

Rabindra Bharati University

Dept. Of Vocal Music

Course Curriculum for MA under CBCS

Passed on BOS meeting on August, 2017

PROPOSED SCHEME FOR CHOICE BASED CREDIT SYSTEM

(M.A)

Total Credit: 100

Total Course: 20

SEM	Compulsory Core Course (CC)	Compulsory Elective Course (CEC) Generic	Optional Elective Course (OEC) Open
I	<u>CC1.1: Theory (cr:5)</u> GR A- Aesthetics: Musical GR B- Psychology of Music <u>CC1.2: Theory (cr:5)</u> GR A- Musicology GR B- Theory of Tala	<u>A: Dhrupad</u> CEC1.1- Alap (cr:5) CEC 1.2- Different Ragas(cr:5) CEC 1.3- Dhrupad based Different Talas(cr:5) <u>B: Kheyal</u> CEC1.1- Morning Ragas (cr:5) CEC 1.2- Afternoon Ragas(cr:5) CEC 1.3- Thumri, Dadra, Chaity, kajri(cr:5) <u>C: KIRTAN</u> CEC1.1- Kirtan on Asta nayika Lakshmana (cr:5) CEC 1.2-Shakha Pala(cr:5) CEC 1.3- Kirtan based on Gourango Leela(cr:5) <u>D: Folk Song</u> CEC1.1- Traditional Folk (cr:5) CEC 1.2- Mahajani Sangeet (cr:5) CEC 1.3- Festival Song (cr:5) <u>E: Bengali Song</u> CEC1.1- Puratani, Traditional,Akdai, Pakshi Gana (cr:5) CEC 1.2- Shakta, Ramprasadi, Agamoni and Vijaya Gana(cr:5) CEC 1.3- Songs of 17 th to 18 th Century (cr:5)	

II	<p><u>CC2.1: Theory (cr:5)</u> GR A- Aesthetics: Musical GR B- Musical Acoustics</p> <p><u>CC2.2: Theory (cr:5)</u> GR A- Musicology GR B- Theory of Tala</p>	<p><u>A: Dhrupad</u> CEC2.1- Alap based on evening Ragas(cr:5) CEC 2.2- Morning Ragas on Choutal (cr:5) CEC 2.3- Stage Performance(cr:5)</p> <p><u>B: Kheyal</u> CEC2.1- Evening Ragas (cr:5) CEC 2.2- Night Ragas(cr:5) CEC 2.3- Stage Performance (cr:5)</p> <p><u>C: KIRTAN</u> CEC2.1- Pradhan Pala (cr:5) CEC 2.2-Kirtan based on Festival(cr:5) CEC 2.3- Stage Performance (cr:5)</p> <p><u>D: Folk Song</u> CEC2.1- Islami Gan (cr:5) CEC 2.2- Ritual and Work Songs(cr:5) CEC 2.3- Stage Performance (cr:5)</p> <p><u>E: Bengali Song</u> CEC2.1- Songs of Different Composers (cr:5) CEC 2.2- Modern Songs(cr:5) CEC 2.3- Stage Performance (cr:5)</p>	
III	<p><u>CC3.1: Theory (cr:5)</u> GR A- History of Indian Music GR B- Western Music</p>	<p><u>A: Dhrupad</u> CEC3.1- Evening Ragas on Choutal(cr:5) CEC 3.2- Dhamar based on Morning Ragas(cr:5) CEC 3.3- Ragas on Choutal and Dhamar(cr:5) CEC 3.4- Tagores Song on different Forms along with original original Forms(cr:5)</p> <p><u>B: Kheyal</u> CEC3.1- Ragas based on different Talas (cr:5) CEC 3.2- Seasonal Ragas(cr:5)</p>	

		<p>CEC 3.3- Unconventional Ragas(cr:5)</p> <p>CEC 3.4- Tagore's Song on different Forms along with original Forms(cr:5)</p> <p><u>C: KIRTAN</u></p> <p>CEC3.1- Kirtan based on critical Talas (cr:5)</p> <p>CEC 3.2-Kirtan based on different Paryas(cr:5)</p> <p>CEC 3.3- Ramayan Gana(cr:5)</p> <p>CEC 3.4- Tagore's Song on different Forms along with original Forms(cr:5)</p> <p><u>D: Folk Song</u></p> <p>CEC3.1- Bhatiyali (cr:5)</p> <p>CEC 3.2- Bhawaiya(cr:5)</p> <p>CEC 3.3- Different types of Folk Song(cr:5)</p> <p>CEC 3.4- Tagore's Song on different Forms along with original Forms(cr:5)</p> <p><u>E: Bengali Song</u></p> <p>CEC3.1- Songs based on Dhrupad and Kheyal(cr:5)</p> <p>CEC 3.2- Songs based on Tappa(cr:5)</p> <p>CEC 3.3- Songs based on Thumri and Kirtan (cr:5)</p> <p>CEC 3.4- Tagore's Song on different Forms along with original Forms(cr:5)</p>	

IV	<p><u>CC4.1: Theory (cr:5)</u> GR A- History of Indian Music GR B- Karnatic Music</p>	<p><u>A: Dhrupad</u> CEC4.1- Dissertation (cr:5) CEC 4.2- Stage Performance(cr:5)</p> <p><u>B: Kheyal</u> CEC4.1- Dissertation (cr:5) CEC 4.2- Stage Performance(cr:5)</p> <p><u>C: KIRTAN</u> CEC4.1- Dissertation (cr:5) CEC 4.2- Stage Performance(cr:5)</p> <p><u>D: Folk Song</u> CEC4.1- Dissertation (cr:5) CEC 4.2- Stage Performance(cr:5)</p> <p><u>E: Bengali Song</u> CEC4.1- Dissertation (cr:5) CEC 4.2- Stage Performance(cr:5)</p>	<p><u>Group-A</u> OEC4.1: Theory (cr:5) OEC4.2: Knowledge of Raga(cr:5)</p> <p><u>Group-B</u> OEC4.1: Theory (cr:5) OEC4.2: Kheyal, Kirtan, Folk Song and Bengali Song based on Raga(cr:5)</p>
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SYLLABUS FOR M.A , CBCS
DEPARTMENT OF VOCAL MUSIC
(Theoretical)
1st semester

Course: CC1.1; Marks- 40+10; Credit:5

Group-A

AESTHETICS - MUSICAL

- 1) Definition of Art and Aesthetics.
- 2) The language of Music and its significance – extra musical & intra musical.
- 3) Music and Nature, Music and emotional content of Music.
- 4) Musical thoughts as an Autonomous and Abstract Art.
- 5) Aesthetic thoughts: Realism, Formalism, Referentialism, Romanticism, Classicism.

Group-B

PSYCHOLOGY OF MUSIC

- 1) Psychology of Musical Mind, Musicality – its sensory and effective correlates.
- 2) Assessment of Musicality.
- 3) Analysis of Musical Gift.
- 4) Psychology of creative talent and creative process.
- 5) Personality and artistic creativity.
- 6) Communication and its scientific nature.
- 7) Social functions of Music.

Course: CC1.2; Marks-40+10; Credit:5

Group-A

MUSICOLOGY

- 1) Definition, scope and practical utility of Musicology.
- 2) Concept of Indian Gandharva – Vidya and Nada – Vidya.
- 3) Essential components of Indian Musicological texts.
- 4) Musical elements of the following Musicological texts : Natyasastra, Brihaddesi, Sangit Ratnakar, Sangit-samaya-sara, Swaramela-Kalanidhi, Sangita-parijata.

Group-B

THEORY OF TALA

- 1) Definition of Tala, difference between Indian Tala and Western Beat, Different meanings of Tala.
- 2) Essential components of Gandharva and Desi Tala.
- 3) Components of Hindusthani, Karnataka, Kirtananga & Manipuri Tala system.

2nd semester

Course: CC2.1; Marks-40+10; Credit-5

Group-A

AESTHETICS-MUSICAL

- 1) Ancient Indian concept of Music and Rasabad.
- 2) Tagore's thoughts on Music.
- 3) The role of the composer and the performer.
- 4) Musical reproduction and improvisation.
- 5) Interaction between the artist and the listener.
- 6) The appeal and effect of Music.
- 7) The Universality of Music.
- 8) The Evaluation of Music.

Group-B

MUSICAL ACOUSTICS

- 1) Definition of Musical Acoustics, scope of Musical Acoustics.
- 2) Definition, types of sound, Medium of sound.
- 3) Sound waves and their characteristics.
- 4) Organ of hearing and theories of auditory perception.
- 5) Human voice, structure, its compass and register.

Course: CC2.2; Marks-40+10; Credit-5

Group-A

MUSICOLOGY

1. Definition, types of Swara: Grama-Swara, Raga-Swara, Mela-Swara, Thata-Swara, Suddha-Vikrita Swara (Ancient, Hindustani & Karnatic).
2. Definition, types and utility of Shruti, values of Shruti in Ratio, Cents and Saverts.
3. Definition of Murchhana & Tana, types of Murchhana-Kantha-Murchhana, Vadya-Murchhana, Sapta-Swara Murchhana & Dwadasa-Swara Murchhana.

Group-B

THEORY OF TALA

1. Tagore's views on Tala and Chhanda.
2. Application of Sanskrit poetic meters in rhythm (Bol & Swara)
3. Layakari (from Som to Som or in one Avartana)- Dwigun, Trigun, Adi, Quadi & Biadi.

3rd semester

Course: CC3.1; Marks-40+10; Credit-5

Group-A

HISTORY OF INDIAN MUSIC

1. Music in the primitive age
2. Short review of Indian Music in the Vedic period.
3. Musical elements found in Puranas and Epic.
4. Contributions of the Great Musicologists (Ancient: Bharat, Matanga. Medieval: Sharang Dev, Parsha Dev, Pt Ramamatya, Ahobal. Modern period: Pt Bhatkhande, Kshetramohan Goswami, Sourindramohan Thakur, Krishnadhan Bandopadhaya, Dr. Bimal Roy, Swami Prajnanananda).
5. Contributions of the great Musicians and Composers (Medieval: Tansen, Sadarang, Wazed Ali Shah, Modern: Rabindra Nath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen, Kaji Najrul Islam, Ramprasanna Bandopadhya, Gopeswar Bandopadhya, Chinmoy Lahiri, Jyanprakash Ghosh).

Group-B

WESTERN MUSIC

1. Musical Scales: Major, Minor, Harmonic-Minor, Relative-Minor, Melodic-Minor.
2. Musical Intervals: Perfect, Major, Minor, Augmented Diminished.
3. Chords and Triads, Transposition.
4. Notation: Indian melodies to Staff, from Staff notation to Akarmatrik or Hindusthani notation.

4th semester

Course:CC4.1; Marks-40+10; Credit-5

Group-A

HISTORY OF INDIAN MUSIC

1. Musical forms: Dhrupad, Khayal, Tappa, Thumri (Origin & development).
2. Gharana: Seni, Dagar, Gwalior, Kirana, Vishnupur(Characteristics).
3. Instruments: Rudra Vina, Saraswati Vina, Sarod, Sitar, Pakhwaj(General descriptions) .

Group-B

KARNATIC MUSIC

1. Short life-sketches and contribution of Karnatic trinity.
2. Principles of 72 Melas of Pdt. Venkatamakhi.
3. Katapayadi Chakra, Bhutasankhya Chakra and determination swarasthanam.
4. Comparative study: Hindusthani & Karnatic Ragas, Hindusthani and karnatic Talas.
5. Different forms of Karnatic music: Prabandham, Varnam, Tillana, Jatiswaram, swarajati, Tayam, Padam, Kriti, Kirtanam, Javali.

SYLLABUS FOR M.A (CBCS)

DEPARTMENT OF VOCAL MUSIC

PRACTICAL

1ST SEMESTER

Course: CEC1.1; Marks: 40+10; Credit: 5

A : Dhrupad

Alap (Morning Ragas, any four)

Bhairav, Jogia, Ramkeli, Bibhas, Bilaskhani Tori, Komal Risav Asabari.

Course: CEC1.2; Marks: 40+10; Credit:5

Diferent Ragas

Ragmala, Talferta, Tribat, Chaturanga.

Course: CEC1.3; Marks: 40+10; Credit: 5

- **Dhrupad based songs on different Talas:**

Ada choutal, Sadra, Sultal, Pancham sowari.

2nd SEMESTER

Course: CEC2.1; Marks: 40+10; Credit: 5

- **Alap based on evening Ragas: (any four)**

Iman, Bhopali, Marwa, Sudh-Kalyan, Shree, Megh, Mia-Ki-Malhar,Vasant.

Course: CEC2.2; Marks: 40+10; Credit: 5

- **Any six Morning Ragas on Choutal:**

Ahir-Bhairav, Lalit, Bibhas, Ramkeli, Bhatiar, Desi, Bilaskhani-Todi, Komal-Risav-Asavari.

Course: CEC2.3; Marks: 40+10; Credit: 5

- **Stage Performance.**

3rd SEMESTER

Course: CEC3.1; Marks: 40+10; Credit: 5

- **Evening Ragas on Choutal: (Any six)**

Bhupali, Chayanat, Gorakh-Kalyan, Sankara, Chandrakous, Mia-Ki-Mallar, Megh, Sivranjani, Vasant.

Course: CEC3.2; Marks: 40+10; Credit: 5

- **Dhamar based on Morning Ragas: (Any six)**

Ahir-Bhairav, Lalit, Bibhas, Gunkeli, Bhatiar, Ramkeli, Bilaskhani-Todi, Jounpuri.

Course: CEC3.3; Marks: 40+10; Credit: 5

- **Ragas on Choutal and Dhamar: (Any three on Choutal and Any three on Dhamar)**

Bhairavi, Sudh-Sarang, Goud-Sarang, Shree, Purbi, Hindol, Desh, Malkous, Darbari-Kanada, Bahar.

Course: CEC3.4; Marks: 40+10; Credit: 5

- **Tagore's song on different forms along with original forms.**

4th SEMESTER

Course: CEC4.1; Marks: 40+10; Credit: 5

- **Dissertation**

Course: CEC4.2; marks: 40+10; credit: 5

- **Stage Performance.**

B: KHEYAL

1ST SEMESTER

Course: CEC1.1; Marks: 40+10; Credit: 5

- **Morning Ragas:**

Ahir Bhairav, Bhatiar, Bairagi, Lalit, Ramkeli, Bilaskhani-Todi.

Course: CEC1.2; Marks: 40+10; Credit: 5

- **Afternoon Ragas:**

Deshi, Multani, Sudh-Sarang, Patdeep, Madhumanti, Goud-Sarang.

Course: CEC1.3; Marks: 40+10; Credit: 5

- Thumri, Dadra, Chaity, Kajri.

2ND SEMESTER

Course: CEC2.1; Marks: 40+10; Credit: 5

- **Evening Ragas:**

Puria-Dhaneshri, Puria-Kalyan, Sudh-Kalyan, Marwa, Maru-Behag, Purbi.

Course: CEC2.2; marks: 40+10; Credit: 5

- **Night Ragas:**

Darbari-Kanada, Nayaki-Kanada, Chandrakoush, Rageshree, Jog, Hambir.

Course: CEC2.3; Marks: 40+10; Credit: 5

- **Stage Performance**

3rd SEMESTER

Course: CEC3.1; Marks: 40+10; Credit: 5

- **Ragas based on different Talas:**

Kamod, Gunkeli, Megh, Shree, Anandi Kalyan, Gorokh Kalyan,

(based on Jhumra, Tiluara, Jhamptal, Rupak, Drut-Trital, Drut-Ektal) and Tarana.

Course: CEC3.2; Marks: 40+10; Credit: 5

- **Seasonal Ragas:**

Mia-Ki-Malhar, Surdasi-Malhar, Vasant-Mukhari, Hindol, Chayanat, Bibhas.

Course: CEC3.3; Marks: 40+10; Credit: 5

- **Unconventional Ragas:**

Khambavati, Charukeshi, Abhogi, Hansadhwani, Koushik-Kanada, Shyam-Kalyan.

Course: CEC3.4; Marks: 40+10; Credit: 5

- **Tagore's song based on different forms along with the original forms.**

4th SEMESTER

Course: CEC4.1; Marks: 40+10; Credit: 5

- **Dissertation**

Course: CEC4.2; Marks: 40+10; Credit: 5

- **Stage Performance**

C: KIRTAN

1ST SEMESTER

Course: CEC1.1; Marks: 40+10; Credit: 5

- **Kirtan on Asta Nayika Lakshmana:**

Abhisarika, Vasakashaya, Utkanthita, Vipralabdha, Khandita, Kalahantarita, Proshitabhatrika, Swadinabhatrika.

Course: CEC1.2; Marks: 40+10; Credit: 5

- **Shakha Pala: (any one)**

Nandotsava, Subala-Milana, Murali-Siksha, Hori, Krishna-Kali, Deyasin-Milana, Vajikara-Milana, and Giri Govardhan Dharana.

Course: CEC1.3; Marks: 40+10; Credit: 5

- **Kirtan based on Gouranga Leela: (at least 5 songs)**

2nd SEMESTER

Course: CEC2.1; Marks: 40+10; Credit: 5

- **Pradhan Pala: (any one Pala Kirtan containing at least 5 song)**

Purbaranga, Gostha, Daana, Lila, Nouka-Vilasa, Kalahantarita, Rupanuraga, Raasa lila and Mathur.

Course: CEC2.2; Marks: 40+10; Credit: 5

- **Kirtan based on festival:**

Course:CEC2.3; Marks: 40+10; Credit: 5

- **Stage Performance.**

3rd SEMESTER

Course: CEC3.1; Marks: 40+10; Credit: 5

- Kirtan based on critical Talas:(any six)

Dothuki, Teot, Madhyam-Darhkoshi, Som-Tala, Ektali, Indrabhasa, Aada, Shashi Shekhara, Khamsha, Madandola.

Course: CEC3.2; Marks: 40+10; Credit: 5

- Kirtan based on different Paryas:

Course: CEC3.3; Marks: 40+10; Credit: 5

- Ramayana Gana.

Course: CEC3.4; Marks: 40+10; Credit: 5

- Tagore's song on different forms along with original forms.

4th SEMESTER

Course: CEC4.1; Marks: 40+10; Credit: 5

- Dissertation

Course: CEC4.2; Marks: 40+10; Credit: 5

- Stage Performance.

D: FOLK SONG

1ST SEMESTER

Course: CEC1.1; Marks: 40+10; Credit: 5

- **Traditional Folk (Baul):**

Dehatattva, Gurutattva, Moner Manush, Vaishnav Baul, Aaul, Vairagya Bhava, Bedabidhi Bahirbhuta, Shakher Baul.

Course: CEC1.2; Marks: 40+10; Credit: 5

- **Mahajani Sangeet:**

Lalan, Hashan Raja, Panju Sha, Radha Raman Dutta, Bhaba Pagla, Siraj Shai, Phikir Chand, Gagan Harkara.

Course: CEC1.3; Marks: 40+10; Credit: 5

- **Festival Song:**

Manasha puja , Trinath, Agamoni, Vijaya, Holi, Bhadu, Tusu, Gajan.

2ND SEMESTER

Course: CEC2.1; Marks: 40+10; Credit: 5

- **Islami gaan:**

Jari, Gaji Gaan, Marphati, Samaj Chetana, Aakheri Chetan.

Course: CEC2.1; Marks: 40+10; Credit: 5

- **Ritual and work song:**

Marriage Song, Nauka Baich, Chadpeta, Dhankata, Dhakirgaan, Prabhati, Dhamail.

Course: CEC2.3; Marks: 40+10; Credit: 5

- **Stage Performance.**

3RD SEMESTER

Course: CEC3.1; Marks: 40+10; Credit: 5

- **Bhatiyali:**

Without tala: Loukik, Prem Vishayak

With Tala: Radha Krishna Vishayak, Bichehedi, Dehatattva, Gurutattva, Uttar Gostha and Phira Gostha, Kunja Bhanga.

Course: CEC3.2; Marks: 40+10; Credit: 5

- **Bhawaiya:**

Garial Bandu, Maishal Bandhu, Mahut Bandhu, Daria, Goyal Paria, Chatka, Khirol, Baramashya, Rajbanshi Gaan and Two Provincial Songs.

Course: CEC3.3; Marks: 40+10; Credit: 5

- **Various types of folk songs:**

Jhumur, Gambhira, Mayman Singha Gitika, Bede-Bedeni Gaan, Reetu Gaan, Ban-Biwi, Mana Siksha Parjay, Suren Chakrabarty, Girin Chakrabarty, Shah Abdul Karim, Malshi Gaan.

Course: CEC3.4; marks: 40+10; credit: 5

- Tagore's songs based on different forms along with the original forms.

4TH SEMESTER

Course: CEC4.1; Marks: 40+10; Credit: 5

- **Dissertation.**

Course: CEC4.2; Marks: 40+10; Credit: 5

- **Stage performance.**

E: BENGALI SONG

1ST SEMESTER

Course: CEC1.1; Marks: 40+10; Credit: 5

- Puratani, Traditional, Akhdai, Pakshi Gan.

Course: CEC1.2; Marks: 40+10; Credit: 5

- Sakta Geeti, Ramprasadi, Agamoni, Bijaya.

Course: CEC1.3; Marks: 40+10; Credit: 5

- **Songs of 17th-18th Century:**

Jatra Gan, Theatrical Song, Panchali Gan, Kabi Gan, Chadar Gan.

2ND SEMESTER

Course: CEC2.1; Marks: 40+10; Credit: 5

- **Songs of different composers:**

Songs of Rabindra Nath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen, Kaji Nazrul Islam, Himangsu Dutta, Ragpradhan.

Course: CEC2.2; Marks: 40+10; Credit: 5

- **Modern Song: (any ten)**

Dilip Roy, Kamal das Gupta, Subodh Purakayastha, Subal Das Gupta, Pranab Roy, Ajay Bhattacharya, Mohini Choudhury, Gouriprasanna Majumder, Rabin Chattopadhyaya, Anil Bagchi, Anupam Ghatak, Sudhin Das Gupta, Salil Choudhury, Jyanprakash Ghosh, Pulak Bandopadhyaya, Shyamal Gupta, Anal Chattopadhyaya, Jatileswar Mukhopadhyaya.

Course: CEC2.3; Marks: 40+10; Credit: 5

- **Stage Performance.**

3RD SEMESTER

Course: CEC3.1; Marks: 40+10; Credit: 5

- Songs based on Dhrupad (Choutal, Surphank tal, Dhamar, Teora) and Kheyal (Trital, Ektal, Jhamptal, Adatheka).

Course: CEC3.2; Marks: 40+10; Credit: 5

- Songs based on Tappa (Jat, Maddhaman, Addha) and Brahama sangeet.

Course: CEC3.3; Marks: 40+10; Credit: 5

- Songs based on Thumri (Jat, Addha, Deepchandi) and Kirtan.

Course: CEC3.4; Marks: 40+10; Credit: 5

- Tegore's songs based on different forms along with the original forms.

4TH SEMESTER

Course: CEC4.1; Marks: 40+10; Credit: 5

- Dissertation.

Course: CEC4.2; Marks: 40+10; Credit: 5

- Stage Performance.

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OEC

Course: 4.1; Marks: 40+10; Credit: 5

Group – A

4.1 Theory : Characteristics of Ragas

Ragalakshman of Ragas, Characteristics of Sandhiprakash Raga and characteristics of paramelaprabeshak Raga, characteristics of ragas according to the time. Analysis some Indian Ragas mainly used in light Classical songs (9 Kafi, Khambaj, Pilu, Desh, Bhairabi, Tilang). Comparative study between the ragas (Kedar-Hambir, Multani-Todi, Bahar- Miyamallar, Behag-Sankara, Bageshri-Rageshri). Ability of Notation writing on Akarmatrik and Hindusthani Notation System according to the syllabus.

4.2 Practical: knowledge of Raga

Gunkeli, Bibhas, Vilabal, Deshkar, Todi, Jounpuri, Asabari, Hambir, Shudda Kalyan.

Group – B

4.1 Theory : Application of Raga on Musical Forms

Ragalakshman of Ancient Ragas, Raglakshman of Modern Ragas, Sandhiprakash Raga and Paramela Prabeshak Raga, Analysis of some Indian Ragas mainly used in Tappa, Thumri, Dadra. Time circle of Raga, Comparative discussion over a few Ragas (Todi-Multani, Bageshri-Rageshri, Behag- Sankara, Miyamallar-Bahar, kedar- Hambir). Music and notation writing on Akarmatrik and Bhatkhande Notation System.

4.2 Practical: Raga based Song

Dhrupad, kheyal, Kirtan, Folk Song and Bengali Song based on Raga.