

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



BANKURA UNIVERSITY
BANKURA
WEST BENGAL
PIN 722155

**STRUCTURE IN MUSIC (PROGRAMME)****SEMESTER – I**

Course Code	Course Title	Credit	Marks			No. of Hours/WEEK		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
APMUS/ 101/C-1A	THEORY OF INDIAN MUSIC	6	10	25	50	5	1	-
				15		-	-	-
102/ C-2A	Discipline-2	6	10	40	50	5	1	-
ACP/C-MIL-1	MIL-1 (Bengali/Sanskrit/Santali)	6	10	40	50	5	1	-
ACSHP/ AECC-1	Environmental Studies	4	10	40	50	4	-	-
Total in Semester - I		22	40	160	200	19	3	-

SEMESTER –II

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
APMUS/ 201/C-1B	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
202/ C-2B	Discipline - 2	6	10	40	50	5	1	-
ACP/C- E-1	English-1	6	10	40	50	5	1	-
ACSHP/ AECC-2	English/MIL	2	10	40	50	2	-	-
Total in Semester - II		20	40	160	200	17	3	-

**SEMESTER – III**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
APMUS/ 301/C-1C	PRACTICAL KNOWLEDGE OF RABINDRA SANGEET	6	10	40	50	-		12
302/C-2C	Discipline - 2	6	10	40	50	5	1	-
ACP/ 303/C- MIL-2	MIL- II (Bengali/Sanskrit/Santali)	6	10	40	50	5	1	-
APMUS/ 304/SEC-1	KNOWLEDGE OF TALA	2	10	40	50	2	-	-
Total in Semester - III		20	40	160	200	12	2	12

SEMESTER – IV

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
APMUS/401/C-1D	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
402/ C-2D	Discipline-2	6	10	40	50	5	1	-
ACP/403/ C- E-2	English-II	6	10	40	50	5	1	-
APMUS /404/ SEC-2	SIGHT SINGING	2	10	40	50	-	-	4
Total in Semester - IV		20	40	160	200	15	3	4

**SEMESTER – V**

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
APMUS/ 501/DSE-1A	PRACTICAL KNOWLEDGE OF BHAJAN & PURATANI GAN	6	10	40	50	-	-	12
502/DSE-2A	Discipline - 2	6	10	40	50	5	1	-
APMUS/ 503/GE-1	APPLIED THEORY OF RABINDRA SANGEET	6	10	40	50	5	1	-
APMUS/ 404/SEC-3	STAGE DEMONSTRATION OF SONG	2	10	40	50	-	-	4
Total in Semester – V		20	40	160	200	10	2	16

SEMESTER – VI

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
APMUS/ 601/DSE-1B	PRACTICAL KNOWLEDGE OF RAGA	6	10	40	50	-	-	12
602/DSE-2B	Discipline - 2	6	10	40	50	5	1	-
APMUS/ 603/GE-2	HISTORY OF INDIAN MUSIC	6	10	40	50	5	1	-
APMUS/ 604/SEC-4	STAGE DEMONSTRATION OF SONG	2	10	40	50	-	-	4
Total in Semester – VI		20	40	160	200	16	2	16

AP= Arts Programme/Pass, MUS= Music, ACP= Arts Commerce Pass, ACSHP= Arts Commerce Science Honours Pass, MUS= Music, C= Core Course, E= English, MIL= Modern Indian Language, AECC= Ability Enhancement Compulsory, SEC= Skill Enhancement Course, GE= Generic Elective, DSE= Discipline Specific Elective, IA= Internal Assessment, ESE= End-Semester Examination, Lec.= Lecture, Tu.= Tutorial, and Pr.=Practical



1st Semester
(PROGRAMME)

APMUS 101C-1A

credit-6

(Theoretical- 50)

• ***Aspects of Dwani & Swara :***

- a) Nada & its basic characteristics
- b) Swara : knowledge of suddha & vikrit swaras, achal swara, ardhodarshak swara
- c) Brief knowledge of sruti & swarasthana(both ancient & modern)
- d) Brief knowledge of the following musical terms : Saptak, Murchhana, Tana, Alankar, Varna & Tuk
- e) Theoretical knowledge of Akarmatrik Swaralipi & Hindustani Swaralipi paddhati

• ***Aspects of Thata, Mela & Raga :***

- a) Knowledge of the ten Thata & system of V.N. Bhatakhande
- 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. Raga jati
 4. Time theory of raga
 5. Theoretical knowledge of raga prescribed in the syllabus

• ***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
- A brief knowledge of the following musical forms with particular reference to their musical distinctiveness :
Dhrupad, Dhamar, Khayal, Thumri, Tappa, Kirtan, Bhajan, Kawali, Gazal.
 - Ten Principal Features (Dasaprana) of Tala



2nd Semester

(Theoretical-50)

APMUS 201C-1B

(credit-6)

• **History of Indian music**

• Ancient period :

1. Music in Vedic period
2. Development of Deshi Sangeet as can be traced from Matanga's Brihaddeshi
3. Development of Gandharva Sangeet as can be traced from Bharata's Natyashastra
4. Knowledge of the music as available in the Epics, Buddhist literature & the Sanskrit Dramas
5. Study of the following texts with reference to musical aspects :
Naradiya Shiksha of Muni Narad, Dattilam of Dattila
6. Music during the Indus Valley Civilization

• **Medieval Period:**

1. Music in the Sultanate Period
2. Music in the Mughal Period
1. Development of Dhrupad
2. Development of khayal
3. Development of kirtan in Bengal
4. Development of the following musical styles :
Mangalgi, Panchali, Shaktagi
5. Life sketch of the following Musicians :
Amir khusro, Tansen, Raja Mansingh Tomar, Swami Haridas, V.N. Bhatkhande,
Sadarang, Adarang, V.D. Paluskar, Ramnidhi Gupta
6. Brief study of the following texts : Sangeet Ratnakar Of Sarandev, Chaturdandi
Prakashika Of Venkatmohi, Ragtarangini Of Kabi Lochan, Sangeet Parijat Of Pt.
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3rd semester

(Practical-50)

APMUS 301C-1C

(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 ankhi jal
 3. Aruno kanti ke go jogi
 4. Chaitali chandni rate
 5. Bulbuli nirab nargis bone
 6. Kalo meyer payer talay
- Detailed theoretical knowledge of Rabindra sristyaTala & ability to recite the Thekas in Barabar-Laya,Dwigun-Laya,Chaugun-Laya

APMUS/304 SEC-1

(credit-2)

- Detailed theoretical knowledge of Tala with the ability to recite the thekas in Barabar-Laya,Dwigun-Laya,Chaugun-Laya & identification of Tala as mentioned below:
Jhaptal, Choutal, Dhamar, Kaharwa, Jhumra, Trital, dadra, ektal, teora



4th Semester

APMUS401C-1D

credit-6

(Theoretical-50)

- Development of the following Gharanas in Hindustani Music & their characteristics: Visnupur, Jaypur, kirana, Patiala, Gwalior, Agra, Beneras, Senia
- Evaluation of Notation Systems with particular references to Dandametric, Akarmetric, Bhatkhande
- Knowledge of the following styles of music : kabi-gaan, akhrai, dhap-kirtan, panchali, jatra, brhama sangeet, bangle tappa
- Contribution of the following persons in the field of Indian Music & Musicology : Khetramohan Goswami, Sourindra Mohan Tagor, Krishnadhan Bandopadhya, Dasharathi Ray
- Brief History of Growth of different important Centers of Classical Music with special reference to Kolkata

APMUS 404 SES-2

credit-2

- Sight singing - Notation reading(Hindustani & Akarmatrik)



5th Semester

APMUS 501DSE-1A

credit-6

(Practical-50)

- Ability to sing Bhajan : Meera Bai, Surdas, Kabir
- Ability to sing the following songs : D.L.Roy, Atulprasadi, Rajanikanta
- Puratani, agamoni, bijaya, jatra gaan, ramprasadi
- Baul, kirtan, Jhumur

APMUS 503GE-1

credit-6

- Applied theory of Rabindra Sangeet.....

This part would deal with the study of :

1. Tagore Experiments with Talas
2. Different preyar's of Rabindra Sangeet
3. Tagore's Experiments various forms of music (Bhanga Gaan)
4. Tagore's Giti Natyas & Nritya Natyas

APMUS 504SEC-3

credit-2

- Stage demonstration of Rabindra Sangeet, Nazrulgiti, Bangla Gaan



6th SEMESTER

APMUS 601DSE-1B

credit-6

- Ability to sing Drut khayal as mentioned below :
Yaman, Bhairav, Ashabari, Bhairavi, Jounpuri

APMUS 603GE-2

credit-6

- Study of Regional folk songs
- Detailed knowledge of Kirtan
- Contribution of the following composers :
 1. Rabindranath & other members of Thakur bari
 2. D.L.Roy
 3. Atulprasad
 4. Rajanikanta
 5. Kazi Nazrul

APMUS 604SEC-4

credit-2

- Stage performance of Drut Khayal & Bhajan as mentioned below :
Brindabani sarang, Yaman, Ashabari, Khamaj, Bhairavi
- Bhajan :
Meera Bai, Kabir, Tulsidas