

# THE UNIVERSITY OF BURDWAN

## DETAILED SYLLABUS

### Music combination for three year Bachelor of Arts (General)

#### Part - I Examination

#### Paper - I

100 Marks

#### Theory of Indian Music

This paper would be divided as follows:

**(a) Aspects of Dwani and Swara:**

20 Marks

1. Nada and its basic characteristics ;
2. Swara: Knowledge of Suddha and Vikrit Swaras, Achala Swara Ardhadarshak Swara and Sayambhu Swara;
3. Brief knowledge of Shruti and Swarasthana (both ancient and modern);
4. Brief knowledge of the following Mucial terms: Saptak, Astak, Murchhana, Tan, Alankar, Anga, Varna and Tuk.
5. Theoretical knowledge of Akar Matric Swaralipi and the Hindusthani Swaralipi Paddhati

**(b) Aspects of Thata, Mela and Raga:**

40 Marks

1. Knowledge of the Ten Thata System of V.N. Bhatkhande.
2. Knowledge of the Mela System of Venkatmukhi.
3. Definition of Raga and a brief knowledge of the following:
  - i. Difference between Thata and Raga;
  - ii. Raga Vargikaran and definition of Suddha, Chhayalog, Sankirna, Sandhiprakash, Ashraya and Paramel Prabesak Raga;
  - iii. Raga Jati
  - iv. Time Theory of Raga;
  - v. Theoretical knowledge of the Raga prescribed in the syllabus

**(c) Aspects of Tala:**

1. Definition of Tala, Matra and Laya;
2. Knowledge of the following: Sam, Khali, Tali, Bibhag, Sampadi, Bisampadi, Tal Jati, Laya Kari, Tihai;
3. Theoretical knowledge of Tri Tal, Ek Tal (Dwimatrik and Trimatrik), Choutal and Surfakta and ability to write the Thakas of the above Talas in Barbar, Dwigun and Chaugun Laya;
4. Knowledge of the thekas of talas taught in the practical papers.

**(d) A brief knowledge of the following musical forms with particular reference to their musical distinctiveness.**

20 Marks

Dhrupad, Dhamar, Khyal, Thumri, Tappa, Kirtan, Hori, Kajari, Dadra, Bhajan, Quawali and Gazal.

## Part - II Examination

### Paper - II History of Indian Music

100 Marks

N.B: This paper would be treated as Survey paper and marks would be divided as follows:

- a) **Ancient Period:** **30 Marks**
- Music during the Indus Valley Civilization;
  - Music in the Vedic Period;
  - Development of Gandharva Sangit as can be traced from Bharat's Natyashastra;
  - Knowledge of the musical scenario as available from the Epics, Buddhist Literature and the Sanskrit Dramas.
  - Development of Deshi Sangit as can be traced from Matanga's Brihaddeshi;
- b) **Medieval Period:** **30 Marks**
- Music in the Sultanate Period
  - Music in the Mughal Period;
  - Development of Dhrupad;
  - Development of Khyal;
  - Development of Kirtan in Bengal
  - Brief knowledge of Nathgiti, Charyagiti, Mangala Giti, Panchali, Srikrishna Kirtana, Shyama Sangit and Kali Kirtana.
  - Brief knowledge of the biography of the following persons with particular reference to their musical contributions :  
Amir Khasru, Raja Man Singh Tomar, Sarangadev, Tansen, Lochana Kabi, Somnath, Venkatamukhi and Ahabala.
- c) **Modern Period:** **40 Marks**
- Development of the following Musical forms in Bengal with special reference to their leading exponents:  
Bangla Tappa, Panchali, Brahma Sangit, Jatra Gan, Natya Sangit, Deshatmabodhak/ Swadeshi Sangit, Kabigan, Akhrai, Half Akhari, Tarja, Dhap Kirtan, Rabindra Sangit, Atul Prasad, Dwijendra Giti, Rajanikanter gan and Nazrul Giti.
  - Brief knowledge of experimentations with notations with special reference to that of Krishnadhan Bandopadhyay (Western Staff Notation), Jyotindranath Thakur (Akarmatrik), Khetramohan Goswami (Dandamatrik).
  - Emergence of Gharanas with special reference to the knowledge of the following Gharanas:  
Vishnupur, Joypur, Kirana, Patiala, Gwalior and Agra.
  - Brief Biography of the following persons with special reference to their musical contributions.  
Ramnidhi Gupta (Nidhubabu), Radhamohan Sen, Sourindramohan Tagore, Krishnadhan Bandopadhyay, Khetramohan Goswami, Vishnunarayan Bhatkhande and Vishnudigambar Paluskar;
  - Brief History of Growth of different important Centres of Classical Music with special reference to Calcutta.

**Paper - III**  
**Practical Paper:**

100 Marks

N.B: This paper would be divided into following two parts:

(a) Rabindra Sangit:

Ten Songs of the following list:

50 Marks

- |                            |                                   |
|----------------------------|-----------------------------------|
| 1. গহন কুসুম কুঞ্জমাঝে     | 11. গভীর রজনী নামিল হৃদয়ে        |
| 2. সজনি সজনি রাখিকালো      | 12. দুয়ারে দণ্ডে মোরে রাখিয়া    |
| 3. শুনলো শুনলো বালিকা      | 13. নিবিড় ঘন আঁধারে              |
| 4. শাঙন গগনে ঘোর ঘনঘটা     | 14. ব্যাকুল বকুলের ফুলে           |
| 5. মরন রে তুঁহু মম         | 15. প্রেমে প্রাণে গানে            |
| 6. মায়া বন বিহরিণী হরিনী  | 16. জননী তোমার করুণ চরণখানি       |
| 7. অরুপ বীণা রূপের আড়ালে  | 17. ভেঙেছ দুয়ার এসেছ জ্যোতির্ময় |
| 8. নিদ্রাহারা রাতের এ গান  | 18. মোরে ডাকি লয়ে যাও            |
| 9. সকাল বেলায় কুঁড়ি আমার | 19. ওড়ে ঝড় নেমে আয়             |
| 10. কেন সারাদিন ধীরে ধীরে  | 20. দূরের বন্ধু সূরের দূতীরে      |

.In addition to the above the following two songs are to be taught.

1. আমার মুক্তি আলোয় আলোয়
2. সংগচ্ছধ্বং সংবদত্বং সংবো মনাংসি জ্ঞানতম

b) Nazrul Giti (following ten songs)

50 Marks

- |                            |                          |
|----------------------------|--------------------------|
| 1. অরণ্য কান্তি কে গো      | 6. কাজরী গাহিয়া এসো     |
| 2. একুল ভাঙে ও কুল গড়ে    | 7. অন্তরে তুমি আছ চিরদিন |
| 3. সুরে ও বাণীর মালা দিয়ে | 8. গোঠের রাখাল বলে দেবে  |
| 4. মুসাফির মোছ রে আঁখি জল  | 9. চৈতালী চাঁদনী রাতে    |
| 5. প্রভাত বীণা তব বাজো হে  | 10. ফুল ফাঙনে এলো মরশুম  |

## Part - III Examination

### Paper - IV

100 Marks

This paper would be divided into following parts:

- (a) **Applied Theory of Rabindra Sangit;** 50 Marks  
This part would deal with the study of:
- (i) Tagores Experiments with Talas
  - (ii) Different Pray's of Rabindra Sangit
  - (iii) Tagore's Experiments various forms of music (Bhanga gan);
  - (iv) Tagore's Giti Natya and Nritya Natyas and
  - (v) Brief Knowledge of Tagores Musical thought;
- (b) **Applied knowledge of Akarmatrik Swaralipi** 15 Marks
- (c) **Practical** 35 Marks  
**Prachin Bangla Gan: following five songs:**
1. দাশরথি রায় - যে কোন একটি গান
  2. নিধু বাবু - লুকিয়ে ভাল বাসবো তারে
  3. শ্রীধর কথক - যে কোন একটি গান
  4. কমলা কান্ত - নামেরই ভরসা কেবল
  5. ডি এল রায় - আমরা এমনি এসে ভেসে যাই।