

CBCS SYLLABUS
FOR
THREE YEARS UNDER-GRADUATE COURSE
IN
MUSIC (HONOURS)
(w.e.f. 2017)



BANKURA UNIVERSITY
BANKURA
WEST BENGAL
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	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
AHMUS / 102/C-2	PRACTICAL KNOWLEDGE OF INDIAN MUSIC	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	-	-
Total in Semester - I		22	40	160	200	14	2	12

SEMESTER –II

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS/ 201/C-1	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
AHMUS / 202/C-4	PRACTICAL KNOWLEDGE OF RAGA	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	-	-
Total in Semester - II		20	40	160	200	12	2	12

**SEMESTER –III**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS / 301/C-5	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
AHMUS / 302/ C-6	PRACTICAL KNOWLEDGE OF RAGA	6	10	40	50	-	-	12
AHMUS /303/C-7	PRACTICAL KNOWLEDGE OF RAGA	6	10	40	50	-	-	12
AHMUS / 304/GE-3	PRACTICAL- RABINDRA SANGEET & NAZRUL GITI	6	10	40	50	-	-	12
AHMUS / 305/SEC-1	PRACTICAL DEMONSTRATION OF KHAYAL	2	10	40	50	-	-	12
Total in Semester - III		26	50	200	250	5	1	48

SEMESTER –IV

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS /401/C-8	ABILITY TO SING RABINDRA SANGEET	6	10	40	50	-	-	12
AHMUS /402/C-9	PRACTICAL KNOWLEDGE OF RAGA & TALA	6	10	40	50	-	-	12
AHMUS /403/C-10	THEORETICAL ASPECTS OF RABINDRA SANGEET	6	10	40	50	-	-	12
AHMUS /404/GE-4	THEORETICAL KNOWLEDGE OF MUSIC	6	10	40	50	5	1	-
AHMUS / 405/SEC-2	PRACTICAL DEMONSTRATION OF KHAYAL	2	10	40	50	-	-	12
Total in Semester - IV		26	50	200	250	5	1	48

**SEMESTER – V**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total			
AHMUS / 501/C-11	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
AHMUS / 502/C-12	PRACTICAL KNOWLEDGE OF RAGA & TALA	6	10	40	50	-	-	12
AHMUS / 503/DSE-1	CONCEPT OF MUSIC IN TAGOR LITERATURE	6	10	40	50	5	1	-
AHMUS / 504/DSE-2	KARNATAK MUSIC	6	10	40	50	5	1	-
Total in Semester – V		24	40	160	200	15	3	12

SEMESTER – VI

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AHMUS / 601/C-13	PRACTICAL KNOWLEDGE OF MUSIC	6	10	40	50	-	-	12
AHMUS / 602/C-14	THEORETICAL KNOWLEDGE OF MUSIC	6	10	40	50	5	1	-
AHMUS / 603/DSE-3	GENERAL AESTHETICS	6	10	40	0	5	1	-
AHMUS / 604/DSE-4	ACOUSTICS	6	10	40	50	5	1	-
Total in Semester – VI		24	40	160	200	15	3	12

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,



1st Semester

AHMUS 101C

credit-6

Theoretical 50

- History of Indian Music in :
 - 1) Music during the Indus Valley Civilization
 - 2) Music in Vedic period
 - 3) Information about music as available in the Epics & Purans
- Detailed theoretical knowledge of the following Talas : Trital, Jhaptal, Chautal, Ektal, Dadra, Kaharwa, Rupak, Surphaktal, Dhamar & Tewra
- Detailed theoretical knowledge of the following Ragas : Bilawal, Yaman, Bhairava, Khamaj, Kafi & Ashavari
- Development of music of Sultenate Period & Mughal Period
- Study of the following texts with reference to musical aspects : Natyashastra of Bharata. Brihaddesi of Matanga, Sangeet Ratnakar of Sarangadeva, Naradi Sikhsha of Muni Narad, Rag Tarangini of Kabi Lochan, Sangeet Parijat Of Ahobal, Gitagobinda of Jayadeva, Chaturdandi Prakashika of Pt. Venkatmokhi
- Definition of the following : Sangeet , Nada, Swara, Saptak, Raga, Sruti, Dhvani, Aroha, Abaroha, Vadi, Samavadi, Murchhana, Thata, Sam, Tali, Khali, Tala, Laya, Anuvadi, Vivadi, Pakad, Jati, Matra, Vibhag, Gram, Alap
- Characteristics of musical sounds

AHMUS 102C

credit-6

Practical 50

- Ability to sing Alankaras in Barabar-Laya, Dwigun Laya & Chaugun Laya
- Identification of 10 Thatas with Swaramalika
- Drut Khayals with Alap, Vistars & Tanas in all the following Ragas : Bilawal, Yaman, Khamaj, Kafi, Ashabari & Bhairava
- General study of the following talas with the ability to recite the thekas in Barabar Laya, Digun & Chaugun Laya : Trital, Dadra, Kaharwa, Ektal & Jhaptal
- General stuy of Rabindra sristya tala

AHMUS 103GE

Credit-6

- **Aspects of Thata, Mela & Raga :**
 - a) Knowledge of the Ten Thata system of V.N. Bhatkhande
 - b) Definition of raga & a brief knowledge of the following :
 1. Difference between thata & raga
 2. Raga vargikaran & definition of suddha, chhayalog, sankirna, sandhiprakash raga, paramel prabesak raga
 3. Theoretical knowledge of Akarmatrik Swaralipi & Hindustani Swaralipi Paddhati
 4. Time theory of raga



- ***Aspects of Tala***

1.Theoretical knowledge of Trital, Ektal(Dwimatric & Trimatric), Chautal, Surphaktala & ability to write the thekas of the above Talas in Barabar, Dwigun & Chaugun Laya

2.Definition of Tala, Matra & Laya

- Swara : knowledge of suddha & vikrit swaras, achal swara, ardhodarshak swara
- Brief knowledge of sruti & swarasthana (both ancient & modern)
- Ten Principal Features (Dasaprana) of Tala

**2nd SEMESTER****AHMUS 201C****credit-6****Theoretical 50**

- History of Indian music :
- Short life sketch & musical contribution of the following musicians : Amir Khushro, Tansen, V. N. Bhatkhande, Swami Haridas, V.D.Paluskar, Mansing Tomar, Ramnidhi Gupta, Baiju Bawra, Krishnadhan Bandopadhaya
- Definition of the following: Alankar, Varna, Sthayi, Antara, Sanchari, Abhog, Tana, Gamak, Meend, Gasit, Murki, Jamjama, Lakshangeet, Nayaki, Gayaki, Baggeekar, Chhanda, Nibaddhagaan, Anibaddha Gaan, Tarana, Dwigun, Tingun, Chaugun
- Detailed theoretical knowledge of the following ragas & comparative study of similar type of ragas: Alhiya bilawal, Bhairavi, Jaunpuri, Ashabari, Bhupali, Yaman, Desh, Kafi, Khamaj, Brindabani Sarang, Bhairav
- Detailed theoretical knowledge of the following talas & comparative study of similar type of talas: Trital, Ektal, Tilwara, Dhamar, Chautal, Jhaptal, Dadra, Rupak, Teora, Surfhaktal, & Kaharwa.
- Ten principal features (Dasprana) of Tala.
- Knowledge of Bhatkhande Notation system.
- Comparative study of Thate & Raga

AHMUS 202C**credit-6****Practical 50**

- Drut khayals with alap, vitaras and Tanas in all the following ragas : Bhairabi, Jaunpuri, Nhiya-Bilawal, Bhupali, Desh, Brindabani- sarang.
- Two Taranas in any two of the above mentioned ragas.
- General study of the following talas and ability to recite the Thekas in Barabar-laya, Dwigun and chaugun laya. Choutal, Surtaktal, Dhamar, Teora, Rupak.
- Sight singing----- Notation, reading (Hindustani and Akarmatrik system both)

AHMUS 203GE**credit-6**

- Knowledge of the following styles of music : Prabandha Gaan, Tappa, Thumri, Brhama Sangeet
- Contribution of the following persons in the field of Indian Music & Musicology : Khetramohan Goswami, Sourindra Mohan Tagor, Krishnadhan Bandopadhya, Dasharathi Ray
- Development of the following Gharanas in Hindustani Music & their characteristics: Visnupur, Jaypur, kirana, Patiala, Gwalior, Agra



3rd Semester

AHMUS 301C

credit-6

Theoretical 50

- 📖 History of Indian Music :
- 📖 Knowledge of Paluskar Notation system.
- 📖 Life sketch & musical contribution of the following Musicians:

Sourindra Mohon Thakur, Swami Prjnanananda, Krishnadhan Bandopadhaya, Bimal Roy, khestramohan Goswami, Rajeswar Mitra K.D Brihaspati,

- 📖 Study of the following texts: Sangeet Samaysar of Parsa Deva, Hriday Prakash of Hriday Narayan Deva, Raga Bibodh of Somenath
- 📖 Knowledge of the Musical instruments of Tata, Abanaddha, Ghana and Susir.

AHMUS 302C

credit-6

Practical 50

- Two vilambit khayals from the mentioned ragas : behag, malkous, jaunpuri, kedar, bhimpalashri, purvi, marwa
- Drut khayal of above mentioned ragas
- Ability to recite the following talas with deferent layakaries : Jhumra, Addha, Chautal, Dhamar
- Ability to sing Bhajan any three of the following :Meerabai, Tulsidas, Kabir, Surdas

AHMUS 303C

credit-6

Practical 50

- 📖 Two Dhrupads & two Dhamars from the following ragas with Alap,Layakari & Upaj : Bhairav, Yaman, Brindabani-Sarang,Hindol,Bhag, Malkous
- 📖 Ability to recite Notation

AHMUS 304GE

credit-6

- Ability to sing six Rabindra Sangeet :
 - 1) Amaro Parano Jaha Chai
 - 2) Nibiro Ghano Andhare
 - 3) Darie Acho Tumi Amr
 - 4) Na chahile jare paoa jai
 - 5) Darao amr ankhir aga
 - 6) Hridayer ekul okul
- Ability to sing six Nazrul Giti as mentioned below :



1. Nishi nijhuma ghumo nahi ase
2. Musaphir mochhre ankhil jal
3. Aruno kanti ke go jogi
4. Chaitali chandni rate
5. Bulbuli nirab nargis bone
6. Kalo meyer payer talay

AHMUS 305SEC

credit-2

-  Practical Demonstration Test of 20 minutes duration in one Raga each from khayal mentioned below : Todi, Behag, Kedar, Malkous, Marwa

**4th semester****AHMUS 401C****credit-6****Practical 50**

- Ability to sing Rabindra Sangeet as mentioned below : (one from each)

Puja Parjay, prem parjai, prakriti parjai, Bichitra Parjay, Swadesh Parjay, Anusthanik Parjay, Dhruvadanga, Dhamaranga, Khayalanga, Boulanga, Bhanu Singher Padabali, Any selected scene from one Gitinatya & one Nrityanatya

AHMUS 402C**credit-6****Practical 50**

- Two Dhruvads & two Dhamars from the following ragas with Alap, Layakari & Upaj : Todi, Bahar, Durga, Bageshri, Sohini, Sudh-Sarang
- One Thumri & one Dadra in the following Ragas : Bhairavi, Khamaj, Pilu, Kafi
- Ability to recite the following talas with different layakaries: Jat, Deepchandi, Dhamar, Jhumra

AHMUS 403C**credit-6****Theoretical 50**

- Theoretical aspects & musical distinctiveness of Rabindra Sangeet
- 1) Study of different forms & types of Rabindra Sangeet, the principals of their classification & their structural details
- 2) Study of the musical distinctiveness of Rabindra Sangeet
- 3) Study of the Talas introduced by Rabindranath
- 4) Study with illustration of the influences of different musical forms & styles on Rabindra Sangeet
- 5) Study of Gitinatys & Nrityanatys of Rabindranath

AHMUS 404GE**credit-6**

- Baya & Pakhowaj Description & history of Tanpura, Table-
- Songs of West Bengal Detailed knowledge of Regional Folk
- Panchali Gaan, Akhrai, Jatra, Brief knowledge about : Kabi Gaan,
- Detailed knowledge of Kirtan

AHMUS 405SEC**credit-2**

- Stage performance any one raga from khayal mentioned below: Puriya, Goud- Sarang, Bageshri, Sohini, Bahar



5th SEMESTER

AHMUS 501C

credit-6

Theoretical 50

- Time theory of raga & raga bhavikaran
- Method of producing 72 Melas of Pt. Venkatmukhi
- Detailed theoretical knowledge of the following ragas & comparative study of similar type of ragas: Todi, Marwa, Puriyadhaneshri, Chayanat, Jaijawanti, Darbari-Kanada, Miyan-Ki-Mallahar, Gurjari-Todi, Goud-Mallahar
- Definition of the following: paramel prabesak raga, dhruva giti, suddha, chhayalag, sankirna, sandhi prakash raga, purbanga & uttaranga
- Ten essential characters of raga

AHMUS 502C

credit-6

Practical 50

- Four vilambit khayals from the mentioned ragas : Puriya Dhaneshri, Darbari Kanada, Gurjari Todi, Bilaskhani Todi, Lalit, Bahar, Ramkeli
- Drut khayal of above mentioned ragas
- Ability to recite & identification of the following talas : Sultal, Jhumra, Tilwara, Ada-Chautal

AHMUS 503DSE

Credit-6

- **Concept of music as reflected in Tagore Literature**

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



AHMUS 504DSE

Credit-6

(a) Karnatak Music

1. Knowledge of Karnatak Swaras and their comparison with the North Indian Swaras;
2. Karnatak Melodic Concepts;
3. Karnatak Concepts of Tala with reference to the System of Tala-Subdivisions. Tala-jatis and Brief knowledge of the following Talas: Dhruva, Natya, Rupaka, Triputa, Jhampa, Ata and Eka;
4. Knowledge of the following:
Katapayadi, Varnam, Kriti, Rangam-Tanam-Pallavi, Tillana and Javali;
5. Muscial Contributions of Purandava Das, Tyagaraja, Shyama Sastri and Muttuswami Dixitar;
6. Brief knowledge of the following musical instruments of Karnataka Music;
Karnatak Vina, Vichitra Vina, Mridanga, Ghatam and Nagas waram



6th SEMESTER

AHMUS 601C

credit-6

Practical 50

- Puratani bangla gaan : Dasarathi Roy, Kamalakanta, Shreedhar Kathak, Girish Ghosh
- Ability to sing Brahma Sangeet of the following : Rammohan Roy, Debendra Nath Thakur, Jyotirindra Nath Thakur (one from each)
- Ability to sing any two folk songs of the following : Baul, Bhatiyali, Jhumur, Tusu
- Ability to sing Kirtan : Gyandas, Chandidas & Vidyapati (any one)

AHMUS 602C

credit-6

Theoretical 50

- Comparative study of suddha & vikrit swaras of Hindustani & Carnatic system
- Placing of suddha swaras on veena & their vibretions as explained by Pt. Shrinivas
- Detailed theoretical knowledge of the following Talas & ability to compose talalipi notation in Ada, Kuada, Viada Laya : Jhumra, Deepchandi, Ada-Chautal, Matta, Panchamswari, Shikhar
- Merits & Demerits of a singer

AHMUS 603DSE

credit-6

- **General Aesthetics:**

1. Imitation theory as advanced by Plato & Aristotle.
2. Theory of Emotion.
3. Croce's theory of Institution.
4. Role of Imagination and Fancy Art Creation.
5. Realism in Art.
6. Definition of Art.
7. Concept of Art.
8. Movements of 'Art for Arts Sake' vs. Art. with a purpose.
9. Aesthetic ideas of Tagore with reference to beauty & truth
10. Aesthetic ideas of Abanindra Nath with reference to 'Lilabada'.



AHMUS 604DSE

credit-6

 Acoustics :

1. Musical Acoustics - its scope and concerning areas.
2. Nature of Sound Wave - Transverse and Longitudinal Wave; Definition of Sound.
3. Simple harmonic Motion.
4. Characteristics of Musical Sound - Pitch, Intensity, timbre and duration.
5. Human Vocal organ - its structure and function; voice Register and Composit.
6. Human Ear - its Structure and function.
7. Auditory perception theories.
8. Musicality, Musical ability, Musical Talent.
9. Analysis of Musical Gift.
10. Theories of Creativity.