

# Vidyasagar University

## Curriculum for B.A. (Honours) in Music [Choice Based Credit System]

### Semester-I

Course	Course Code	Name of the Subjects	Course Type/ Nature	Teaching Scheme in hour per week			Credit	Marks
				L	T	P		
CC1		<b>C1T:</b> Elementary Knowledge of Music: Terminologies and Concepts	Core Course-1	5	1	0	6	75
CC2		<b>C2P:</b> Thata-Raga Swaramalika Lakshman giti in different Talas ( <b>Practical</b> )	Core Course-2	0	0	12	6	75
GE1		TBD	Generic Elective-1				4/5	75
							2/1	
AECC		English	AECC (Elective)	1	1	0	2	50
<b>Semester Total</b>							<b>20</b>	<b>275</b>

**L**=Lecture, **T**=Tutorial, **P**=Practical, **CC**- Core Course, **TBD** - To be decided, **AECC**- Ability Enhancement Compulsory Course

**Generic Elective (GE)** (Interdisciplinary) from other Department [paper will be of 6 credits]

**Semester-I**  
**CORE COURSE (CC)**

**CC- 1 : Elementary Knowledge of Music : Terminologies and Concepts      Credits 06**

**CIT : Elementary Knowledge of Music : Terminologies and Concepts**

**Course Content**

1. Elementary study of sound : musical and non-musical.
2. Indian concept of nada.
3. Swara – suddha, komal and tibra, chal, achal.
4. Sruti - sruti and swarasthana (ancient and modern period)
5. Knowledge of the following musical terms :  
Sangit, varna, alankar, saptak, (mandra, madhya, tar) thata, raga, astak, murchhana, alap, tan, badi, sambadi, vivadi, anubadi, bandish, gayaki, nayaki, bagyeyakar, murki, jamjama.
6. Theory of mela, thata and raga
  - i) Mela system as introduced by Venkatmakhi.
  - ii) Thata system as introduced by V. N. Bhatkhande.
  - iii) Difference between thata and raga / mela.

**Suggested Readings:**

1. V. N. Bhatkhande , Bhatkhande Sangeet Shastra, Part I – II
2. Indrani Chakravarti, Sangeet Manjusha.
3. Indubhusan Roy, Sangeet Shastra.
4. Nilratan Bandhopadhyay, Sangeet Parichiti (Part I – II)
5. Debobrata Dutta , Sangeet Tattya.
6. Basant, Sangeet Visharad.
7. Amal Das Sharma, Sangeet Manisha.
8. S.S. Paranjape , Bhartiya Sangeet Ka Itihasa.
9. S.S. Paranjape, Sangeet Bodh.
10. Govind Rao Rajurkar , Sangeet Shastra Parag
11. Dr. Pannalal Madan , Sangeet Shastra Vigyan.

## **CC- 2 : Thata-Raga Swaramalika Lakshman giti in different Talas (Practical)**

**Credit 06**

### **C2P : Thata-Raga Swaramalika Lakshman giti in different Talas (Practical)**

#### **Course Content**

\*\*\* [Playing of (manual) tanpura is compulsory]

1. Voice culture with the tanpura (manual) : suddha swaras, komal swaras, tabra swars.
2. Basic knowledge of tanpura and its tuning.
3. Voice culture according to the array of notes of 10 thatas / thata-ragas e.g.
  - i. Bilabal
  - ii. Bhairab
  - iii. Bhairabi
  - iv. Ashabari
  - v. Tori
  - vi. Marowa
  - vii. Purabi
  - viii. Kalyan / iman
  - ix. Bhupali
  - x. Khambaj
  - xi. Kafi
4.
  - a) alankar
  - b) swaramalika in different talas (such as tintal, jhaptal, ektal)
  - c) lakshman giti and drut kheyal of choosen prescribed ragas. Bhairab, Yaman, Bhupali, Bilawal

**Generic Elective(GE)**  
**GE-1 [Interdisciplinary for other department]**

**GE – 1: Elementary Knowledge of Music**

**Credit 06**

**GE1T: Elementary Knowledge of Music**

**Course Contents:**

1. Brief knowledge of the following terms:

Sangit , Nada, Sruti, Swara (suddha, komal, tibra, chal, Achal), Saptak, Astak, Varna, Alankar, Murchhanna, Alap, Tan, Badi,Sombadi, Vivdi, Anubadi, Arohan, Abhorahan, Pakad, jati;

2. Knowledge of the Ten Thata System of V.N Bhatkhand

3. Knowledge of the Mela System of Venkatmakhi.

4. Thata and its characteristics

5. Raga and its characteristics.

6. Biography with musical contribution in the following:

Amir Khasru, Tansen, Rabindranath Tagore, Najrul Islam, Atul Prasad Sen, Dwijendralal Roy, Rajanikanta Sen.

7. Definition of Tal, Matra, Laya.

8. Knowledge of the following:

Som, Khali, Tali, Bibhag, Sampadi, Bisampadi, Tal Jati, Laykari, Tihai, Abartan.

**Suggested Readings:**

i. V.N Bhatkhande , Sangeet Shastra (Part I – II)

ii. Indrani Chakraborty , Sangeet Manjusha .

iii. Indubhusan Roy , Sangeet Shastra (Part I – II – III)

iv. Nilratan Bandopadhyay, Sangeet Parichiti (Part I – II)

v. Debobrata Dutta , Sangeet Tattya

vi. Basant, Sangeet Visharad.

OR

**GE- 1: History of Indian Music**

**Credits 06**

**GE1T:** History of Indian Music

**Course Contents:**

- 1) Music during the Indus Valley Civilization.
- 2) Music in the Vedic Period.
- 3) Development of Dhruwad.
- 4) Development of Khyal.
- 5) Theoretical knowledge of Akar Matric Swaralipi System.
- 6) Theoretical knowledge of Hindusthani Notation System.
- 7) Theoretical knowledge of the following Ragas. *Bhairab* , *Bilabal*, *Yaman*, *Bhupali*, *Asabari*, *Khambaj*, *kafi*, *Bhairabi*.
- 8) Theoretical knowledge of Trital, Ektal, Choutal, Dadra, and Kharba. Ability to write the thakas of the above Talas in Barabar ,Dwigun and Chowgun Laya.

**Suggested Readings :**

1. V.N Bhatkhande , Kramik Pustakmalika ( Part I to VI )
2. Rabindranath Tagore , Gitabitan ( Akhanda & Part I to III) Visva-Bharati Prakashana
3. Atul Prashad Sen, Kakali ( Part I to VI)
4. Nazrul Islam, Nazrul Geeti Swaralipi
5. V.N Bhatkhande, Sangeet Shastra – (Part I – II)
6. Indrani Chakraborty, Sangeet Manjusha .
7. Indubhusan Roy, Sangeet Shastra (Part I – II – III)
8. Nilratan Bandopadhyay, Sangeet Parichiti (Part I – II)
9. Debobrata Dutta, Sangeet Tattya
10. Basant,Sangeet Visharad.
11. Manik Lal Majumdar, Taal – Tattwa .