

THE UNIVERSITY OF BURDWAN
DETAILED SYLLABUS
Three Year Degree of Bachelor of Arts of Music Honours
[B.A. Hons. In Classical (Vocal) Music.]

Part - I Examination

- (a) English
(b) Bengali

50 Marks
50 Marks

Similar to B.A./ B.Sc./ B.Com. Syllabus to be inserted.

Honours Paper - I - Theoretical

100 Marks

This paper would be divided in two following parts:-

(a) Regional Folk Songs:

Study of the Culture and musical Specificity of the folk songs of all the starts of North India with Sicial reference to West Bengal.

(b) Acoustics

1. Musical Acoustics - its scope and concerning areas.
2. Nature of Sound Wave - Transverse and Longitudinal Wave; Definition of Sound.
3. Simple harmonic Motion.
4. Characteristics of Musical Sound - Pitch, Intensity, timbre and duration.
5. Human Vocal organ - its structure and funciton; voice Reg ister and Com-poss.
6. Human Ear - its Structure and function.
7. Auditory perception theories.
8. Musicality, Musical ability, Musical Talent.
9. Analysis of Musical Gift.
10. Theories of Creativity.

Honours Paper - II- Practical

This paper would be divided into following parts:

100 Marks

(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 and Barbar Laya and in Dwigun, Chowgun and Aad Laya: Tin Tala, Jhap Tal, Ek Tal, Chou Tal, Dhamar, Rupak, Tilwada, Deepchandi, Jat and Surfakta.
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 AD)

50 Marks

1. Music and Dance in the earliest times and in the age of the Indus Valley Civilization.
2. Vedic Music and its different aspects.
3. Gandharva Sangit and its development;
4. Information about music as available in the Epics. Buddhist Literature, Puranas and Sanskrit Dramas;
5. Study of the following texts with reference to musical aspects; Naradi Siksha of Muni Narada, Natyasastra of Bharata, Dattilam of Dattila and Brihaddesi of Matanga.

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

50 Marks

1. Development of different musical forms during the sultanate period;
2. Musical developments during the Mughal Period;
3. Development of the following musical forms/Styles; - Dhruwad, Khyal, Nathgiti, Charyagiti, Mangalgiti, Panchali, Shrikrishna Kirtana, Sakta Gan and Shyama Sangit, Kali-Kirtana.
4. Musical developemnts in Bengal with particular reference to charyagitis, musical inforamtion as available in Jayadev's Gitagobinda. Various Mangala gans.
5. Development of Kirtana and its musical distinctiveness with particular reference to Chandidas, Vidyapati, Sri Chaitannyadeb, Gobinda Das, Janadas, Balaramdas and other.
6. Brief study of the following texts: Sangitratnakar of Sarangadeva, Ragatarangini of Lochana Kavi, Sangit Parijata of Ahobala pandit.
7. Short notes on the importance of the musical treatises of the following: Haripaladeva, Madhab Vidyaranaya, Ramamatya, Somnath Pundarika Bitthala, Hridayanarayanadeva, Bhavabhata, Kalinath and Pandit Damodara.

**History of Indian Music and Elementary
Knowledge of Western Music**

50 Marks

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

1. Impacts of the Western Contacts and those of the Bengal and Indian Renaissance on the Development of Indian Music and musicology;
2. Evolution of Notation Systems with particular references to Dandamatrik, Akarmatrik, Bhatkhande and Bishnu Digambar Paluskar.
3. Evolution of Gharnas, Patiala, Senia, Agra Kirana, Gwalior, Jaipur, Rampur, Atrauli, Benaras and Vishnupur.
4. Development of Instrumental Music and experiments with orchestration in Indian Music.
5. Knowledge of the following styles of music:
Kabi-Gan, Akhrai, Half-Akhrai, Tarja, Dhap Kirtan, Panchali, Bangla Tappa, Jatra gan and Natya Sangit, Bhramha 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).
6. 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:
Bach, Hyden, Mozart, Beethoven, Chopin, Litz, Wagner, Verdi Brahms and Vivaldi.
- (v) Essential Theoretical features; Pitch, Intensity, Timbre, Tone Colour;
- (vi) Time Elements: Tempo Beats, 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: Sonata, quartet, Contrapuntal forms, Concerto, Symphony, Orchestra;
- (xi) Western Staff Notation System.

Part-II Examination

Honours Paper-III - Theoretical

100 Marks

(a) Karnatak Music

50 Marks

1. Knowledge of Karnatak Swaras and their comparison with the North Indian Swaras;
2. Karnatak Melodic Concepts;
3. Karnatak Concepts of Tala with reference to the System of Tala-Subdivisions. Tala-jatis and Brief knowledge of the following Talas: Dhruva, Natya, Rupaka, Triputa, Jhampa, Ata and Eka;
4. Knowledge of the following:
Katapayadi, Varnam, Kriti, Ranganam-Tanam-Pallavi, Tillana and Javali;
5. Muscial Contributions of Purandava Das, Tyagaraja, Shyama Sastri and Muttuswami Dixitar;
6. Brief knowledge of the following musical instruments of Karnataka Music;
Karnatak Vina, Vichitra Vina, Mridanga, Ghatam and Nagas waram.

(b) General Aesthetics

50 Marks

1. Imitation theory as advanced by Plato & Aristotle.
2. Theory of Emotion.
3. Croce's theory of Institution.
4. Role of Imagination and Fancy Art Creation.
5. Realism in Art.
6. Definition of Art.
7. Concept of Art.
8. Whether art is Universal or Selective.
9. Classicism and Romanticism.
10. Various Schools of Musical Aesthetics.
11. Movements of 'Art for Arts Sake' vs. Art. with a purpose.
12. Aesthetic ideas of Tagore with reference to beauty and truth.
13. Aesthetoc ideas of Abanindra Nath with reference to 'Lilabada'.

Honours Paper - IV (Practical)

100 Marks

- (a) 5 Vilambit Khayals in Ektal in the following Ragas:
Multani, Mian Malhar, Kedar, Puriya, Darbari Kanada;
- (b) 10 Drut Khyals including one Tarama, in Multani, Mian Malhar, Kedar, Puriya, Darbari Kanada, Sudh Kalyan, Bhupali, Megh, Bivas, Deshkar, Marawa.

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 Swarsthana (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 Hindusthani Paddhati/Akarmatrik) of any Song:

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

I. Mela System as introduced by Venkatmakhi;

II. Thata System as introduced by V.N. Bhat Khande:
difference between Thata & Raga;

III. Knowledge of the Concept of Raga

(i) Essential features of Raga

(ii) Dasalakshna (ten essentials)

(iii) Time Theory of Raga;

IV. Knowledge of Vadi, Samvadi, Anuvadi, Vivadi, Arohan, Abarohan, Pakar, Abirbhab, Tirobhab,

V. Knowledge of Raga Vargikaran (Classification) with particular reference to Raga Jati, Purbangavadi, Uttarangavadi Raga, Suddha, Chhayalog, Sankirna Raga and Rag-Ragini

System;

VI. Theoretical Knowledge of the following Ragas:

Bhairav, Todi, Jounpuri, Iman, Malkosh, Desh, Bihag, Bhimpalasi, Bhairabi, Kaphi;

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

I. Concept of Tala:

II. Ten Principle Features (Dasaprana) of Tala:

III. Knowledge of Laya, Matra, Bibhag, Sam, Tali, Khali and Chhandas (Ari, Kuari and Biari), Jati (Tishra, Chatashar and Mishra);

IV. Theoretical knowledge of the following Talas:

Choutal, Dhamar, Surfakta, Tilwada, Teora, Ektal, Jhaptal, Tintal, Jat;

Pass Paper - IV

Concept of Music as reflected in Tagore Literature

100 Marks

Study 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 Chitna |
| 9. | Shona | : | Santiniketan |
| 10. | Siksha O Sanskritite Sangiter Sthan | : | Sangit Chinta |

Pass Paper - V

Practical

This paper would be divided as follows:

1. Dhrupad (Choutal, Surfakta and Jhaptal) & Dhamar in the Ragas. 50 Marks

- (a) Bhairav;
- (b) Todi;
- (c) Bagesri;
- (d) Lalit;
- (e) Iman;
- (f) Bhimpalsasri;
- (g) Malkosh;
- (h) Bihag;
- (i) Mian - Malhar;
- (j) Puria - Dhanesri;

5 Songs in Choutal, 1 in Surfakta, 1 in Jhaptal and 1 in Dhamar.

2. Tappa or Thumri 25 Marks
5 Tappas (4 Bangla Tapba, and 1 Paschimi Tappa or 5 Thumris in Bhairabi, Kafi, Pilu Khambaj and Jhijit one would be in Jat Tal);

3. Bhajan 25 Marks
5 Songs one each of Mirabai, Tulsidas, Kabir, Surdas and Nanak.

Pass Paper - VI

100 Marks

Khyal

in Ragas - Iman, Joupuri, Todi, Bhimpalsasri, Bagesri, Kedar, Bihag, Malkaus, Puriya Dhanesri, in Vilambit Ektal and in Drut Covering Trital, Ektal and Jhaptal.

Part- III Examination

Honours Paper - V

Rabindra Sangit

The following 10 Songs:

100 Marks

1. জাগ জাগরে জাগ সঙ্গীত : পূজা, দেশ, তেওড়া
2. ভয় হতে তব অভয় মাঝে : পূজা, বেহাগ, চৌতাল
3. দাঁড়াও মন অনন্ত ব্রহ্মানন্দ মাঝে : পূজা, ভীমপলশ্রী, সুরকাঁকতাল বেহাগ, চৌতাল
4. সুধাসাগরতীরে : আনুষ্ঠানিক, নায়কীকানাড়া, ধামার
5. যাটে বসে আছি আনমনে : পূজা, পূরবী, একতাল
6. শুভ আসনে বিরাজে : ভৈরব, আড়া চৌতাল
7. বিশ্ববীণা রবে বিশ্বজন মোহিছে : প্রকৃতি, শংকরাভরণ, বাঁপতাল
8. আজি কমলমুকুলদল খুলিল : প্রকৃতি, বাহার, ত্রিতাল
9. চিত্ত পিপাসিত বে : প্রেম, খন্ডাজ, বাঁপতাল
10. জননী তোমার করুণ চরণখানি : পূজা, নবপঞ্চতাল, মিশ্রগুনকেলি

Honours Paper VI

Bangla Gan including Kirtan

Total 20 Songs as per following specifications

100 Marks

A. Puratani (Any four)

1. Ramnidhi Gupta (Nidhu Babu) তবে প্রেম কি সুখ হতো ।
2. Shridhar Kathak যে যাতনা যতনে অথবা যারে তারে মন দিতে ।
3. Dasharathi Ray যাব না করি মনে ।
4. Girish Ghosh রাঙা জবা কে দিল তোর পায় ।
5. Kamalakanta Bhattacharya বামা কে রে এলো ।

B. Following any three Songs:

1. Agamani গিরি এবার আমার উমা এলে ।
2. Bijaya নবমী নিশি গো তুমি ।
3. Jatragan ঐ দেখা যায় বাড়ী আমার
4. Ramprasadi এমন দিন কি হবে মা তারা
অথবা মন গরীবের কি দোষ আছে ।

C. Any five Songs of the following Surakars/Gitikars

1. Himangsu Dutta ছিল চাঁদ মেঘের কোলে ।
2. Anupam Ghosh আকাশ মাটি ওই ঘুমালো
3. Sachin Deb Burman তুমি যে গিয়াছ অথবা
বনবন্ মঞ্জীর বাজে
4. Ajay Bhattacharya যে কোন একটি গান
5. Gouriprasanna Majumdar পথ ছাড়ো ওগো শ্যাম
অথবা তীর ভাঙা ঢেউ
6. Subodh Purakayastha যে কোন একটি গান

D. Following 6 Songs

- | | | |
|----|-----------------------|---|
| 1. | Rammohan Ray | ভাব সেই একে অথবা ভয় করিলে যারে। |
| 2. | Jyotirndranath Takhur | জানি তুমি মঙ্গলময় |
| 3. | Dwijendranath Thakur | জাগো সকল অমৃতের অধিকারী |
| 4. | Mukhuda Das | ভয় কি মরণে অথবা
হাসিতে খেলিতে আসিনি |
| 5. | D. L. Roy | ঐ মহাসিন্ধুর ওপার হতে অথবা
পতিতোদ্বারিণী গঙ্গে |
| 6. | Rajanikanta Sen | তুমি নির্মল কর অথবা তব চরণে নিম্নে |
| 7. | Atulprasad Sen | ডাকে কোয়েলা বারে বারে অথবা সে ডাকে আমারে |
| 8. | Nazrul Islam | মম মধুর মিনতি |

E. Kirtans (Any two songs from the following):

1. রাই কনক মুকুর (জ্ঞানদাস)
2. সখী আমার কি পুছসি (বিদ্যাপতি)
3. ছুঁয়ো না ছুঁয়ো না বধু (চণ্ডীদাস)

Hnours Paper - VII

100 Marks

5 Vilambit Khyals and 5 Drut Khyals in the following Ragas:

Ramkeli, Desi, Jaijayanti, Chayanat, Todi, sudh Sarang, Jog, Kedar, Mia-Malhar, Megh;

Honours Paper - VIII

Practical

100 Marks

(a) Stage Demonstrations

60 Marks

Ability to present a full concert of twenty minutes duration in any Raga's and in your syllabus of the students choice (including one short item of Thumri, Tappa, Bhajan):

(b) Internal Assessment

40

Marks

Internal assessment would be made by the teachers on the basis of the Students Participations in College Programmes as well as his/her performance in the Classes and regularity in attendacne.

Environmental Studies

As prescribed by the University of Burdwan