

VIDYASAGAR UNIVERSITY

Paschim Midnapore, West Bengal



PROPOSED CURRICULUM & SYLLABUS (DRAFT) OF

BACHELOR OF ARTS (HONOURS)

MAJOR IN MUSIC

4-YEAR UNDERGRADUATE PROGRAMME

(w.e.f. Academic Year 2023-2024)

Based on

Curriculum & Credit Framework for Undergraduate Programmes

(CCFUP), 2023 & NEP, 2020

VIDYASAGAR UNIVERSITY
BACHELOR OF ARTS (HONOURS) MAJOR IN MUSIC
(under CCFUP, 2023)

| Level | YR. | SEM | Course Type | Course Code | Course Title | Credit | L-T-P | Marks | | | | |
|---------------|-----------------|-----|-------------------------|-------------|--|--------------------|-------|-------|-----|-------|--|-----|
| | | | | | | | | CA | ESE | TOTAL | | |
| BA (Hons.) | 2 nd | III | SEMESTER-III | | | | | | | | | |
| | | | Major-3 | MUCHMJ03 | T: History of Indian Music | 4 | 3-1-0 | 15 | 60 | 75 | | |
| | | | Major-4 | MUCHMJ04 | P: Knowledge of Classical and Semi-Classical Music (Practical) | 4 | 0-0-4 | 15 | 60 | 75 | | |
| | | | SEC | MUCSSEC03 | P: Occasion specific and thematic variations of Songs | 3 | 0-0-3 | 10 | 40 | 50 | | |
| | | | AEC | AEC03 | Communicative English -2 (<i>common for all programmes</i>) | 2 | 2-0-0 | 10 | 40 | 50 | | |
| | | | MDC | MDC03 | Multidisciplinary Course -3 (<i>to be chosen from the list</i>) | 3 | 3-0-0 | 10 | 40 | 50 | | |
| | | | Minor -3 (Disc.-I) | MUCMIN03 | P: Indian Music and Taal | 4 | 0-0-4 | 15 | 60 | 75 | | |
| | | | | | | Semester-III Total | | 20 | | | | 375 |
| | | IV | SEMESTER-IV | | | | | | | | | |
| | | | Major-5 | MUCHMJ05 | T: Theoretical aspects of Music | 4 | 3-1-0 | 15 | 60 | 75 | | |
| | | | Major-6 | MUCHMJ06 | T: Theoretical Knowledge of Bengali Songs | 4 | 3-1-0 | 15 | 60 | 75 | | |
| | | | Major-7 | MUCHMJ07 | P: Bangla Music: Stylistic variations (Practical) | 4 | 0-0-4 | 15 | 60 | 75 | | |
| | | | AEC | AEC04 | MIL-2 (<i>common for all programmes</i>) | 2 | 2-0-0 | 10 | 40 | 50 | | |
| | | | Minor-4 (Disc.-II) | MUCMIN04 | P: Folk songs | 4 | 0-0-4 | 15 | 60 | 75 | | |
| | | | Internship/ Apprent. | INT | Internship/ Apprenticeship - activities to be decided by the Colleges following the guidelines to be given later | 4 | 0-0-4 | - | - | 50 | | |
| | | | | | | Semester-IV Total | | 22 | | | | 400 |
| | | | | | | TOTAL of YEAR-2 | | 42 | | | | 775 |

MJ = Major, MI = Minor Course, SEC = Skill Enhancement Course, AEC = Ability Enhancement Course, MDC = Multidisciplinary Course, CA= Continuous Assessment, ESE= End Semester Examination, T = Theory, P= Practical, L-T-P = Lecture-Tutorial-Practical, MIL = Modern Indian Language,

MAJOR (MJ)

MJ-3: History of Indian Music

Credits 04 (Full Marks: 75)

MJ 3T: History of Indian Music

Credits 04

Course contents:

1. Music during:
 - a. Epics
 - b. Indus Valley Civilization
 - c. Vedic period
 - d. Purans
2. Development of music in the Sultenate & Mughal Period.
3. Study of the following texts with reference to musical aspects: Natyashastra, Brihaddeshi, Sangeet Ratnakar (any 2).
4. Introduction to Carnatic Music.
5. Contribution of the Trinity – Thyagaraja, Shyamashstri, Mutthuswami Dixitar.
6. Contribution of Amir Khusro, Tansen, Jadubhatta, Gopeshwar Bandopadhyay in the field of Music (any 2 stalwarts).

Suggested Readings:

- a) V.N Bhatkhande, KramikPustak Malika
- b) Indubhusan Roy, Sangeet Shastra (I – III)
- c) NilratanBandopadhyay, Sangeet Parichiti(I & II)
- d) Debobrata Dutta, Sangeet Tattya
- e) Basant, Sangeet Visharad.
- f) Thakur Jaidev Singh, Bharatiya Sangeet Ka Itihaas
- g) SwamiPragyananda History of Indian Music
- h) Santanu Tewari, Bharatiya Sangiter Kramabikash
- i) Prabhat Kumar Goswami, , Bharatiya Sangeeter Katha
- j) Dr. Goutam Nag, Bharatiya O Hindustani Sangeet
- k) R. Rangaramanujan Ayyangar, History of South Indian (Carnatic) Music

MJ-4: Knowledge of Classical and Semi-Classical Music

Credits 04 (Full Marks: 75)

MJ 4P: Knowledge of Classical and Semi-Classical Music (Practical)

Credits 04

Course outlines:

1. Badakhayal (**any 2**) and Chhotakhayal (**any 4**) in the following Raags: Vibhas, Goud Sarang, Tilang, Yaman, Kedar, Hamir, Hansadhwani.
2. Tarana in **any 2** of the above Raags.
3. Thumri (**1 number - raag of your choice**)
4. Hori **and** Kajri (**1 number each- raag of your choice**).
5. Recitation of **7, 8, 10 and 12 matras' Taals** along with dugun, tigun and chaugun, keeping the hand beats.

MJ-5: Theoretical aspects of Music**Credits 04 (Full Marks: 75)****MJ5T: Theoretical aspects of Music****Credits 04****Course contents:**

1. Definition: Naad and its qualities, Purvaang – Uttaraang of Saptak, Jaati Gayan, Nibaddh – Anibaddh, Ragalaap – Rupakalaap, Aalaptigaan, Swasthaan Niyam, Parmel Praveshak raag, Sandhi Prakash raag, Adhwadarshak swar, Chhayalag – Sankirna raag, Avirbhaav, Tirobhaav, Varnaalankaar.
2. Discussion about Gram, Murchhana, Dwaadash Swar Murchhana, Gamak in detail.
3. Raag and its ten characteristics.
4. Shruti – shruti swar vibhajan (ancient and modern system)
5. Definition of: Taal, Maatra, Theka, Pada, Laya, Layakari.
6. Dashpraan of Taal

Suggested Readings:

- a) V.N Bhatkhande, Sangeet Shastra (I – II)
- b) Indrani Chakraborty, Sangeet Manjusha
- c) Indubhusan Roy, Sangeet Shastra (I– III)
- d) Nilratan Bandopadhyay, Sangeet Parichiti (I – II)
- e) Debobrata Dutta, Sangeet Tattva
- f) Prabhat Kumar Goswami, , Bharatiya Sangeeter Katha
- g) Dr. Goutam Nag, Bharatiya O Hindustani Sangeet
- h) Dr. Santanu Tewari, Sangeet Vigyan

MJ-6: Theoretical Knowledge of Bengali Songs**Credits 04 (Full Marks: 75)****MJ6T: Theoretical Knowledge of Bengali Songs****Credits 04****Course contents:**

1. Evolution of Music in the Bengal region.
2. Knowledge of the following: Ved gaan, Charjageeti, Geet Govind, Mangal gaan, Keertan, Shyama Sangeet, Tappa, Brahma sangeet.
3. Brief life sketch of the following Bengali composers: Joydeb, Chandidas, Kamalakanta, Ramprasad Sen, Ram Nidhi Gupta, Bhishmadeb Chattopadhyay, Sridhar Kathak.
4. Patriotism and patriotic songs of Bengal: evolution.
5. Folk music of Bengal – Baul, Bhatiali, Bhawaiya, Jhumur, Gambhira, Chatka etc.

Suggested Readings:

- a) Ashish Sarkar, Banglar Lokogaan
- b) Chandrani Das, On the Development of Bengali Songs
- c) Binata Maitra, Bharatiya Uchhanga Sangeeter Riti Bibartan
- d) Ramkumar Chattopadhyay, Puratani
- e) Radhamadhab Mandal, Banglar Tahal Gaan
- f) Nirmal Nath, Adhunik Bangla Gan: Swarnajuger Itibritta
- g) Sudhir Chakraborty, Bangla Gaan
- h) Sukumar Ray, Music of Eastern India

MJ-7: Bangla Music: Stylistic variations

Credits 04 (Full Marks: 75)

MJ7P: Bangla Music: Stylistic variations (Practical)

Credits 04

Course Outline:

(Any 7 from the following)

1. Ved Gan
2. Geet Govind
3. Vaishnav Padavali
4. Jatra Gaan
5. Shakt Padavali (Ramprosad/ Kamalakanta)
6. Brahma Sangeet
7. Bengali Tappa
8. Deshattobodhak Gaan.
9. Baul
10. Bhatiali
11. Jhumur

MINOR (MI)

Minor – 3: Indian Music and Taal

Credits 04

MI – 3P: Indian Music and Taal (Practical)

Full Marks: 75

Course outlines:

1. Chhotakhyaal (**one each**) in Raag Bhairav, Kafi and Yaman
2. Dadra in any Raag (**one number**).
3. Atulprasadi and Dwijendrageeti (**one each**).
4. Recitation and hand-beat of the following Taals:
 - a) Tentaal
 - b) Ektaal
 - c) Dadra
 - d) Kaharwa

Minor – 4: Folk songs

Credits 04

MI – 4P: Folk songs (Practical)

Full Marks: 75

Course outlines:

1. Baul
2. Bhatiyali
3. Jhumur
4. Bhawaiya
5. Tusu
6. **Any regional** folk song

SKILL ENHANCEMENT COURSE (SEC)

SEC 3: Occasion specific and thematic variations of Songs

Credits 03 Marks: 50

SEC3P: Occasion specific and thematic variations of Songs (Practical)

Course Outline:

1. Themes and songs:

- (a) Plantation – Morubijoyer Keton Urao/ Aye Aye Aye Amader Ongone
- (b) Welcome/ inauguration – Dhwonilo Aobhan/ Pran Bhorie Trisha
- (c) Farewell – Biday Belay Korun Shure/ Bhora Thak Smriti Shudhay
- (d) Agomoni (Mahishasur Mardini Geeti Alekhya) – Any

2. Rabindra parjay:

- (a) Bichitro – Mora Satyero Pore Mon/ Madhur Madhur Dhvani/ Nrityer Tale Tale
- (b) Swadesh – Matrimondir Punya Angan/ Ore Nutan Juger Bhore/ Ebar Tor Mora Gange
- (c) Puja – Jodi Tomar Dekha Na Pai Probhu/ Amar Bela Je Jae/ Borisho Dhora Majhe

3. Raags in Film Music – Desh, Kedar, Bhairavi

4. Bangla Ghazal, Ragpradhan by Nazrul Islam.

N.B.: Songs of the local relevance and importance may also be included as per the choice of the Course coordinator/ Faculty members of the respective College(s).