

*Rabindra Bharati University*

*Dept. Of Vocal Music*

# Course Curriculum for UG(Hons') under CBCS

Passed on BOS meeting on June, 2017

Total credit= 140 to 160

Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS related courses on its own.

\*wherever there is a practical there will be no tutorial and vice-versa.

## PROPOSED SCHEME FOR CHOICE BASED CREDIT SYSTEM IN B.A/

### B.COM Honours

SEM	CORE COURSE (14)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific (DSE) (4)	Elective: Generic (GE) (4)
I	CC 1.1: Theo – History of Indian Music(cr:4) CC1. 2: Prac-Kheyal (cr:8)	(English/ MIL Communication)/ Environmental Science) (cr:2)			<u>GE:1-</u> History of Indian Music (cr:6)
II	CC2.1: Theo- Western Music (cr:4) C 2.2: Prac- Bengali Song(cr:8)	Environmental Science/ (English/MIL Communication) (cr:2)			<u>GE:2-</u> Theory of Tala system (cr:6)
III	CC3.1: Theo- Theory of Music (cr:6) CC3.2: Prac- Dhrupad (cr:6) C 3.3: Prac- Kirton (cr:8)		<u>SEC – 1</u> NSS/YOGA (cr:4)		<u>GE:3-</u> Theory of Mela and Raga and Analysis of Different Musical Forms like Kirton, Folk song, Bengali Song( cr:6)
IV	CC 4.1: Theo- Theory of Indian Tala system (cr:6) CC 4.2: Prac- Folk Song (cr:6) CC4.3 Prac- Knowledge of Raga (cr:6)		<u>SEC – 2</u> NSS/ YOGA (cr:4)		<u>GE:4-</u> Practical Knowledge of Dhrupad, Kheyal, Kirtan, Folk song and Bengali Song(cr:6)

V	<p>CC5.1 Theo-Theory of Hindustani Karnataka Mela and Raga (cr:4)</p> <hr/> <p>CC5.2 Prac-Thumri and Bhajan (cr:8)</p>			<p><b><u>DSE:(A)- 5.1</u></b>  Theo: Knowledge of Dhrupad and Kheyal songs along with Originals Forms (cr:4)</p> <p><b><u>DSE:(B)- 5.1</u></b>  Theo: Knowledge of Loka-Tappa-Thumri and Kritan based songs along with Original Forms. (cr:4)</p> <p><b><u>DSE:(C)- 5.1</u></b>  Theo: Knowledge of different Angas, along with their Original Forms. (cr:4)</p> <hr/> <p><b><u>DSE:(A)- 5.2</u></b>  Prac: Dhrupad and Kheyal based Rabindra Sangeet. (cr:8)</p> <p><b><u>DSE: (B)- 5.2</u></b>  Prac: Loka-Tappa-Thumri and Kirtan based Rabindra Sangeet. (cr:8)</p> <p><b><u>DSE:2(C)-</u></b>  Prac: Kheyal and Dhrupad. (cr:8)</p>	
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VI	<p>CC6.1 Theo- Analysis of Musical Forms (cr:4)</p> <hr/> <p>CC6.2 Prac- Unit:1- Composition of Tune(cr:4) Unit:2- Chhandagyan (cr:4)</p>			<p><b><u>DSE:(A)- 6.1</u></b> Prac: Dhrupad and Kheyal based songs of eminent Composers (other than Rabindra Sangeet) (cr:6)</p> <p><b><u>DSE:(B)- 6.1</u></b> Prac- Loka- Tappa- Thumri and Kirtan based songs of eminent composers (other than Rabindra Sangeet) (cr:6)</p> <p><b><u>DSE:(C)- 6.1</u></b> Prac: Knowledge of Bengali song, Folk Song and Kirtan (cr:6)</p> <hr/> <p><b><u>DSE:(A)- 6.2</u></b> Stage performance (cr:6)</p> <p><b><u>DSE:(B)- 6.2</u></b> Stage performance (cr:6)</p> <p><b><u>DSE:(C)- 6.2</u></b> Stage Performance (cr:6)</p>	
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## **B.A Hons. Vocal Music**

### **Semester-1<sup>st</sup>**

#### **CBCS**

**Credit Hrs.-4**

**Course: CC1.1**

**Marks: 50**

### **History of Indian Music**

(A) **Development of Indian music since primitive age.**

1. Primitive Music
2. Vedic Samgana
3. Gandharva and Desi Sangeet
4. Hindusthani Sangeet

(B) **Historical development of the following musical forms-**

Dhrupad, Dhamar, Kheyal, Tarana, Tribat, Chaturang, Tappa, Thumri.

(C) **Development of Notation system in India, a short survey.**

(D) **Short Life sketches of the following musicologist:**

Swami Prajnanananda, Dr. Bimal Roy, Kailash Chandra Brihaspati, Rajyeswar Mitra  
Sourindramohan Tagore, Krishnadhan Banerjee, Kshetramohan Goswami,  
Rabindra Nath Tagore.

(E) **Short Life sketches of the following musicians:**

Grija Shankar Chakraborty, Tarapada Chakraborty, Chinmoy Lahiri, Usharanjan  
Mukherjee, Sukhendu Goswami, Bade Gulam Ali Khan, Faiyaz Khan, Abdul Karim Khan,  
Amir Khan.

#### **Reference Books :**

- Bharatiya Sangeeter Katha – Dr. Pravat Kr. Goswami
- Bharatiya Sangeeter Itihas – Swami Prajnanananda (1<sup>st</sup> & 2<sup>nd</sup> vol.)
- History of Indian Music – Pt. V.N. Bhatkhande.
- Bharatiya Sangeet-e Gharanar Itihas – Dilip Kr. Mukhopadhyay.
- Sangeet Manisha – Amal DasSharma (1<sup>st</sup> & 2<sup>nd</sup>)
- Sangeet Ratnakar (translated version) -Dr. Pradip Kr. Ghosh
- Sangeet Prasanga - Dr. Bimal Roy
- Bharatiya Sangeet : Itihas o Padhhati – Sukumar Roy
- A Treatise on Ancient Hindu Music – Arun Bhattacharya
- Hindusthani Sangeet-e Gharanar Kromobikhash- Dr. Pradip Kr. Ghosh.
- Thumri gaan-er Itihas – Dr. Anjali Chakraborty.

## **Practical**

### **Kheyal**

**Credit hrs.:- 8**

**Course: CC1.2**

**Marks: 50**

Raga: Bahar, Vasant, Kedar, Bagesree, Bhimpalasree (any 2 ragas in vilambit ektal, two ragas in madhyalaya of jhamptal, one raga in drut ektal.)

## **B.A Hons. Vocal Music**

### **Semester-2nd**

#### **CBCS**

**Credit Hrs.-4**

**Course: CC2.1**

**Marks: 50**

## **History of Western Music**

- **Short Life sketches of the following composers:**  
Bach, Handel, Hayden, Mozart, Beethoven, Schubert
- **Brief study of the following compositions :**  
Sonata, Symphony, Orchestra, Suite, Cantata, Oratorio, Opera, Concerto, Mass.
- **Development of musical scales in Europe ( a brief outline)**
- **A few Italian terms and expressions with their English meanings.**
- **Ability to represent simple Indian melodies on the stave.**
- **Rudiments and theory of Western music.**  
The Staff: Treble & Bass clef  
Name of notes-  
Ledger line, Construction of Major Scales, Accidentals, Sharps and Flats, Major Scales with key signature types of intervals and triads.

#### **Reference Books :**

- Sangeet Parichiti – Nilratan Bandhopadhyay
- Sangeet Manisa – Amal Das sharma (2<sup>nd</sup> part)
- The Oxford dictionary of Music- Michael Kennedy
- Sangeet Prachaya- Paschatyo- Sucheta Chowdhury.

**Practical**  
**Bengali song**

**Credit Hrs.: -8**

**Course: CC2.2**

**Marks: 50**

Songs of Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atulprasad Sen, Kaji Nazrul Islam, Ramprasad Sen, Nilkantha Mukhopadhyay, (Dadra, Kaharwa, Ektal, Aadha, Trital, Jhamptal, Teora, Sasthi)

N.B – Rabindra Sangeet (Prem, Prakriti and Puja Parjay)

**B.A Hons. Vocal Music**

**Semester-3rd**

**CBCS**

**Credit Hrs.-6**

**Course: CC3.1**

**Marks: 50**

**Theory of Music**

- Definition of sound, its classification as musical and non musical, characteristics : Quality, Intensity, Pitch, Overtone and Harmonics.
- Volume of the frequencies of musical notes and their relative proportions, Musical intervals, Musical scale- Indian and Western(natural and tempered), Harmony and Melody.
- Swara-Sudhha and Vikrita, Shruti, and Swarasthana (Ancient and Modern system), Swara System- Hindusthani and Karnatic notes intervals on the string according to Ahobal, Merits and Demerits of a singer.
- Definition of the following musical terms on the basis of musicological texts in Sanskrit: Nada, Swara, Sruti, Grama, Murchhana, Varna, Alamkar, Amsa, Vadi, Samvadi, Anuvadi, Vivadi, Raga, Jati, Graha, Nyasa, Apanyasa, Sannyasa.
- Comparative study of the following notation system:  
Dandamatrik, Akarmatrik and Hindustani system ( Bhatkhande and Vishnudigambar)

**Reference Books :**

- Rag o Rup – Swami Prajnanananda
- Sangeet parichiti – Nilratan Bandopadhyay (Purbo and Uttor Bhag)
- Sangeet Darshika – Gopeswar Bandhopadhyay
- Sangeet Prasanga – Dr. Bimal Roy
- Kheyalor Utpotti o Kromobikash – Dr. Utpala Goswami

## **Practical**

### **Dhrupad**

**Credit Hrs.: -6**

**Course: CC3.2**

**Marks: 50**

**Dhrupad on the following Ragas :**

Bhairav, Todi, Iman, Kedar, Puriya, Bhimpalasree, Bagesree, Malkaus, Bahar.

(any 4 ragas in Choutal, 2 Ragas in Jhamptal and 2 Ragas in Surfank Tal)

## **Practical**

### **Kirtan**

**Credit Hrs.: -6**

**Course: CC3.3**

**Marks: 50**

**Practice any 5 Padabali Kirtanas as mentioned below:**

**Kirtan based on following Talas:**

Lofa, Daspahira, Chotodashkoshi, Dothuki, Teot, Madhyam – Doskoshi, Ektali

## **Practical**

### **Group-A**

#### **Voice Training**

**Credit Hrs.: -2**

**Course: SEC-3.1**

**Marks: 50**

- i) Breathing Practice (Voice)
- ii) Yoga
- iii) Practice of Sargam

## **Group-B**

### **Knowledge of Tanpura**

**Credit Hrs.: -2**

**Course: SEC-3.1**

**Marks: 50**

- Choice any **One** group from the following:

- i) Training of Tanpura in different Scale
- ii) Playing of Tanpura



## **B.A Hons. Vocal Music**

### **Semester-4th**

#### **CBCS**

**Credit Hrs.-6**

**Course: CC4.1**

**Marks: 50**

#### **Theory of Indian Tala system**

- Origin of Tala. Definition and scope of Tala in Indian Music.
- Ten principles of Tala (Dashapranas)
- Knowledge of Matra, Vibhag, Som, Tali, Khali ; Varieties of Chhanda; as such Adi, Quadi, Biadi; Jatis: Tisra, Chatusra, Khanda, Misra, Sankeerna.
- Classification of Talas according to musical types.
- Knowledge of the following Tala:  
Choutal, Dhamar, Surfank, Tilwada, Teora, Ektal, Jhamptal, Trital. Jat, Lofa, Daspahira.
- Knowledge of Tala-lipi (Hindusthani, Akarmatrik and Vishnudigambar method)

#### **Reference Books :**

- Bharatiya Sangeet-e-Tal o Chhanda- Subodh Nandy
- Tal-Totter Kromobikash – Dr. Mrigankashekhar Chakraborty.
- Sangeet Parichiti (Purbobhag o Uttorbhag) – Nilratan Bandhopadhyay.
- Tabla Sudhakar – Nityapriyo Ghoshdostidar.

#### **Practical**

#### **Folk Song**

**Credit Hrs.: -6**

**Course: CC4.2**

**Marks: 50**

Baul, Bhatiyali, Jhumur.

#### **Practical**

#### **Knowledge of Raga**

**Credit Hrs.: -6**

**Course: CC4.3**

**Marks: 50**

Iman-Sudhkalyan, Todi-Multani, Behag-Shankara, Asabari- Janupuri, Kedar – kamod, Desh – Jayjayanti

## **Practical**

- **Choice the same group (any one) as semester III**

## **Group-A**

### **Voice Training**

**Credit Hrs.: -2**

**Course: SEC -4.1**

**Marks: 50**

- i) Swaramalika of 10 Thatas
- ii) Critical paltas according to Thatas
- iii) Critical paltas according to Talas.

## **Practical**

## **Group-B**

### **Knowledge of Tanpura**

**Credit Hrs.: -2**

**Course: SEC -2**

**Marks: 50**

- i) Practice of 10 Thatas with Tanpura.
- ii) Practice of paltas with Tanpura
- iii) Practical of any one song according to syllabus with Tanpura.

## **B.A Hons. Vocal Music**

### **Semester-5th**

#### **CBCS**

**Credit Hrs.-4**

**Course: CC5.1**

**Marks: 5**

#### **Theory of Hindusthani and Karnataka Mela, Thata and Raga**

- Definitions of Mela and Thata and its Characteristics.
- Raga-Laksanas – Gandharva, Hindusthani, Karnataka. Raga.
- Raga: Detail study of Pdt. Bhatkhande' s Ten Thatas with Hindusthani and Karnataka notes.
- Raganga, Bhasanga, Upanga and Kriyanga Ragas:
- Purvanga and Uttaranga Ragas. Purbardha and Uttarardha, Karnataka Ragas, Paramela – Pravesaka Ragas.
- Sandhiprakasa Ragas, Ardhadarsaka Swara.

### **Practical**

## **Thumri and Bhajan**

**Credit Hrs.: -8**

**Course: CC5.2**

**Marks: 50**

**Ragas for Thumri and Dadra** – Kafi, Bhairavi, Desh, Majh-Khambaj, Tilang, Tilok Kamod  
**Composers of Bhajans** – Nanak, Surdas ,Bramhananda, Meera and Kabir.

**DSE (Discipline Specific Elective)**  
**B.A 5<sup>th</sup> Semester (CBCS)**  
**Vocal Music Department**  
**Syllabus**

- **Choice any one group from the following:-**

**DSE 5.1 : (Group- A)**

**Theory: Knowledge of Dhrupad and Kheyal based songs along with original Forms. (cr: 6)**

1. Origin and Development of Dhrupad.
2. Origin and Development of Kheyal.
3. Characteristics of Dhrupadanga Bengali Song.
4. Characteristics of Kheyalanga Bengali Song.
5. Influence of Dhrupad on various types of Bengali Song other than Rabindra Sangeet (19<sup>th</sup>-20<sup>th</sup> Century).
6. Influence of Kheyal on various types of Bengali Song other than Rabindra Sangeet (19<sup>th</sup>-20<sup>th</sup> Century).

**DSE 5.1 : (Group- B)**

**Theory : Knowledge of Loka, Tappa, Thumri and Kirtan based songs along with original Forms. (cr: 6)**

1. Influence of Tappa, Thumri, Kirtan and Folk Song on Bengali Song other than Rabindra Sangeet.
2. Influence of Tappa, Thumri, Kirtan and Folk Song on Rabindra Sangeet.
3. Definition of puratani and Modern Bengali Song and its characteristic features.
4. Characteristic features of Kirtan along with its Anga and Gharana.

**DSE 5.1 : (Group- C)**

**Theory : Knowledge of different Angas along with their original Forms. (cr :6)**

1. Definition of Dhrupad, its singing style and characteristics of Banis.
2. Origin and Development of Kheyal.
3. Relation between ancient Geetis and Banis of Dhrupad.
4. Characteristics and Description of Talas used in Dhrupad.
5. Description of Talas used in Kheyal.
6. Phakwaj and Tabla with sketch.

**DSE (Discipline Specific Elective)**  
**B.A 5<sup>th</sup> Semester (CBCS)**  
**Vocal Music Department**  
**Syllabus**

- **Choice any one group (should be same as 5.1) from the following:-**

**DSE 5.2 : (Group- A)**

**Practical: Dhrupad and Kheyal based Rabindra Sangeet. (cr: 6)**

1. Aji mama Mana Chahe (Dh)
2. Darao Mana Asanto (Dh)
3. Shakti rupa Hera Taar (Dh)
4. Bhakta Hridi Bikashan (Dh)
5. Subhra Asane Birajo (Dh)
6. Mandire Momo Ke (Kh)
7. Mora Bhabanare (Kh)
8. Rakho Rakho He (Kh)
9. Tumi Naba Naba Rupe (Kh)
10. Hridaya Nandana Bane (Kh)

**DSE 5.2 : (Group- B)**

**Practical : Loka, Tappa, Thumri and Kirtan based Rabindra Sangeet. (cr: 6)**

1. Ebar Tor Mara Gange (Loka)
2. Gram Chhara Oi (Loka)
3. Bhenge Mora Gharer Chabi (Loka)
4. Tomay Natun Kore Pabo (Tappa)
5. Ke Basile Aji (Tappa)
6. Tumi Kichhu Diye Jao (Thumri)
7. O Kano Bhalobasa (Thumri)
8. Ami Kaan Pete Roi (Kirtan)
9. Majhe Majhe Taba (Kirtan)
10. Jete Jete Chay Na Jete (Kirtan)

**DSE 5.2 : (Group- C)**

**Practical : Dhrupad and Kheyal (cr :6)**

**Ragas for Dhrupad:- (Any Four)**

Ashbari (Komal Risabh), Bhairavi, Lalit, Multani, Brindabani Sarang, Behag.

**Ragas for Kheyal:- (Any Four)**

Behag, Adana, Malkauns, Jayjayanti, Jounpuri, Shankara.

## **B.A Hons. Vocal Music**

### **Semester-6th**

#### **CBCS**

**Credit Hrs.-4**

**Course: CC6.1**

**Marks: 50**

#### **Analysis of Musical Forms**

##### **Classical**

Dhrupad, Kheyal, Tappa, Thumri and Tarana: Method, Procedure and Style of presentation, Comparative study of the above forms.

##### **Kirtan**

Its classification method, style and sentiment of songs, melodic pattern of Kirtan in relation of Raga. Knowledge of Akhar Matan, Dohar, Gourchandrika, Role of tala in enrichment of Kirtan style.

##### **Folk Song**

Distinctive features of Folk Song - Classification:

Zonal, Festival, Characteristics of Bhatiyali, Saari, Bhawaiya, Gambhira, Chatka, Baul, Jhumur, Tusu, Bhadu.

##### **Bengali Song**

Impact of Raga and Folk tune on the composition of Bengali song. Characteristics of old style Bengali Song with special reference to Tappa style. Other classical forms such as Dhrupad, Kheyal, Thumri adopted in Bengali Song and their mode of presentation , scope of Improvisation in Bengali Song. Pattern of the musical compositions of Post-Rabindra era.

## **Practical**

### **Unit-1:Composition of Tune**

**Credit Hrs.: -8**

**Course: CC6.2**

**Marks: 50**

Knowledge of composition of song according to the Akarmatrik and Hindusthani notation system in different Talas.

### **Unit-2: Chhandagyan**

Layakari of Adi, Dwigun, Trigun, Chowgun of Dhamar, Ektal, Teora, Choutal, Jhamptal, Trital, Dadra, Kaharwa.

### **DSE 6.1 : (Group-A)**

- **Choice any one group ( should be same as semester V) from the following:-**

#### **Practical:**

Dhrupad and Kheyalbased songs of eminent composers (other than Rabindra Sangeet) (cr: 6)

- Swami Vivekananda
- Jyotrindranath Thakur
- Ram Mohan Roy
- Gopeswar Bandopadhyay
- Anantalal Bandopadhyay
- Ramsankar Bhattacharya
- Trailokkonath Sanyal
- Dwijendranath Thakur

### **DSE 6.1 : (Group-B)**

#### **Practical:**

Loka Tappa Thumri and Kirtan based songs of eminent composers (other than Rabindra Sangeet)

- Ramnidhi Gupta
- Sridhar Kathak
- Kazi Nazrul Islam
- Atulprasad Sen
- Sachin Deb Barman
- Suren Chakraborty
- Gobinda Das
- Bidyapati

## **DSE 6.1 : (Group-C)**

### **Practical:**

Knowledge of Bengali Song, Folk Song & Kirtan. (cr: 6)

### **Bengali Song:**

- JyotirindranathTagore
- Dasharathi Roy
- Kamalakanto
- Ramnidhi Gupta

### **Folk Song :**

- Sari
- Bhawaiya
- Gambhira

### **Kirtan :**

- Holi Lila
- Mathur

## **DSE 6.2: (Group-A,B,C)**

**Practical:** Stage Performance



## **Syllabus for general, CBCS Elective( Vocal Music)**

### **SEMESTER I (G.E1.1)**

#### **History of Indian Music**

**Credit hours: 3**

**Marks - 100**

- Primitive Music
- Vedic Music
- Gandharva and Deshi Sangeet
- Hindusthani Sangeet

Historical development of following musical forms Dhrupad, Kheyal, Tappa and Thumri.

Development of Notation system in India:

A short survey

Short life sketches of the following :

Swami Pragyanananda, Dr. Bimal Roy, Sourindramohon Tagore, Kailash Chandra Deb Brihaspati, Bade Gulam Ali, Abdul Karim Khan, Amir Khan, Chinmoy Lahiri, Trapada Chakraborty, Girja Shankar Chakraborty.

### **Semester – II (G.E – 2.1)**

#### **Theory of Tala System**

**Credit hours: 6**

**Marks - 100**

- Definition and theory of origin of Tala.
- Ten principles of Dashapranas.
- Classification of Talas according to musical types.
- Knowledge of Matra, Vibhag, Som, Tali, Khali and varieties of Chhanda and as such Adi, Kuadi, Biadi, Jatis-Tisra.
- Knowledge of following Talas – Choutal, Dhammar, Surfank, Tilwada, Teora, Ektal, Jhamptal, Trital, Jat, Lofa, Daspahira.

## Semester – III (G.E – 3.1)

### Theory Mela and Raga

Credit hours: 6

Marks - 100

- Definitions of Mela system as propagated by Venkatamukhi. Thata System introduced by Pandit Bhatkhande.
- Comparative study of that Raga.
- Following features of ragas –

Arohan, Aborohan, Vadi, Sambadi, Anubadi, Vibadi, Pakad, Sparshaswar , Purbanga and Uttaranga Vadi raga, sandhriprakash Raga, Jati or Aurav, Sharav, Sampurna, Suddha, Saakirna and Chayalog.

Time theory of Raga.

### Analysis of Musical Forms

- **Classical** – Dhrupad and Kheyal
- **Kirtan** – Its classification , types of Gharana, Knowledge of Akhar, Matan, Dohar, Gourchandrika.
- **Folk Song** – Distinctive features of folk songs classification ; Zonal, Festival, Characterisitcs of Bhatiyali, Saari, Bhawaiya, Gambhira, Chatka, Baul, Jhumur, Tusu, Bhadu.
- **Bengali song** – Distinctive features of Bengali song. Characteristics of old style Bengali song with special reference to Tappa style, other classical forms such as Dhrupad, Kheyal, Thumri adopted in Bengali Songs.

## **Semester – IV (G.E – 4.1)**

### **Practical**

**Credit hours: 6**

**Marks - 100**

#### **Dhrupad**

Raga Yaman(choutal), Raga Bhairavi(choutal), Raga Behag(Surfank tal)

#### **Folk Song**

Baul, Bhawaiya, Bhatiyali, Saari, Jhumur (minimum 10 songs)

#### **Kheyal**

Raga – Yaman (vilambit and drut), Bhairav, Behag (1 Raga in ektal and 2 in trital).

#### **Bengali Song**

Songs of following composers :

Rabindranath Tagore, Dwijendralal Roy, Rajanikanto Sen, Atulprasad Sen, Kazi Najrul Islam, Ramprasad Sen, (Dadra, Kaharwa, Trital, Ektal, Jhamptal).

#### **Kirtan**

Practice any four Padavali Kirtanas as mentioned below of the following talas – Lofa, Chanchuput and Daspahira.

#### **Bhajan**

Songs of the following composers :

Meerabai, Nanak and Kabir, Tulsidas (at least four songs)