

THE UNIVERSITY OF BURDWAN

DETAILED SYLLABUS

Three years Degree of Bachelor of Arts of Music Honours [B.A. Hons. in the Rabindra Sangit]

Part - I Examination

- (a) English 50 Marks
(b) Bengali 50 Marks
Similar to B.A./ B.Sc./ B.Com. Syllabus to be inserted

Honours Paper - I

Theoretical Aspects and Musical Distinctiveness of Rabindra Sangit 100 Marks

1. Study of different forms and types of Rabindra Sangit, the principles of their classifications and their structural details.
2. Study of the musical distinctiveness of Rabindra Sangit.
3. Study of the Talas introduced by Rabindranath.
4. Study with illustrations of the influences of different musical forms and styles of Rabindra Sangit.
5. Study of the Gitinatya-s and Nrityanatya-s of Rabindranath.

Honours Paper- II

Practical

This paper would be divided into following parts:

- (a) **Knowledge of Raga** 50 Marks
General Study of Ragas:
Jounpuri, Ashabari and Darbari Kanada; Todi and Multani; Iman and Suddha Kalyan; Puriya, Marwa and Sohini; Suddha Sarang and Shyam Kalyan; Kamod and Chayanat; Desh and Jayjayanti; Behag and Sankara; Bhupali and Deshkar; Bhairav, Jogiya and Ramkeli.
- (b) **Knowledge of Tala** 25 Marks
1. General Study of the following Talas with the ability to recite the Thekas showing tali and Khali in Barbar Laya and in Dwigun, Chagun and Aad Laya: Tin Tala, Jhap Tal, Ek Tal, Chou Tal, Dhamar, Rupak, Tilwada, Deepchandi, Jat and Surfakta and also Rabindra Sristya Talas (only Theka).
 2. Ability to render the Songs taught in the Class showing Tali and Khali of the Talas in which the songs are set:
- (c) **Sight Singing** 25 Marks
Ability to sing by seeing the notations of any Song.

Pass Paper - I

History of Indian Music

100 Marks

(a) Ancient Period (upto 1100 A.D.)

50 Marks

Music and Dance in the earliest times and in the age of the Indus Valley Civilization.

Vedic Music and its different aspects:

Gandharva Sangit and its development:

Information about music as available in the Epics, Buddhist Literature, Puranas and Sanskrit Dramas:

Study of the following texts with reference to musical aspects: Naradi Siksha of Muni Narad,.

Natyasastra of Bharata, Dattilam of Dattila and Brihaddesi of Mantaga.

Musical Instruments:

(b) Medieval Period (1100 A.D. - 1800 A.D.)

50 Marks

Development of different musical forms during the sultanate period:

Musical developments during the Mughal Period;

Development of the following musical forms/styles:

Dhrupad, Khyal, Nathgiti, Charyagiti, Mangalgiti, Panchali, Shrikrishna Kirtana, Sakta Gan and Shyama Sangit, Kali-Kritana.

Musical developments in Bengal with particular reference to Charyagitis, musical information as available in Jayadev's Gitagobinda, Various Mangala Gans;

Development of Kirtana and its musical distinctiveness with particular reference to Chandidas, Vidyapati, Srichaitannyadeb, Gobinda Das, Janadas, Balaramdas and others;

Brief study of the following texts:

Sangitaratnakar of Sarangadeva, Ragatragini of Lochana Kavi, Ragavibodha of Somnatha, Chaturdandi Prakasika of Venkatamakhi, Sangit Parijata of Ahobala Pandit.

Short notes on the importance of the musical treatises of the following haripaladeva, Madhab Vidyaranya, Ramamatya, Somnath Pundarika Bitthala, Hridayanarayanadeva, Bhavabhata, Kallinath and Pandit Damodara.

Pass Paper - II

History of Indian Music and Elementary Knowledge of Western Music

100 Marks

(a) **Modern Period (1800 A.D. onwards)**

50 Marks

Impacts of the Western Contacts and those of the Bengal and Indian Renaissance on the Development of Indian Music and musicology.

Evolution of Notation Systems with particular references to Dandamatrik, Akarmatrik, Bhatkhanda and Bishnu Digambar Paluskar.

Evolution of Gharanas: Patiala, Senia, Agra, Kirana, Gwalior, Jaipur, Rampur, Atrauli, Benaras and Vishnupur.

Development of Instrumental Music and experiments with orchestration in Indian Music.

Knowledge of the following styles of music:

Kabi-Gan, Akhrai, Half-Akhrai, Tarja. Dhap Kirtan, Panchali, Bangla Tappa Jatra gan and Natya Sangit, Bharmha Sangit, Deshatmabodhak, Rabindra Sangit, Atulprasadi, Rajnikanter gan, Dwijendragiti, Nazrulgiti and Modern Songs with reference to at least four personalities in the creativity of songs (e.g. Surasagar Himansu Datta, Ajay Bhattacharya, Sachindev Barman, Salil Chowdhury, Jyotrindra Nath Maitra and others)

Contributions of the following persons in the field of Indian music and musicology:

Radhamohan Sen, Ramsankar Bhattacharya, Krishnadhan Bandopadhyay, Kshetramohan Goswami, Sourindra Mohan Tagore, Vishnu Narayan Bhatkhande and Vishnu Digambar Paluskar.

(b) **Elementary Knowledge of Western Music**

50 Marks

Brief history with special reference to:

- (i) The beginnings of Polyphony.
- (ii) Development of opera.
- (iii) Development of Instrumental Music.
- (iv) Importance of the following composers:
Batch, Hyden, Mozart, Beethoven, Chopin, Litz, Wagner, Verdi Brahms and Vivaldi.
- (v) Essential Theoretical features: Pitch, Intensity, Timbre, Tone Colour;
- (vi) Time Elements: Tempo, Beat, Pulse, Meter, Rhythm.
- (vii) Musical Alphabates: Tones, Semitones, Sharp, Natural Flat Diatonic, Chromatic, Intervals, Octave, Tetrachords;
- (viii) Melody and Harmony;
- (ix) Chords, Consonance, Dissonance, General Harmonic qualities.
- (x) Brief Study: Soanta, Quartet, Contrapunntal forms, Concerto, Symphony, Orchestra:
- (xi) Western Staff Notation System.

Part - II Examination

Honours Paper - III

100 Marks

Concept of Aesthetics

1. Aesthetics : its definition
2. Relation between Theory of Art and Aesthetics.
3. Concept of Art.
4. Aesthetic Attitude.
5. The beautiful as related to Music or what is musical aesthetics.
6. Rabindranath's concept of beautiful.
7. Musical aesthetics of Rabindranath as reflected in his writings on Music.

Study of the following from Sangit Chinta.

- (a) Sangit O Bhab
- (b) Sangit O Kabita.
- (c) Gan Samandhe Prababndha.
- (d) Antar Bahir
- (e) Sangit
- (f) Amader Sangit
- (g) Sangiter utpatti o Upajogita
- (h) Katha O Sur: 1-2
- (i) Conversation and discussion between Rabindranath and Dilip Kumar Roy about music.

Honours Paper - IV
Following Ten Rabindra Sangit

100 Marks

1	আজি এ আনন্দ সন্ধ্যা	পুরবী, তেওড়া
2	বিশ্ববীণা রবে বিশ্বজনে মোহিছে	শঙ্করাভরণ, বাঁপতাল-কাহালবা
3	চিত্ত পিপসিত রে	খাম্বাজ, বাঁপতাল
4	শূণ্য হাতে ফিরি হে, নাথ, পথে পথে	কাফি - সুরফাঁকতাল
5	ভয় হতে তব অভয় মাঝে	বেহাগ - চৌতাল
6	সুধা সাগর তীরে	নায়কীকানাড়া, ধামার
7	ওরে মাঝি ওরে আমার	শ্রী , - একতাল
8	ও কেন ভালোবাসা জানাতে আসে	পিলু,- খেমটা
9	আমি রূপে তোমায় ভোলাবো না	
10	তুমি নব নব রূপে এসো প্রাণে	মিশ্র রামকেলী, - ত্রিতাল

Pass Paper - III***Theoretical Aspects of Indian Classical Music***

100 Marks

(a) Musical Sound, Swara - Sruti and Notation Systems**30 Marks**

1. Elementary Study of Sound - its classification as Musical and non-Musical, Vibratory Motion, Frequency, Pitch, Magnitude, Timbre, Overtone, Harmonics.
2. Indian Concept of Nada;
3. Swara - Suddha and Vikrit, Methods of obtaining Vikrit Swaras. Swara Systems (North Indian and South Indian);
4. Shruti - Shruti and Swarasthana (Ancient and Modern Systems).
5. Knowledge of the following musical terms:
Sangit, Varna, Alankar, Murchhana, Tan, Swara, Saptak, Astak, Anga, Sut, Jam-Jama, Khatka, Murki, Gamak, Ghasit, Tuk, Alap, Bandish, Gat, Swaraprastar, Vistar, Giti, Prabandha, Khandameru, Bagyeyakar, Gayaki, Nayaki, Sikshakar, Kalabanta.
6. Ability to write Notations (in Hindushani Paddhati/akarmatrik) of any Song:

(b) Theory of Mela, Thata and Raga**40 Marks**

1. Mela System as introduced by Venkatmakhi;
2. Thata System as introduced by V.N. Bhat Khande:
difference between Thata & Raga;
3. Knowledge of the Concept of Raga;
(i) Essential features of Raga
(ii) Dasalakshna (ten essentials)
(iii) Time Theory of Raga;
4. Knowledge of Vadi, Samvadi, Anuvadi, Vivadi, Arohan, Abarohan, Pakar, Abirbhab, Tirobhab.
5. Knowledge of Raga Vargikaran (Classification) with particular reference to Raga Jati, Purbangavadi, Uttarangavadi Raga, Suddha, Chhayalog, Sankirana Raga and Rag-Ragini System;
6. Theoretical Knowledge of the following Ragas:
Bhairav, Todi, Jounpuri, Iman, Malkosh, Desh, Bihag, Bhimpalasri, Bhairabi, Kaphi;

(c) Theory of Tala**30 Marks**

1. Concept of Tala:
2. Ten Principal Features (Dasaprana) of Tala:
3. Knowledge of Laya, Matra, Bibhag, Sam, Tali, Khali and Chhandas (Adi, Kurari and Biari), Jati (Tishra, Chatushar and Mishra)
4. Theoretical knowledge of the following Talas:
Choutal, Dhamar, Surfakta, Tilwada, Teora, Ektal, Jhaptal, Tintal, Jat;

Pass Paper - IV**100 Marks****Concept of Music as reflected in Tagore Literature****Study of 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 Chinta |
| 9. | Shona | : | Santiniketan |
| 10. | Siksha O Sanskritite Sangiter Sthan | : | Sangit Chinta |

Pass

Paper - V (Practical)

30 Marks

- (a) Dhrupad & Dhamar
1. Five simple bandishes in Ragas Iman, Bhairab, Bhairavi, Desh and Todi.
Bandishes would include one song in Chautal, one in Surfakta and one in Dhamar.

- (b) Khyal 50 Marks

Five Vilambit Khyal and ten Drut Khyal in Ragas Iman, Bhairav, Todi, Jounpuri, Bhairabi, Kafi, Malkosh, Bhaimpalasri, Behag, Darbari, Kanara, Set to Vilambit Ektal, Drut in Tintal, Ektal, Jhaptal.

- (c) Tappa 10 Marks
02 Bengali Tappa and 01 Paschimi Tappa

- (d) Bhajan 10 Marks
03 Songs one each of Mira Bai, Kabir, Surdas

Pass Paper - VI (Practical)

Following 10 Rabindra Sangit

100 Marks

1. আজি বারবার মুখর বাদর দিনে
2. তোমার সুরের ধারা ঝরে
3. পূর্ণ প্রাণে চাবার যাহা
4. এমনি করে যায় যদি দিন যাক না
5. দীপ নিবে গেছে মম
6. প্রথম যুগের উদয় দিগঙ্গনে
7. ওহে সুন্দর মরি মরি
8. জননীর দ্বারে আজি ওই
9. আমরা মিলেছি আজ মায়ের ডাকে
10. হে নিরুপমা

Part - III Examination

Honours Paper - V

100 Marks

Following 10 Rabindra Sangit

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| 1. | এ ভারতে রাখ নিত্য প্রভু | দেশ/ সুরাট। চৌতাল |
| 2. | হরষে জাগো আজি | হাস্বীর, ধামার |
| 3. | সংসারে কোনো ভয় নাহি | ইমনকল্যাণ, আড়াচৌতাল |
| 4. | পুষ্পবনে পুষ্প নাহি আছে অস্তরে | ললিত /কালিংরা, আড় খেমটা |
| 5. | তোরা শুনিস নি কি শুনিস নি তার পায়ের ধ্বনি | সিন্ধুবারোঁয়া, যৎ |
| 6. | আজি মম জীবনে নামিছে | আড়ানা / বিলম্বিত ত্রিতাল |
| 7. | ঘাটে বসে আছি আনমনা | পূরবী / একতাল |
| 8. | পাছ এখনো কেন | যোগিয়া / সুরফাঁকতাল |
| 9. | তোমারি নামে নয়ন মেলিনু | ভৈরব / তেওড়া |
| 10. | মহা সিংহাসনে বসি | ভৈরবী / ঝাঁপতাল |

Honours Paper - VI

Following 10 Rabindra Sangit

100 Marks

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|-----|-----------------------------|--------------|
| 1. | যদি তোর ডাক শুনে কেউ না আসে | |
| 2. | সেথায় তোমার লুট হতেছে | |
| 3. | না চাহিলে যারে পাওয়া যায় | |
| 4. | এবার তোর মরা গাঙে | |
| 5. | নীলাঞ্জন ছায়া | দক্ষিণী সুর |
| 6. | নমি নমি ভারতী | গুজরাটী |
| 7. | বাজে বাজে রম্যবীণা | পাঞ্জাবী ভজন |
| 8. | সকাতরে ওই কাঁদিছে সকলে | কর্ণাটকী ভজন |
| 9. | কালী কালী বলো রে | Nancy Lee |
| 10. | সকলি ফুরালো স্বপন প্রায় | Rabin Adhir |

Honours Paper VII

- A. Three selected scenes from Valmiki Pratibha, Kal Mrigaya and Mayar Khela 25 Marks
B. Three selected scenes from Chitrangada Shyama and Chandalika 25 Marks
A & B: As would be selected in the class.
- C. Following 10 Rabindra Sangit 50 Marks
1. এই লভিনু সঙ্গ তব বাম্পক
 2. নিদ্রা হারা রাতের এ গান যষ্ঠী
 3. হৃদয় আমার প্রকাশ হল (৪/২ মাত্রা বিশিষ্ট) যষ্ঠীর প্রকারভেদ
 4. শরত আলোর কমল বনে রূপকাড়া
 5. প্রেমে প্রাণে গানে গন্ধে নবতাল
 6. দুয়ারে দাও মোরে রাখিয়া একাদশী
 7. ও দেখা দিয়ে যে চলে গেল ৫/৫ ছন্দ
 8. জননী তোমার করুণ চরণখানি নবপঞ্চতাল
 9. যে কাঁদনে হিয়া কাঁদিছে নবতাল (৬/৩ ছন্দ)
 10. দুয়ার মোর পথ পাশে নবতাল (একটানা ৯ মাত্রা)

Honours Paper - VIII

100 Marks

Practical

(a) Stage Demonstrations:

60 Marks

Ability to present three Rabindra Sangits representing three different styles from songs prescribed in the Honours Practical Papers on Rabindra Sangit.

(b) Internal Assessment:

40 Marks

Internal assessment would be made by the teachers on the basis of the students participations College Programmes as well as his/her performances in the Classes and regularity in attendance.

Environment Studies:

100 Marks

As prescribed by the University of Burdwan.