CC-2: Thata, Raga, Swaramalika, Lakshmgangi in different Talas (Practical)  
CC-3: Theoretical Study on Rabindrasangeet and Knowledge of Ragas, Talas and Notation  
CC-4: Rabindrasangeet: Thematic Variations (Practical)  
CC-5: History of Indian Music – I (Ancient and Medieval period)  
CC-6: Practical Knowledge of Khayal (Practical)  
CC-7: Practical Knowledge of Dhrupad and Dhamar (Practical)  
CC-8: History of Indian Music – II (Modern period)  
CC-9: Practical Knowledge of Thumri and Bhajan (Practical)  
CC-10: Rabindrasangeet –Different Forms and Styles (Practical)  
CC-11: Practical Knowledge of Rabindrasangeet – Kavyageeti, Natyageeti (Practical)  
CC-12: Practical Knowledge of Tappa, Tarana and Tala (Practical)  
CC-13: Advance Theory of music  
CC-14: Practical Knowledge of Bengali song and Folk song (Practical)

#### Discipline Specific Electives (DSE)

- DSE-1: Concept of music in Tagore Literature  
DSE-2: General Aesthetics, Acoustics & Psychology of Music  
DSE-3: Practical knowledge of Bhajan and Bengali Song (**Practical**)  
DSE-4: Practical knowledge of Raga based Sangeet (Ragashrayee Bangla Gaan) (**Practical**)

#### Skill Enhancement Course (SEC)

- SEC-1: First-Level Computerl (Practical)  
SEC-2: Stage Performance of Song – Classical Music ( **Practical**)

#### Generic Electives (GE)

##### [Interdisciplinary for other Department]

- GE- 3: Knowledge and History of Indian Music  
GE - 4: Practical Knowledge of Ragas, Rabindrasangeet & Songs of other four Lyricists (**Practical**)

#### **CORE COURSE (CC)**

**CC- 1 : Elementary Knowledge of Music : Terminologies and Concepts** **Credits**  
**06**

**C1T : Elementary Knowledge of Music : Terminologies and Concepts**

#### **Course Content**

1. Elementary study of sound(dhwani) : musical and non-musical.
2. Indian concept of nada.
3. Swara – suddha, komal and tibra, chal, achal, ardhadarshak.
4. Sruti - shruti and swarasthana (ancient and modern period)
5. Knowledge of the following musical terms:  
Sangit, varna, aarohan, oborohan, alankar, saptak, (mandra, madhya, tar) thata, raga, astak, murchhana, alaap, ragalaap, rupakalaap, gamak, taan, badi, sambadi, vivadi,

- anubadi,  
bandish, gayaki, nayaki, bagyeyakar, murki, jamjama,kaku.
6. Theory on mela, thata and raga -
- Mela system as introduced by Venkatmukhi.
  - Thata system as introduced by V. N. Bhatkhande.
  - Comparative Study of thata and mela.
  - Definition & Characteristics of Ragas – suddha, chayalog, sankirna , sandhiproakash, paromelprobeshak, purbango-uttarango proghan.
  - Concept of Musical Instruments – tata, abanaddha, ghana, susir.

**Suggested Readings:**

- V. N. Bhatkhande , Bhatkhande Sangeet Shastra, Part I – II
- Indrani Chakravarti, Sangeet Manjusha.
- Indubhusan Roy, Sangeet Shastra.
- Nilratan Bandhopadhyay, Sangeet Parichiti (Part I – II)
- Debobrata Dutta , Sangeet Tattya.
- Basant, Sangeet Visharad.
- Amal Das Sharma, Sangeet Manisha.
- S.S. Paranjape , Bhartiya Sangeet Ka Itihasa.
- S.S. Paranjape, Sangeet Bodh.
- Govind Rao Rajurkar , Sangeet Shastra Parag
- Dr. Pannalal Madan , Sangeet Shastra Vigyan.

**Lesson-Plan of C1T: ( according to disbursement of syllabus & Teachers:**

**Unit 1,2 & 3 ; SKP = 10x3= 30 class**

**Unit 4 : SRM= 10x1= class**

**Unit 5 & 6 : BRC=10x2= 20 class +10**

**TOTAL Class = 70**

**CC- 2 : Thata, Raga, Swaramalika, Lakshmgiti in different Talas (Practical)**

**Credit 06**

**C2P : Thata, Raga, Swaramalika, Lakshmgiti in different Talas (Practical)**

**Course Content**

\*\*\* [Playing of (manual) tanpura is compulsory]

- Voice culture with the tanpura (manual) : suddha swaras, komal swaras, tibra swars.
- Basic knowledge of tanpura and its tuning.
- Voice culture according to the array of notes of 10 thatas / thata-ragas e.g.
  - Bilawal
  - Bhairav
  - Bhairavi
  - Asavari
  - Tori



- vi. Marwa
- vii. Purvi
- viii. Yaman
- ix. Bhupali
- x. Khamaj
- xi. Kafi

4.

- a) alankar
- b) swaramalika in different talas (such as tinal, jhaptal, ektal)
- c) Lakshmgiti and drut kheyal of choosen prescribed ragas:  
Bhairab, Yaman, Bhupali, Bilawal

**Lesson Plan of C2P:**

**Unit 1,2,3,4i) + ii) : DS =10x5= 50 class**

**Unit 4.iii) : SRM =10x1=10 Class + 2**

**TOTAL Class = 62**

**CC- 3 :** Theoretical Study on Rabindrasangeet and Knowledge of Ragas, Talas and Notation **Credits 06**

**C3T :** Theoretical Study on Rabindrasangeet and Knowledge of Ragas, Talas and Notation

**Course Contents :**

1. The study and overview of Gitabitan and Swarabitan
2. Musical atmosphere of jorasanko tagore palace.
3. Introduction to the music masters of Rabindranath
4. Rabindranath's life and creativity in short.
5. Knowledge of the following ragas :  
Bilawal, Khamaj, Yaman, Kafi, Bhairav, Bhairavi, Bihag, Asavari, Jounpuri, Jogiya.
6. Identification of the different talas and ability to recite thekas:
  - a. Dadra, Teora, Rupak, Kaharba, Jhamptal, Surfanktal, Ektal, Choutal, Dhamar, Trital.
  - b. Definition of Tala, Matra, Laya, Bibhag, Som, Tali, Khali,
  - c. Samapadi, Bishamapadi, Abartan, Tihai, Layakari, Tal-jati.
  - d. Concept of ten principle features of tala
7. Talas introduced by Rabindranath.
8. Knowledge of notation system: (Bhatkhande system & Akarmatrik system).

**Suggested Readings :**

- Prabhat Kumar Mukhopadhyay – Rabindra Jiban Katha
- Prabhat Kumar Mukhopadhyay – Rabindra Jibani (1-4) Visva Bharati
- Prasanta Pal – Rabi Jiboni (1-9) Ananda Publishers
- Gitabitan (Visva Bharati Publications)
- Swarabitan (1-66) (Visva Bharati Publications)
- Rabindranath Tagore – (Sangit Chinta ) (Visva Bharati Publications)
- Santideb Ghosh – Rabindrasangeet
- Arun Kumar Basu – Bangla Kabya Sangit O Rabindrasangeet
- Bishnu Narayan Bhatkhande – Kramik Pustak Malika (Parts 1,2,3,4,5,6)
- Dilip Kumar Mukhopadhyay – Bangalir Rag Sangit Charcha.

**Lesson Plan of C3T:**

**Unit 1,2,3,4,5 : BRC =  $10 \times 5 = 50$  class**

**Unit 6.i+ii)=iii),7,8 : SKP=  $10 \times 5 = 50$  class**

**TOTAL Class = 100**

**C4P: Rabindrasangeet: Thematic Variations (Practical)**

**Course Contents :**

( Any 10 Rabindrasangeet from the following list )

1. He sakha mama
2. Kanna hasir dol dolano
3. Subhakarmo pathe dharo nirbhoya gan
4. Ami tomar sange bendhechi amar paran
5. Eso eso he baisakh
6. Sarat tomar arun alor anjali
7. Hemante kon basanter bani
8. Nil digante oi phuler agun
9. Amar man mane na
10. Eso shyamal sundar
11. Madhur madhur dhoni baje
12. Maru bijoyer ketan orao sunye
13. Sabare kori awhan
14. Bipode more raksha karo
15. Bipulo Taranga re
16. Ebar tor mora gange
17. Emni kore jai Jodi
18. Hridaye e kul o kul
19. Eko sutre bandhiachi
20. Ami kaan pete roi

**Lesson Plan of C4P :**

**SRM : 4x3= 12 class + 1 = 13 class.....**

1. **Eso Shyamalo Sundoro // Modhuro modhuro dhwani baaje**
2. **Nil digante // Ebar tor mora gange**
3. **Ami kaan pete roi // Hridaye ekul okul**
4. **Emni korei jay Jodi din // Morubijoyer ketan.**

**SKP : 6x3=18 class +1= 19 Class.....**

5. **Eso eso hey Boishakh // Kanna hasir dol dolano**
6. **Bipode more rokkha koro //Sobaare kori aahwan**
7. **Bipulo totongo re //Hey sakhaa momo**
8. **Ekosutre bnadhiyachhi // Shubho kormopotho**
9. **Shorot tomar orun aalor // Hemante kon bosonteri baani**
10. **Ami tomaro songe bnedhechh // Amar mon mane na.**

**TOTAL Class =32**

**CC-5 : History of Indian Music – I (Ancient and Medieval period)**

**Credits 06**

**C5T : History of Indian Music – I (Ancient and Medieval period)**

**Course Contents:**

1. History of Indian Music in:
  - 1) Music during the Indus Valley Civilization
  - 2) Music in Vedic period
  - 3) Music as available in the Epics & Puranas
2. Development of different forms of music (Sultanate Period & Mughal Period):
  - a. Dhrupad, Dhamar, Khayal, Charyageeti, Nathgeeti, Mangalgeeti.
  - b. Dhrubageeti, Gandharva gaan, Loukik gaan, Deshi gaan, Gramgeya gaan.
3. Study of the Musical texts: Natyashastra of Bharata. Brihaddesi of Matanga, Sangeet Ratnakar of Sarangadeva, Naradi Sikhsha of Muni Narad, Gitgobinda of Jayadeva, Chaturdandi Prakashika of Pt. Venkatmukhi.
4. The musical contribution: Amir Khusrou, Tansen, Sadarang.

**Lesson Plan of C5T :**

**Unit 1.a)+b)+c) : SKP= 10x3= 30**

**Unit 2.a)+b) : SRM= 10x2 =20**

**Unit 3,4 : BRC = 10x2 = 20**

**TOTAL Class = 70**

**C6P: Practical Knowledge of Khayal (Practical)**

**Course Contents:**

1. Vilambit & Drut Khayals with Alap, Vistar & Tana in all the following Ragas : Khamaj, Kafi, Asavari, Yaman, Bihag, Todi & Bageshree .
2. General idea of the following talas with the ability to recite the thekas in Barabar Laya, Dwigun & Chaugun Laya : Trital, Ektal & Jhamptal

**Lesson Plan of C6P :**

**Unit 1 : SRM : Bihag, Todi , Bageshree = 10x2=20+2 =22 Class**

**DS : Khamaj , Kafi, Asavari , Yaman =10x2=20+5= 25 class**

**Unit 2 : DS : 10x2=20 class**

**TOTAL Class =57**

**CC-7: Practical Knowledge of Dhrupad and Dhamar ( Practical)**

**Credits 06**

**C7P: Practical Knowledge of Dhrupad and Dhamar (Practical)**

**Course Contents:**

1. Ability to sing Dhrupad & Dhamar with alap, layakari & upaj (atleast two ) in the

following ragas :  
Bhairav, Bhupali, Bageshri, Malkous & Kedar

2. General study on the following talas and ability to recite the Thekas in Barabar- laya, Dwigun and chaugun laya : Choutal, Surfanktal, Dhamar, Teora, & Rupak.

**Lesson Plan of C7P :**

**Unit 1 : SRM : Dhrupad : Bhupali & Bhairav =  $10 \times 2 = 20 + 2 = 22$  Class**

**DS : Dhamar : Bageshree , Malkauns , Kedar=  $10 \times 2 = 20 + 5 = 25$  Class**

**Unit 2 : DS :  $10 \times 1 = 10$  class**

**TOTAL Class = 57**

**CC-8 : History of Indian Music – II (Modern period)**

**Credits 06**

**C8T : History of Indian Music – II (Modern period)**

1. Origin and Development of Gharana: Patiala, Senia, Agra, Gwalior, Benaras, Rampur, & Bishnupur.
2. Knowledge of Paluskar Notation System, Hindusthani Notation system.
3. Life sketch & musical contribution of the following Musicians:  
Sourindra Mohon Thakur, Swami Prajnanananda, Krishnadhan Bandopadhaya, Bimal Roy, Khestramohan Goswami, Rajeswar Mitra, V. D. Paluskar & V. N. Bhatkhande.
4. Time theory of raga & raga bargikaran
5. Concept of Thumri, Tappa, Chaiti, Kajri, Dadra & Bhajan.
6. Knowledge of Different Style of Bengali songs: Kabigaan, Akhrai, Tarja, Panchali & Dhop-kirtan.
7. Concept of various styles of music: Swadeshi gaan, Brahmasangeet, Jatra gaan & Theatrical song.
8. Study on Folk song of Bengal.

**Lesson Plan of C8T :**

**Unit 1,2,3 : BRC :  $10 \times 3 = 30$  class**

**Unit 4 & 5 :SRM :  $10 \times 2 = 20$  Class**

**Unit 6,7,8 : DS :  $10 \times 3 = 30$  class**

**TOTAL Class= 80**

**CC- 9 : Practical Knowledge of Thumri and Bhajan (Practical)**

**Credits 06**

**C9P : Practical Knowledge of Thumri and Bhajan (Practical)**

**Course Contents :**

1. Ability to sing Thumri from the mentioned ragas (atleast two): Kafi, Khamaj, Pilu & Bhairavi.
2. Ability to sing Bhajan from the following composers (atleast two): Meerabai, Tulsidas, Kabir, Surdas & Nanak.
3. Ability to show following talas with deferent layakaries: Addha, Chautal, Dhamar & Jat.

**Lesson Plan of C9P :**

**Unit 1. SRM : Bhairavi =  $10 \times 1 = 10$  class**

**: DS : Kafi, Khamaj : 10x1 = 10 class**  
**Unit 2. SRM : Meerabai , Tulsidas = 10x2= 20 class**  
**: DS : Kabir, Surdas < Nanak = 10x3= 30 class**  
**Unit 3. DS : Taal= 14 class**  
**TOTAL Class = 74**

**CC- 10: Rabindrasangeet – Different Forms & Styles ( Practical)      Credits 06**

**C10P: Rabindrasangeet –Different Forms and Styles ( Practical)**

**Course Contents :**

1. Tagore's song like Dhruwadanga, Dhamaranga, Khayalanga, Boulanga & Kirtananga  
with reference to original Dhruwad/Dhramar/Kheyal/Boul/Folk Songs.
2. Bhanu Singher Padabali (two songs only).

**Lesson Plan of C10P :**

**Unit 1. SRM : Dhruwadanga, Dhamaranga , Khayalanga = 10x3= 30 class**

**: SKP : Baulanga, Folk-based, Kirtananga = 10x3= 30 class**

**Unit 2. : SRM ; Shangana gagane // Gohonokusumokunjomajhe = 7 class**

**: SKP : Sajani sajani Radhikalo // Sundari Radhe aawe bani = 7 class**

**TOTAL Class = 74**

**CC-11: Practical Knowledge of Rabindrasangeet- Kavyageeti,Natyageeti**

**(Practical)**

**Credits 06**

**C11P: : Practical Knowledge of Rabindrasangeet- Kavyageeti,Natyageeti**

**(Practical)**

**Course Contents :**

1. Kavyageeti ( atleast four songs).
2. Songs based on Rabindra srista Tala (only two songs).
3. Natyageeti including Naataker Gaan (atleast six songs): Songs from Music-drama, Dance- drama & Drama.
4. Ability to read Notation of Rabindrasangeet.

**Lesson Plan of C11 P :**

**Unit 1. SKP : 10 class**

**Unit 2. DS : 10 class**

**Unit 3. : SKP : 10 class**

**Unit 4. : DS : 10 class**

**TOTAL Class = 40**

**CC-12 : Practical Knowledge of Tappa, Tarana& Tala(Practical)**

**Credits 06**

**C12P : Practical Knowledge of Tappa, Tarana & Tala(Practical)**

**Course Contents :**

1. Tappa & Tarana (atleast two) based on the following ragas:  
Bhairavi, Khamaj, Pilu & Kafi.
2. Ability to recite the following talas with deferent layakararies: Jat, Deepchandi, Dhamar, Jhumra.

**Lesson Plan of C12 P :**

**Unit 1. SRM :Tappa : Bhairavi, Khamaj : 8x2 = 16 class**

**: DS : Tarana : Kafi , Pilu : 8x2= 16 class**

**Unit 2. DS : Taal & Layakari : 8x1 = 8**

**TOTAL Class =40**



**CC- 13 : Advance Theory of music (Theoretical)**

**Credits 06**

**C13T : Advance Theorey of music (Theoretical)**

**Course Contents :**

1. Comparative study of suddha & vikrit swaras of Hindustani & Carnatic system.
2. Detailed theoretical knowledge of the following Talas & ability to compose talalipi notation in  
Ada, Kuada & Viada Laya : Talas already learnt.
3. Study on Sangeet Chinta of Rabindranath Tagore; At least Four Content.
4. Advance Theory of Raagsangeet.

**Lesson Plan of C13 T :**

**Unit 1. & 2. : BRC :  $10 \times 2 = 20 + 10 = 30$  class**

**Unit 3 : SKP :  $10 \times 2 = 20$  class**

**Unit 3 & 4 : SRM =  $10 \times 1 = 10$**

**=  $10 \times 2 = 20$**

**= 30 class**

**TOTAL Class = 100**

**CC- 14 : Practical Knowledge of Bengali song & Folk Song ( Practical)  
06**

**Credits**

**C14P : Practical Knowledge of Bengali song & Folk Song ( Practical)**

**Course Contents :**

1. Puratani baangla gaan ( atleast one song of each composer) :  
Dasarathi Roy, Kamalakanta, Shreedhar Kathak & Girish Ghosh.
2. Ability to sing Brahma Sangeet of the following ( atleast two) :  
Rammohan Roy, Debendranath Thakur & Jyotirindranath Thakur.
3. Ability to sing any two folk songs from the following forms:  
i): Baul, ii) Bhatiyali, iii) Jhumur & iv) Tusu.
4. Ability to sing Kirtan ( atleast one song) : Gyandas, Chandidas & Vidyapati.

**Lesson Plan of C14P :**

**Unit 1. , 2, 3. Iii) & iv) : DS :  $10 \times 3 = 30 + 5 = 35$  class**

**Unit 3. I) + ii) & 4. : SRM :  $10 \times 3 = 30 + 5 = 35$  class**

**TOTAL class = 70**

**Discipline Specific Electives (DSE)**

**DSE-1 Concept of music in Tagore Literature**

**Credits 06**

**DSE1T: Concept of music as reflected in Tagore Literature**

**Course Contents:**

**Study the following**

1. “Komal Gandhar” : Punascha;
2. “Panchishe Baishakh Choleche” : Seshsaptak (43)
3. “Amar Kachhe shunte Cheyecho Ganer Katha” : Seshsaptak (17)
4. Ora Antyaja Ora Mantrabarjita : Patraput (15)
5. Ganer Basa : Punascha;
6. Sangit O Bhab : Sangit Chinta
7. Gan Sambandhe Probandha : Jiban Smriti/Sangit Chinta
8. Sangiter Mukti : Sangit Chitna
9. Shona : Santiniketan
10. Siksha O Sanskritite Sangiter Sthan : Sangit Chinta

**Lesson Plan of DSE 1T:**

**Unit 1, 6, 7 = SKP =  $10 \times 3 = 30$  class**

**Unit 2, 3, 4, 5 : BRC :  $10 \times 4 = 40 + 2 = 42$  class**

**Unit 8 & 10 : SRM :  $10 \times 2 = 20$  class**

**TOTAL Class = 92**

**DSE-2 : Aesthetics, Acoustics & Psychology of Music**

**Credits 06**

**DSE2T: General Aesthetics**

**Course Contents :**

1. Definition & Concept of Art
2. Imitation theory as advanced by Plato & Aristotle.
3. Croce's theory of Expression .
4. Aesthetic ideas of Tagore with reference to beauty & truth
5. Aesthetic ideas of Abanindra Nath with reference to 'Lilabada'.
6. Acoustics – Definition of Sound & its scope and concerning areas.
7. Nature of Sound Wave - Transverse and Longitudinal Wave.
8. Characteristics of Musical Sound - Pitch, Intensity, timbre and duration.
9. Human Ear - its Structure and function.
10. Concept of Musicality, Musical Mind, Musical ability, Musical Talent, Musical Prodigy.

**Lesson Plan of DSE 2T:**

**Unit 1,2,3 : BRC =  $10 \times 3 = 30 + 6 = 36$  class**

**Unit 4,5,6 : DS =  $10 \times 3 = 30 + 6 = 36$  class**

**Unit 7 & 8 : SRM =  $10 \times 2 = 20$  class**

**TOTAL Class = 92**

**DSE -3: Practical knowledge of Bhajan and Bengali Songs/Bangla Gan (Practical)  
Credits 06**

**DSE3P: Practical knowledge of Bhajan and Bengali Songs/Bangla Gan (Practical)**

**Course Contents :**

1. Ability to sing Bhajan : Meera Bai, Surdas, Kabir, Tulsidas, Nanak.
2. Ability to sing the following songs of D.L.Roy, Atulprasad Sen, Rajanikanta Sen, Kaji Nazrul Islam.

**Lesson Plan of DSE 3P :**

**Unit 1 & 2 : SRM =  $(10 \times 2 = 20 \text{ \& } 10 \times 2 = 20) = 40$  class**

**Unit 1 & 2 : DS =  $(10 \times 3 = 30 + 10 \times 2 = 20) = 50$  class**

**TOTAL Class = 90**

**DSE- 4 : Practical knowledge of Raga-based Sangeet: Ragashrayee Bengali Song( Practical) Credits 06**

**DSE4P : Practical knowledge of Raga-based Sangeet ( Ragashrayee Bengali Song) ( Practical)**

**Course Contents :**

At least Four Ragashrayee Bengali- songs to be learnt in the following ragas: Yaman, Bhairav,

Asavari, Bhairavi, Jounpuri.

**Lesson Plan of DSE 4P :**

**SRM : 10x2= 20 class**

**DS : 10x2= 20 class**

**TOTAL Class = 40**

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**Skill Enhancement Course (SEC)**

**SEC-1 :First Level of ComputerI (Practical) Credits 02**

**SEC1P : First Level of Computer (Practical)**

**SEC – 2 : Stage Performance of Song in Classical Music ( Practical) Credits 02**

## SEC2P : Stage Performance of Song- in Classical Music( Practical)

### Course Contents:

1. Stage performance of Drut Khayal as previously learnt in the semesters ( At Least TWO ).
2. Bhajan : Meera Bai, Kabir, Tulsidas as previously learnt in the semesters ( At Least TWO ).
3. Out- reach Training in the Society ( 08 outreach programme in any area of the district)

### Lesson Plan of SEC 2P:

**Unit 1. & 2. : SRM = (6 + 6)= 12 class**

**Unit 3. : DS : Outreach Training in the society by the students= 08 programmes.**

**TOTAL Class = ( 12 + 8)= 20 class**

### **Generic Elective (GE)**

***[Interdisciplinary for other Department]***

### GE- 3: Knowledge & History of Indian Music

Credit 06

### GE3T: Knowledge & History of Indian Music

#### Course Contents:

1. Brief knowledge of the following terms:  
Sangit , Nada, Sruti, Swara (suddha, komal, tibra, chal, Achal), Saptak, Astak, Varna, Alankar,  
Murchhanna, Alap, Tan, Badi,Sombadi, Vivdi, Anubadi, Arohan, Abhorahan, Pakad, jati;
2. Knowledge of the Thata System of V. N. Bhatkhande and Knowledge of the Mela System of Venkatmakhi.
3. Study on Thata and Ragas and its characteristics.
4. Knowledge of Talas, Matra, Laya, Som, Khali, Tali, Bibhag, Samapadi, Bishamapadi, Tal Jati, Laykari, Tihai, Abartan.
5. History of Music of Pre-Vedic and Vedic period.
6. Origin and Development of Dhrupad.
7. Origin and Development of Khayal.
8. Knowledge of Notation System (Hindusthani and Akar Matrik).
9. The Musical contribution of the following:  
Rabindranath Tagore, Najrul Islam, Atul Prasad Sen, Dwijendralal Roy, Rajanikanta Sen.

#### Suggested Readings:

- V. N Bhatkhande , Sangeet Shastra (Part I – II)
- Indrani Chakraborty , Sangeet Manjusha .
- Indubhusan Roy , Sangeet Shastra (Part I – II – III)
- Nilratan Bandopadhyay, Sangeet Parichiti (Part I – II)
- Debabrata Dutta , Sangeet Tattya

➤ Basant, Sangeet Visharad.

- V.N Bhatkhande , Kramik Pustakmalika ( Part I to VI )
- Rabindranath Tagore , Gitabitan ( Akhanda & Part I to III) Visva-Bharati Prakashana
- Atul Prashad Sen, Kakali ( Part I to VI)
- Nazrul Islam, Nazrul Geeti Swaralipi
- V.N Bhatkhande, Sangeet Shastra – (Part I – II)
- Indrani Chakraborty, Sangeet Manjusha .
- Indubhusan Roy, Sangeet Shastra (Part I – II – III)
- Nilratan Bandopadhyay, Sangeet Parichiti (Part I – II)
- Debobrata Dutta, Sangeet Tattya
- Basant,Sangeet Visharad.
- Manik Lal Majumdar, Taal – Tattwa .

**Lesson Plan of GE 3T :**

**Unit 1, 2, 3, 4, 9 : BRC =  $8 \times 5 = 40$  class**

**Unit 5, 6, 7, 8 : SKP =  $8 \times 4 = 32$  class**

**TOTAL Class = 72**





**GE - 4: Practical Knowledge of Ragas, Rabindrasangeet & Songs of other four Lyricists (Practical) Credits 06**

**GE- 4P** : Practical Knowledge of Ragas , Rabindrasangeet & Songs of other four Lyricists (Practical)

1. One Khayal ( Vilambit & Drut) - same raga. Mentioned Ragas – Bhupali, Bhairav & Yaman.
2. Rabindrasangeet (at least any four ): a)Antaro mamu bikoshita karo antarotaro hey. b)Tumi kemon kore gaan karo hey guni  
c )Kanna hasir dol dolano d) Aamra nutan joubaneri dut e)Baisakho hey f)Bipulo Taranga rey.
3. At least ONE song : each of the Lyricist & Composer : D.L.Roy, Atulprasad Sen, Rajanikanta Sen & Kaji Najrul Islam.

**Lesson Plan of CE 4P :**

**Unit 1. : SRM : 10 x 3=30 class**

**Unit 2. : SKP : 10x2 =20 + 2= 22 class**

**Unit 3 : DS : 10x 2 =20 class.**

**TOTAL Class = 72**

*Sujata Roy Manna*

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