



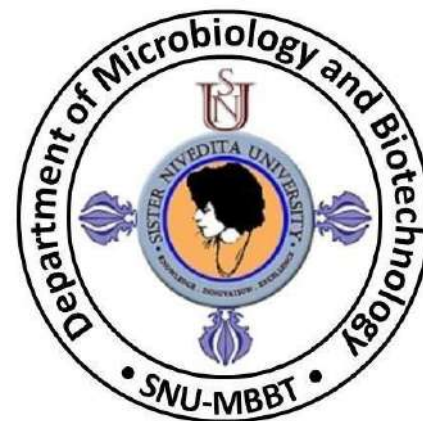
2025

SYLLABUS

Faculty of Performing Arts

MA in Music
Special Paper:
Vocal Classical Music

Under UGC– CBCS



Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester – I					
CC – 1	Theory- History of North Indian Vocal Classical Music	4	4	0	0
CC – 2	Theory- History of Hindustani Classical Gharanas & their Artists	3	3	0	0
CC – 3	Theory- Hindustani Semi Classical Songs & their Artists	4	0	0	8
CC – 4	Practical- Hindustani Light Classical Songs & their Artists	4	0	0	8
CC – 5	Practical- Knowledge of Talas used in Hindustani Classical Music	4	0	0	8
DSE – 1	The Role of Music in Indian Folk Dance	4	4	0	0
GE - 1	Generic Elective	4	0	4	0
USC – 1	Foreign language– I	2	0	2	0
SEC – 1	Mentored Seminar– I	1	0	1	0
Total Credit = 30			Teaching Hour = 42		
Semester – II					
CC – 6	Theory History of Dhrupad and Lakshangeet based on Specific Ragas	3	3	0	0
CC – 7	Theory- History of Vilambit Khayal, Drut Khayal & Tarana based on specific Ragas	3	3	0	0
CC – 8	Practical- <u>Konowledge of Thumri & Dadra based on specific Ragas</u>	3	0	0	6
CC – 9	Practical- Knowledge of Bhajan, Ghazal & Geet based on specific Ragas	4	0	0	8
CC – 10	Stage Performance	1	0	0	2
DSE – 2	The Role of Music in Indian Films	4	4	0	0
USC – 2	Foreign language – II	2	0	2	0
SEC – 2	Mentored Seminar – II	1	0	1	0
Total Credit = 21			Teaching Hour = 29		

Second Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester -III					
CC – 11	Theory- Detailed Study of Instruments used in Hindustani Classical Musical	2	2	0	0
CC – 12	Practical- Use of Specific Ragas in Dhamar & Chaturang according to Hindustani Sangeet Paddhati & abhinav Geetanjali	2	0	0	4
CC – 13	Practical- Knowledge of Vilambit Khayal, Drut Khayal & Tarana based on Specific Ragas	2	0	0	4
CC – 14	Practical- Knowledge of Tappa/Bandish ki Thumri based on Specific Ragas	4	0	0	8
CC – 15	Practical- Knowledge of Chaity, Kajri & Jhula based on Specific Ragas	4	0	0	8
CC – 16	Project	2	0	0	4
USC – 3	Foreign language – III	2	0	2	0
SEC – 3	Mentored Seminar – III	1	0	1	0
Total Credit = 19			Teaching Hour = 35		
Semester – IV					
CC – 17	Practical- Songs based on Dhrupad & Kheyal . (Dhrupad : Tala - Choutal, Surphanktal, Dhamar, Teoda and Kheyal :Tala-Trital, Ektal, Jhaptal, Adatheka)	4	0	0	8
CC-18	Practical- Songs based on Tappa and Thumri (Tappa: Tala-Jat, Madhyaman, Addha, Thumri:Tala- Jat, Addha, Deepchandi)	4	0	0	8
CC-19	Dissertation	4	0	4	0
CC-20	Stage Demonstration	5	0	0	10
USC – 4	Foreign language – IV	2	0	2	0
SEC – 4	Performing Arts Dance Seminar	1	0	1	0
Total Credit = 20			Teaching Hour = 33		

M.A. Vocal (HCM/HLCM) : Course Structure

FIRST YEAR

SEMESTER-1

CC-1

History of Indian vocal classical music-

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contributions of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit -1-

Ancient period

- Indus valley civilisation
- Vedic age
- Epics
- Gandharva sangit
- Prabandha sangit

Unit-2-

Medieval Period

- Sultan period

- Mughal period
- Contributions of notable Musicians and musicologists

Unit-3-

Modern period

- Evolution of Indian Music
- Contemporary trends
- Notable Musicians

CC-2-

History of Hindustani Classical Gharanas and their artists-

Course objectives:

5. Understand the historical and cultural foundation of Indian vocal classical music
6. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
7. Analyse the role of music in religious, courtly and social contexts
8. Develop listening skills and historical awareness related to raga-based music

Course outcome:

6. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
7. Identify and explain the key contributions of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
8. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
9. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
10. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Definition of Gharana.

Unit-2-

Patiyala Gharana

Unit-3-

Jaypur Gharana,

Unit-4

Gwalior Gharana,
Unit-5-
Benaras Gharana,
Unit-6-
Lucknow Gharana,
Unit-7-
Rampur Gharana ,
Unit-8-
Senia Gharana

CC-3

History of Hindustani Semi Classical Gharanas and their artists-

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contribution of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharana/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Tappa

Unit-2-

Thumri ,

Unit-3-

Qawali

Unit- 4

Biography of

- Bade Golam Ali Khan
- Alauddin Khan

- Tansen
- Baiju Bawra
- Aladiya khan
- Pandit Ram Sahai
- Ustad Fateh Ali Khan
- Ustad Ali Baksh Khan

CC-4

Hindustani light Classical Songs and their artists-

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contributions of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Bhajan

- Characteristics of Bhajan
- Types of Bhajan
- Significance of Bhajan
- Performance and practice

Unit-2-

Dadra

- Characteristics of Dadra

- Types of Dadra
- Significance of Dadra
- Performance and practice

Unit-3- Chaity

- Characteristics of Chaity
- Types of Chaity
- Significance of Chaity
- Performance and practice

Unit-4 Kajri

- Characteristics of Kajri
- Types of Kajri
- Significance of kajri
- Performance and practice

Unit-5- Jhula

- Characteristics of Jhula
- Types of Jhula
- Significance of Jhula
- Performance and practice

CC-5

Knowledge of Talas used in Hindustani Classical Music

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of indian vocal classical music ,including it's origins ,evolution and major periods (Vedic, Medieval and Mordern eras)

2. Identify and explain the key contributions of prominent composers ,musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social ,political and cultural movements on the development and transformations of indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Pure classical-

- Trital
- Ektal
- Choutal
- Surfak
- Tiwra
- Dhamar

Unit-2-

Semi classical-

- Adatheka
- Jat
- Madhyaman
- Khemta
- Jhumra

Unit-3-

Light classical-

- Dadra
- Kaharwa
- Jhaptal
- Rupak

DSE-1

The impact of Hindustani classical music on Indian folk music

TOTAL CREDIT- 30

SEMESTER-2

CC-6-

History of Dhrupad and Lakshangeet based on Specific Ragas

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music.
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music.
3. Analyse the role of music in religious, courtly and social contexts.
4. Develop listening skills and historical awareness related to raga-based music.

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contribution of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit -1-

Bhupali

- Characteristics of Bhupali
- Significance of Bhupali
- Performance and practice

Unit-2-

Malkauns

- Characteristics of Malkauns
- Significance of Malkauns
- Performance and practice

Unit-3-

Mian ki Malhar

Characteristics of Mian ki Malhar

- Significance of Mian ki Malhar
- Performance and practice

Unit-4-

Basant

- Characteristics of Basant
- Significance of Basant
- Performance and practice

CC-7

History of Vilambit Khayal, Drut Khayal & Tarana based on specific Ragas

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contributions of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Yaman

- Characteristics of Yaman
- Significance of Yaman
- Performance and practice

Unit-2-

Multan

- Characteristics of Multan
- Significance of Multan
- Performance and practice

Unit-3-

Todi

- Characteristics of Todi
- Significance of Todi
- Performance and practice

Unit-4-

Basant

- Characteristics of Basant
- Significance of Basant
- Performance and practice

CC-8

Knowledge of Thumri & Dadra based on specific Ragas

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contributions of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the

development and transformations of indian vocal classical music over Centuries

4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Pilu

- Characteristics of pilu
- Significance of pilu
- Performance and practice

Unit-2-

Khamaj

- Characteristics of Khamaj
- Significance of Khamaj
- Performance and practice

Unit-3-

Kafi

- Characteristics of Kafi
- Significance of Kafi
- Performance and practice

Unit-4-

Bharavi

- Characteristics of Bhairavi
- Significance of Bhairavi
- Performance and practice

CC-9-

Knowledge of Bhajan, Ghazal & Geet based on specific Ragas

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of indian vocal classical music ,including it's origins ,evolution and major periods (Vedic, Medieval and Mordern eras)
2. Identify and explain the key contributions of prominent composers ,musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social ,political and cultural movements on the development and transformations of indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1-

Behag

- Characteristics of Behag
- Significance of Behag
- Performance and practice

Unit-2-

Bahar

- Characteristics of Bahar
- Significance of Bahar
- Performance and practice

Unit-3-

Pahari

- Characteristics of Pahari
- Significance of Pahari
- Performance and practice

Unit-4-

Bhairav

- Characteristics of Bhairav
- Significance of Bhairav
- Performance and practice

CC-10

Hindustani classical based Regional songs (any provinces of India or Bengal)

Course objectives:

1. Understand the historical and cultural foundation of Indian vocal classical music
2. Identify major periods and figures in the evolution of Hindustani and Carnatic vocal music
3. Analyse the role of music in religious, courtly and social contexts
4. Develop listening skills and historical awareness related to raga-based music

Course outcome:

1. Explain the historical development of Indian vocal classical music, including its origins, evolution and major periods (Vedic, Medieval and Modern eras)
2. Identify and explain the key contributions of prominent composers, musicians, and musicologists in shaping Hindustani vocal tradition.
3. Analyse the influence of social, political and cultural movements on the development and transformations of Indian vocal classical music over Centuries
4. Differentiate between the stylistic features and gharanas/ bani systems within Indian vocal classical music and understand their historical foundations.
5. Critically evaluate classical compositions and performance practices within their historical and cultural contexts.

Unit-1

Bhawaiya

- Characteristics of Bhawaiya
- Geographical spread of Bhawaiya
- Significance of Bhawaiya
- Unique aspects of Bhawaiya
- Performance and practice

Unit-2

Bhatiyali

- Characteristics of Bhatiyali
- Geographical spread of Bhatiyali
- Significance of Bhatiyali
- Unique aspects of Bhatiyali
- Performance and practice

Unit-3

Jhumur

- Characteristics of Jhumur
- Geographical spread of Jhumur
- Significance of Jhumur
- Unique aspects of Jhumur
- Performance and practice

Unit-4

Dhamail

- Characteristics of Dhamail
- Geographical spread of Dhamail
- Significance of Dhamail
- Unique aspects of Dhamail
- Performance and practice

TOTAL CREDIT- 21

SECOND YEAR **SEMESTER-3**

CC-12

Use of Specific Ragas for Dhamar & Chaturang according to Hindustani Sangeet Paddhati & abhinav Geetanjali

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit,

- Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
 3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
 4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
 5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical fame work and Bengali lyrical sensibility.
 6. Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1-

Bhatiyar

- Characteristics of Bhatiyar
- Significance of Bhatiyar
- Performance and practice

Unit-2-

Malkauns

- Characteristics of Malkauns
- Significance of Malkauns
- Performance and practice

Unit-3-

Mian ki Malhar

- Characteristics of Mian ki Malhar
- Significance of Mian ki Malhar
- Performance and practice

Unit-4-

Gour malhar

- Characteristics of Gour Malhar
- Significance of Gour Malhar
- Performance and practice

CC-11

Detailed Study of Instruments used in Hindustani Classical Musical

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical fame work and Bengali lyrical sensibility.

Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1-

Tanpura:

- History and significance of Tanpura
- Types of Tanpura (male, female, miraj style, electronic Tanpura)
- Understanding the parts of the instruments.
- Tuning of the Tanpura- Techniques, use of fine tuners
- Role of Tanpura in Indian classical music- Importance in raaga performance, identifying correct pitch and shruti

Unit-2-

Pakhwaj

- Introduction to Pakhwaj- History and evolution, Structure and parts
- Pakhwaj in the context of Indian classical music especially Dhrupad
- Differences between Pakhwaj and Tabla
- Talas and compositions of Pakhwaj (Choutal, Dhamar, Suttal, Tivra)

Unit-3-

Tabla

- Introduction to Tabla- History and evolution, Structure and parts
- Tabla in the context of Indian classical music
- Differences between Tabla and Pakhwaj
- Talas and compositions of Tabla

CC-13

Knowledge of Vilambit Khayal, Drut Khayal & Tarana based on Specific Ragas

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical framework and Bengali lyrical sensibility.
6. Critically engage with the cross-cultural synthesis between Hindustani classical music

and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1

Natbhairav

- Characteristics of Natbhairav
- Significance of Natbhairav
- Performance and practice

Unit-2

Nand

- Characteristics of Significance of Nand
- Performance and practice

Unit-3

Bilaskhani todi

- Characteristics of Bilaskhani Todi
- Significance of Bilaskhani Todi
- Performance and practice

Unit-4

Bageshri

- Characteristics of Bageshri
- Significance of Bageshri
- Performance and practice

CC-14

Knowledge of Tappa/Bandish ki Thumri based on Specific Ragas

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical framework and Bengali lyrical sensibility.
6. Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1

Kafi

- Characteristics of kafi
- Significance of kafi
- Performance and practice

Unit-2

Khamaj

- Characteristics of Khamaj
- Significance of Khamaj
- Performance and practice

Unit-3

Pilu

- Characteristics of Pilu
- Significance of Pilu
- Performance and practice

Unit-4

Sindhu

- Characteristics of Sindhu
- Significance of Sindhu
- Performance and practice

CC-15

Knowledge of Chaity, Kajri & Jhula based on Specific Ragas

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical framework and Bengali lyrical sensibility.
6. Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1-

Khamaj

- Characteristics of Khamaj
- Significance of Khamaj
- Performance and practice

Unit-2-

Pilu

- Characteristics of Pilu
- Significance of Pilu
- Performance and practice

Unit-3-

Mian ki malhar

- Characteristics of Mian ki Malhar
- Significance of Mian ki Malhar
- Performance and practice

CC-16

Hindustani Classical Music impact on the composers of Bengal (pancha kavi)

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical framework and Bengali lyrical sensibility.
6. Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1

Khayal-anga Rabindrasangit-

- Dao he hridoy bhore...
- Tabo premo sudharoshe...

Unit-2-

Najrulgeeti-

- Arun kanti ke go...
- Shandhya godhuli lagane...

Unit-3

Atulprasadi-

- Bhanga deule mor..
- Ogo nithur dorodi...

Unit-4

Rajanikanta-

- Dhire dhire more..
- Ami Akriti odhom..

Unit-5

Dwijendrageeti-

- Oi mahasindhur opar hote
- Ghanatamasabrito ambar dharani...

TOTAL CREDIT- 19

SEMESTER-4

CC-17-

Specific Ragas Similar to Hindustani classical Ragas

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and easonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration

of classical ragas , demonstrating an understanding of both classical framework and Bengali lyrical sensibility.

6. Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1-

Mohanam (Carnatic)- Bhopali (HCM)

- Characteristics of Mohanam
- Significance of Mohanam
- Difference between Mohanam and Bhopali
- Similarity between Mohanam and Bhopali
- Performance and practice

Unit-2-

Kharaharapriya(Carnatic)- Khamaj(HCM)

- Characteristics of Kharaharapriya
- Significance of Kharaharapriya
- Difference between Kharaharapriya and Khamaj
- Similarity between Kharaharapriya and Khamaj
- Performance and practice

Unity-3

Nata Bhairavi(Carnatic)- Asavari(HCM)

- Characteristics of Nata bhairavi
- Significance of Nata Bhairavi
- Difference between Nata Bhairavi and Asavari
- Similarity between Nata Bhairavi and Asavari
- Performance and practice

Unit-4

Mayamalavagowla(Carnatic)- Bhairav (HCM)

- Characteristics of Mayamalavagowla
- Significance of Mayamalavagowla
- Difference between Mayamalavagowla and Bhairav
- Similarity between Mayamalavagowla and Bhairav
- Performance and practice

CC-18

Hindustani classical based contemporary songs and World fusion Music

Course objective:

1. To provide students with an in-depth understanding of Hindustani vocal classical music through the study of specific ragas and traditional forms such as Bilambit, Drut, Tarana, Tappa, Thumri, Chaity, Kajri and Jhula.
2. Exploring the significance impact of this tradition on the works of the pancha kavi of Bengal- Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atul Prasad Sen and Kazi Nazrul Islam.
3. To build both practical performance skills and theoretical insights into stylistic and cultural integration.

Course outcome:

1. Identify and demonstrate the stylistic and structural characteristics of Bilambit, Drut, Tarana, Thumri, Chaity, Kajri and Jhula within Hindustani classical music.
2. Perform selected ragas with appropriate application in both slow (Bilambit) and fast (Drut) tempos, execute semi classical forms with expression and authenticity.
3. Analyse the aesthetics and lyrical content of semi -classical forms such as Thumri, Tappa and seasonal songs (chaity, Kajri, Jhula) in relation to their social and cultural contexts.
4. Examine the influence of Hindustani classical music on the melodic and structural choices of the Pancha Kavi in their compositions.
5. Interpret and render selected compositions of the Pancha kavi that reflect the integration of classical ragas , demonstrating an understanding of both classical framework and Bengali lyrical sensibility.
6. Critically engage with the cross-cultural synthesis between Hindustani classical music and early modern Bengali music, fostering deeper appreciation of regional musical evolution.

Unit-1-

Introduction to Hindustani Classical Music

- Basic concepts: Raga, Taal, Bandish, Alaap, Taan
- Instruments: Sitar, Sarod, Tabla, Bansuri, Tanpura
- Vocal styles: Khayal, Thumri, Dhrupad

Unit-2-

Contemporary Indian Music Landscape

- Overview of Indian film music, indie, and experimental genres.
- Introduction to classical influence in Bollywood and pop music

Unit-3

Fusion Fundamentals

- What is fusion? Concepts of cross-genre and cross-cultural blending.
- Brief history of Indian fusion music: from Ravi Shankar–Yehudi Menuhin to Shakti and Asian Underground.

Unit-4

Contemporary Artists and Collaborations

- Anoushka Shankar – Flamenco & classical sitar fusion
- Karsh Kale, Talvin Singh – Electronica meets Hindustani music.
- Raghu Dixit Project, Coke Studio – Folk and classical blend

Unit-5

Analysis and Song Deconstruction

- Breakdown of selected fusion songs
- Raga-based melodic lines
- Rhythmic patterns and Taal adaptation
- Production techniques and global instrumentation

Unit-6

Creative Project or Performance

- Compose or arrange a fusion piece (solo or group)
- Present a detailed analysis of a fusion track
- Reinterpret a traditional bandish in a modern context

CC-19-

Dissertation

CC-20

Stage Demonstration

TOTAL CREDIT- 20



SNU
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UNIVERSITY

2025

SYLLABUS



Faculty of Performing Arts

MA in Music

Special Paper:

Rabindrasangit

Under UGC– CBCS

MA Music (Rabindrasangit) : Course Structure

Category definition with credit breakup

Semester	Credit					
	CC	DSE	GE	SEC	USC	Total/Sem
First	19	4	4	1	2	30
Second	14	4		1	2	21
Third	16			1	2	19
Fourth	17			1	2	20
Total Credit/ Course	66	8	4	4	8	
Total Credit						90

CC: Core Courses; GE: General Elective; SEC: Skill Enhancement Courses;
DSE: Discipline Specific Elective; USC: University specified course

First Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
	Semester – I				
CC – 1	Theory of Art and Aesthetics and Tagore’s philosophy of Music	4	0	4	0
CC – 2	Biography of Tagore: The Music Composer (First Half) up to Gitanjali era	3	0	3	0
CC – 3	Knowledge of Raga and original songs from which Tagore adopted the Tunes (Part-1)	4	0	4	0
CC – 4	Rabindrasangit based on classical tunes (adaption from original Dhrupad and Dhamar , kheyal, Tappa and Thumri)	4	0	4	0
CC – 5	Rabindrasangit experiments of Rhythms and Talas	4	0	4	0
DSE – 1	The Role of Dance in Indian Folk Music	4	0	4	0
GE - 1	Generic Elective	4	0	4	0
USC – 1	Foreign language– I	2	0	2	0
SEC – 1	Mentored Seminar– I	1	0	1	0
	Total Credit = 30		Teaching Hour = 30		
	Semester – II				
CC – 6	Biography of Tagore. The Music composer (Second half) after Gitanjali to- 1941	3	0	0	6
CC – 7	Thematical instigated study of Tagore song	3	0	0	6
CC – 8	Knowledge of Raga and original songs from which Tagore adopted the tunes (part- II)	3	0	0	6
CC – 9	Rabindrasangit: Thematic variations (Love Nature and seasons , Swadesh , Vichitra and Anushthanik)	4	0	0	8
CC – 10	A selected portion of a Nrityanatya	1	0	0	2

DSE – 2	The Role of Dance in Indian Films	4	0	4	0
USC – 2	Foreign language – II	2	0	2	0
SEC – 2	Mentored Seminar – II	1	0	1	0
Total Credit = 21			Teaching Hour = 35		

Second Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester -III					
CC – 11	Concept of Tagore’s Musical Philosophy as expressed in essays poems and songs	2	0	0	4
CC – 12	Natyagiti- Theoretical aspects with detailed study of respective dramas	2	0	0	4
CC – 13	Stage or Public Performance	2	0	0	4
CC – 14	External influence on various musical compositions of Tagore song	4	0	0	8
CC – 15	Tagore songs: tunes adapted from Hindustani songs with original songs	4	0	0	8
CC – 16	Natyagiti- Any Musicdrama of Rabindranath Tagore	2	0	0	4
USC – 3	Foreign language – III	2	0	2	0
SEC – 3	Mentored Seminar – III	1	0	1	0
Total Credit = 19			Teaching Hour = 35		
Semester – IV					
CC – 17	An original script based on Tagore’s musical pieces and a short Dissertation	4	0	0	8
CC-18	Kavyagiti (Lyrics tuned and transformed into songs)	4	0	0	8
CC-19	Rabindra Sangeet: Tunes adapted from Folk and provincial tunes with original songs	4	0	4	0
CC-20	Rabindra Sangeet: Tunes adapted from Western songs with original songs	5	0	0	10
USC – 4	Foreign language – IV	2	0	2	0
SEC – 4	Performing Arts Music Seminar	1	0	1	0
Total Credit = 20			Teaching Hour = 33		

M.A. Rabindra Sangit : Course Structure

Semester - I

RS/PG/C.C. 1.1(Theory) Credit-4, Marks-50 (40+10)

Theory of Art and Aesthetics and Tagore's philosophy of Music.

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Unit-1

The relationship between art theory and aesthetics, the definition and nature of art, the characteristic of art, art for art's sake or purposeful art.

Unit-2

Various theories about art theory, holism in art, artistic detachment, art and imagination, aesthetic in art.

Unit-3

Articles included in Rabindranath's book Sangeetchinta - Sangit O Bhab, Sangit O Kabita, Antar Bahir, Sangit, Sangiter Mukti, Amader Sangit, Shikha O Sanskritite Sangiter Sthan.

Unit-4

Various discussions on the relationship between lyrics and melody, Baul songs,(Introduction to Haramani), Rabindranath's comments on the national anthem, A conversation between Rabindranath Tagore and H.G.Wells on music.

RS/PG/C.C. 1.2(Theory) Credit-3, Marks - 50 (40+10)

Biography of Tagore: The Music Composer (First half) upto Gitanjali era.

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Unit-1

Bhanusingha's Padabali.

Unit-2

Episodes of Geetinatya.

Unit-3

Episodes of Swadeshi songs.

Unit-4

The Upasana and Puja Parjaya songs (from Naivedya to Gitanjali)

Unit-5

Various musical dramas composed during the pre-fifty years of his musical life:
Prakritir Pratishodh (1884), Raja o Rani (1889), Bisarjan (1890), Sharadotsab (1908),
Prayashchitta (1909), Raja (1910), Achalayatan (1912)

RS/PG/C.C. 1.3(Practical) Credit-4, Marks-50 (40+10)

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Knowledge of Raga and Original songs from which Tagore adapted the tunes.

Learn any five of the following ragas and any four songs from original Hindi songs.

1. Malkosh, 2. kafi , 3. purbi, 4. Kamod , 5. Kedar, 6. Natmallar , 7. Tilakkamod

Original Song (Mulgaan):

Unit-1

Na Lagi Mori Thumaka Palangana- Malkosh / Tritaal

Unit-2

Veena Bhachay Re- Purbi/ Dhamar

Unit-3

Main To na Jaun- Kamod/ Dhamar

Unit-4

Bahura Bajao Bansi- Purbi/Tewra

Unit-5

Rumjhum Barkhe- Kafi/ Surfaktaal

Unit-6

Mohe Kaise Niki Lagi- Kedar/ Trital

Unit-7

Mori Nayi Lagana Lagi Re- Natmallar/ Ektal

RS/PG/C.C. 1.4(Practical) Credit - 4, Marks - 50 (40+10)

Rabindra Sangeet based on classical tune (adaptation from original Dhrupad, Dhamar, Khayal, Tappa and Thumri), (any 16 songs)

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Unit-1

Chautal:

1. Dubi amrito pathare- Lalit/Chautal
2. Tomari madhuro rupe- jhinjhit/ Chautal
3. Jagate tumi raja- Canara/Chautal

Unit-2

Dhamar:

1. Jage nath joshnarate- Behag/Dhamar
2. Bina bajao he- Purvi/dhamar
3. Amritero sagore- kamod/Dhamar

Unit-3

Surfanktaal:

1. Sunyo hate phiri he- Kafi/ Surfanktaal
2. Shanti koro barisono- Tilokkamod/ Surfanktaal

Unit-4

Jhaptal/Teora/Aadra Choutaal/Jot(8 matra)/ Pancham Sawari/ Roopak:

1. He nikhilobharodharono- Gour/ Jhaptal
2. Songsoyo timiro majhe- Deshsindhu/Teora
3. Shongshare kono bhoy nahi- Iman kalyan/Aadra Choutaal
4. Keno jage na jage na- Behag/Jot(8 matra)
5. Aaji mor dare- Desh/ Pancham Sawari

6. He mon tare dekho- Bilawal/ Roopak

Unit-5

Tritaal:

1. Aaji mamu jibone- Adana/Tritaal
2. Nishidino chaho re- Jogiya/Tritaal
3. Dake baro baro dake- Kedar/Tritaal
4. Tobo premshudharoshe- Paraj/ Tritaal

Unit-6

Ektaal:

1. More bare bare phirale- Natmallar/Ektaal
2. He sokha mamu hridoye roho- Chayanat/Ektaal
3. Nayan bhasilo jole- shyam/ Chaturmatrik Ektaal

Unit-7

Aadatheka:

1. E mohu aboron- Emon/Aadatheka
2. Animesho ankhi- Desh/ Aadatheka

Unit-8

Madhyaman/Kaharba/Khemta:

1. E porobase robe ke- Sindhu/ Madhyaman
2. Tumi kichu diye jao- Khamaj/Kaharba
3. O keno bhalobasha- Pilu/ Khemta

RS/PG/C.C. 1.5 (Practical) Credit – 4, Marks – 50 (40+10)

Rabindra Sangeet: Experiments in Rhythms and Talas (any 16 songs)

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Unit-1

4 Matras:

1. Tumi kon bhanganer pathe ele – 2/2 chhanda
2. Nirjonorate nishsobdo chhoronopate – Okhondo 4 matra

Unit-2

5 Matras:

1. Aji shrabonghono gohon mohe – Jhampok(3/2 chhanda)
2. Emni kore ghuribo dure bahire – Jhampok(3/2 chhanda)
3. Ekoda tumi priye – Ordhojhap (2/3 chhanda)
4. Pothe chole jete jete– Ordhojhap (2/3 chhanda)

Unit-3

6 Matras:

1. Kar chokher chawar haway– Sasthi (2/4 chhanda)
2. Tomay cheye bese achi– Sasthi (2/4 chhanda)
3. Amar bhubon to aaj holo kangal– Sasthi
4. Hriday amar prokash holo– 4/2 chhanda
5. Himgiri phele niche neeme ele– Okhondo 6 matra

Unit-4

8 Matras:

1. Gobhiro Rajani namilo hridoye- Roopakra (3/2/3 chhanda)
2. Koto Ojanare janaile tumi– Roopakra (3/2/3 chhanda)

Unit-4

9 Matras:

1. Byakul bokuler phule– 3/6 or 5/4 chhanda
2. Duyare mor pothopase– Akhondo 9 matra

Unit-5**10 Matras:**

1. Pakhi bole chanpa– 3/2/3/2 chhanda
2. O dekha diye je chole gelo– 5/5 chhanda

Unit-6**11 Matras:**

1. Kanpiche deholota thorothoro – 3/4/4 chhanda
2. Duare dao more rakhiya – 3/2/2/4 chhanda

Unit-7**18 Matras:**

1. Jononi tomar karunocharanokhani– Nobapanchatal (2/4/4/4/4 chhanda)

Unit-8**Surantor o chhondantor:**

1. Majhe majhe tobo dekha pai- Ektaal/ Dadra
2. Aaji jhorojhoro mukhoror bador dine-(Surantor o chhondantor) 2/2 or 2/4/2/4 chhanda

Semester- II

RS/PG/C.C. 2.1(Theory) Credit-3, Marks – 50 (40+10)

Biography of Tagore: The Music Composer (Second Part) – (After Gitanjali era 1941)

Course Objectives:

1. To explore the musical journey of Rabindranath Tagore in the later phase of his life, focusing on the period after the Gitanjali era up to his death in 1941.
2. It investigates his innovations in music composition, his response to global and national events through song, and his synthesis of diverse musical traditions.
3. The course will also examine Tagore's evolving musical philosophy, the creation of his dance dramas.

Course outcome:

1. Understand the evolution of Tagore's musical style post-Gitanjali, particularly from 1913 to 1941.
2. Analyze Tagore's musical works in the context of socio-political and philosophical developments of the time.
3. Identify the thematic and structural features of his later compositions, including Rabindra Sangeet and dance dramas (Nritya Natya).
4. Evaluate Tagore's integration of Indian classical, folk, and Western elements in his music.
5. Critically appreciate specific works like Shapmochan, Chitrangada, Shyama, and patriotic songs composed during the anti-colonial movement.
6. Develop research and presentation skills in musicology with a focus on biographical and historical contexts.

Unit-1

Ritunattya and Tattvanattya:

Ritunattya- Phalguni, Basanta, Sheshvarshan, Nataraj Riturangashala, Naveen, Shravanagatha.

Tattvanattya- Sharadtsav-Rinsodh, Achalayatana-Guru, Raja-Aruparatana, Muktheadhara, Raktakaravi

Unit-2

Song composed in Abroad:

Unit-3

Nrityanattya:

Shishutirtha, Shapmochan, Chitrangada, Chandaliika and Shyama

Unit-4

Musical works other than dance dramas composed in the last ten years of Rabindranath's life.

RS/PG/C.C. 2.2(Theory) Credit – 3, Marks – 50 (40+10)

Thematical integrated study of Tagore song.

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.

3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Unit-1

Stages of Puja Parjaya in Rabindra Sangeet (including upoparjay)

Unit-2

The diversity of love consciousness in Prem Parjaya's Songs

Unit-3

Variety of Prakriti Parjaya's songs

Unit-4

The nature of the diverse in the songs of the Bhichitra Parjaya

Unit-5

Anusthanik Parjaya songs

RS/PG/CC 2.3 (Practical) Crdit – 3, Marks – 50 (40+10)

**Classical Raga and Mulgaan Teaching (The Roots of Melodious Rabindra Sangeet)
(Part-II)**

Knowledge of raga and original songs. (মূলগান) from which Tagore adapted tunes (Part III)

Learn any five of the following ragas and four of the Mulgaan.

Course Objective:

6. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
7. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
8. Tagore's unique contributions to Indian aesthetics.
9. Tagore's synthesis of Eastern and Western thought.
10. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

7. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
8. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
9. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
10. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
11. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
12. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

1. Chayanat, 2. Basant, 3. Multan, 4. Malkauns, 5. Miyamallar, 6. Gaud Sarang, 7. Gaudrom, 8. Lalit

Mulgaan:

Unit-1

Aayo faagun badhoman – Nayaki Kanada/Dhamar

Unit-2

Ab mori paayaliya baajanu – Aadrana/Tritaai

Unit-3

Murali dhun shuni – Sindhu/Jhaptal

Unit-4

Papiha bole le re – Shyam/Ektaal

Unit-5

Bol re papihara – Miyamallar/Tritaal

RS/PG/CC. 2.4 (Practical) Credit – 4, Marks – 50 (40+10)

Rabindra Sangeet: Thematic variation (Prakriti, Swadesh, Vichitra o Anushthanik porjay) Any 20 songs.

Course Objective:

1. To explore foundational concepts in the theory of art and aesthetics with a special emphasis on Rabindranath Tagore's philosophy of music.
2. The course aims to provide students with a comprehensive understanding of the aesthetic principles that govern the creation and appreciation of art and music.
3. Tagore's unique contributions to Indian aesthetics.
4. Tagore's synthesis of Eastern and Western thought.
5. Tagore's vision of music as a spiritual and cultural expression.

Course outcome:

1. Understand and explain key concepts in the theory of art and aesthetics, including beauty, form, expression, and the relationship between the artist and the audience.
2. Critically analyze aesthetic theories from both Western and Eastern perspectives, and apply them to various art forms, especially music.
3. Examine Rabindranath Tagore's philosophy of music, including his views on the spiritual, emotional, and cultural dimensions of musical expression.
4. Appreciate the integration of art, nature, and spirituality in Tagore's aesthetic vision, particularly as reflected in his songs (Rabindra Sangeet) and writings.
5. Engage in reflective and analytical discussions about the role of aesthetics in society and the transformative power of music as envisioned by Tagore.
6. Apply aesthetic theories and Tagorean thought to contemporary artistic and musical contexts, fostering a deeper understanding of Indian cultural heritage.

Unit-1

Prem:

1. Chitto pipashito re – Prem/Jhaptaal
2. Ogo shono ke bajaye – Prem / Aarkhemta
3. Ami rupe tomaye bholabo na – Prem/Aarkhemta
4. Marana re tunhu mama shyam saman – Prem
5. Ohe sundor momo grihe aji – Prem/Dadra
6. Shraboner pobone aakulo bisonno sondhay – Prem/Jhaptaal
7. Ami nishidino tomay bhalobashi – Prem/Taalferta
8. Mamo dukkhero shadhon – Prem/Kaharba

Unit-2

Prakriti:

1. Bishwabinarobe biswojonomohicche – Prakriti/Kaharba
2. Maddhyodine jabe gaan – Prakriti/Kaharba
3. Jhore jhoro jhoro – Prakriti/Kaharba
4. Saghana gahana raatri – Prakriti/Kaharba
5. Eso shoroter omolomohima – Prakriti
6. Kaar baanshi nishi bhore – Prakriti/Kaharba
7. Hai hemontolokhhi – Prakriti/Kaharba
8. Bedona ki bhashay re – Prakriti
9. Tumi kichhu diye jao – Prakriti/Kaharba
10. Chena phoole gondhosrote – Prakriti/Teora

Unit-3

Vichitra:

1. Aamaar jeerno paata – Vichitra/Teora
2. Khelaghar bandhte legechhi – Vichitra/Dadra
3. Krishnakoli aami taarei boli – Vichitra
4. Eyi to bhalo legechhilo – Vichitra/Kaharba
5. Kothaye firis poromsheser – Vichitra/Dadra
6. 28. Shudhu jaowa asa – Bichitra/Kaharba

Unit-4

Anushthanik:

1. Sudhasagara tire – Anushthanik/Dhamar
2. Esho he grihodbota – Anushthanik/Kaharba

Unit-5

Swadesh:

1. Anandadhwani jagao gagone – Swadesh/Taalferta
2. E Bharatey raakho nityo probhu – Swadesh / Choutaal

Semester-III

RS/PG/CC. 3.1 (Practical). Credit – 1, Marks – 50 (40+10)

Any Gitinatya and a Nrityanatya of Rabindranath (Selected portion)

Course Objectives:

1. To explore the musical journey of Rabindranath Tagore in the later phase of his life, focusing on the period after the Gitanjali era up to his death in 1941.
2. It investigates his innovations in music composition, his response to global and national events through song, and his synthesis of diverse musical traditions.
3. The course will also examine Tagore's evolving musical philosophy, the creation of his dance dramas.

Course outcome:

1. Understand the evolution of Tagore's musical style post-Gitanjali, particularly from 1913 to 1941.
2. Analyze Tagore's musical works in the context of socio-political and philosophical developments of the time.
3. Identify the thematic and structural features of his later compositions, including Rabindra Sangeet and dance dramas (Nritya Natya).
4. Evaluate Tagore's integration of Indian classical, folk, and Western elements in his music.
5. Critically appreciate specific works like Shapmochan, Chitrangada, Shyama, and patriotic songs composed during the anti-colonial movement.
6. Develop research and presentation skills in musicology with a focus on biographical and historical contexts.

Unit-1

RS/PG/CEC 3.1A (Theory) Credit – 2. Marks – 50 (40+10)

Dramatic lyrics – Review of lyrics used in NATOK

Natyagiti-theoretical aspects with detailed study of respective dramas

- (a) Description of the use of music in various types of Rabindranath Tagore's plays, the dramatic and aesthetic purposes of the use of songs in plays.
- (b) Performance characteristics of music in lyrical and dance dramas.
- (c) The influence of classical music and folk music on the songs of gitinatyas and dance dramas.
- (d) The role of rhythm, rhythm and tempo in drama music.

Unit-2

RS/PG/CEC 3.1B (Theory) Credit-4, Marks – 50 (40+10)

- External influences on the musical structure of Rabindra Sangeet.
- External influence on various musical compositions of Tagore song:
 - (a) Native and folk tunes
 - (b) Provincial tune
 - (c) Western tunes
 - (e) External influences on the subject matter and style of expression of songs: influence of church music, chorus style, ceremonial music (birthday, wedding, etc.)

RS/PG/CC. 3.2 (Practical) Credit - 4, Marks - 50 (40+10)

Rabindra Sangeet (Raaga based; importance on the lyric)
(any 18 songs)

Course Objective:

1. To introduce students to the unique blend of Indian classical raagas and poetic lyrics in Rabindra Sangeet.
2. To develop an understanding of the melodic frameworks (raagas) underlying Rabindra Sangeet compositions.

3. To appreciate the literary depth and emotional expression embedded in the lyrics penned by Rabindranath Tagore.
4. To cultivate the ability to perform and interpret Rabindra Sangeet with both musical and lyrical sensitivity.
5. To foster an awareness of the cultural and historical significance of Rabindra Sangeet in Bengal and beyond.

Course Outcomes:

1. Identify and explain the raaga structures commonly used in Rabindra Sangeet compositions.
2. Analyze the lyrical content of selected Rabindra Sangeet songs, highlighting the poetic themes and emotions.
3. Demonstrate proficiency in singing Rabindra Sangeet with accurate melodic and lyrical expression.
4. Interpret the mood and meaning of Rabindra Sangeet through an informed understanding of its raaga and lyrics.
5. Recognize the cultural context and contributions of Rabindra Sangeet to Bengali and Indian musical traditions.

Unit-1

Ektal:

1. Sundor hridiron tumi - Yaman Kalyan / Ektal
2. Majhe majhe tobo dekha pai – Kirtan/Ektal
3. Bela gelo tomar path cheye - Mishrapuri / Ektal
4. Tumi chherechhile vulechile bole - Desh / Ektal
5. Asrunadir sudur pare – Purabi/Ektal
6. Majhe majhe tobo dekha pai – Kirtan/Ektal
7. Nayono tomare pay na dekhite – Jogiya/Kirtan Ektal
8. Tumi to sei jabei chole – Purabi/Ektal

Unit-2

Trital:

1. Hay ke dibe aar santona - Desh / Trital
2. Borisha dhora majhe shantir bari - Bairagi / Trital
3. Tumi nobo nobo rupe eso prane - Ramkeli / Trital

Unit-3

Dadra:

1. Je rate mor duarguli - Bageshri / Dadra
2. Ei udashi hawar pathe pathe – Yaman/Dadra
3. Ami jokhon chhilem magon – Kirtan/Dadra
4. Aji godhuli lagane – Behag/Dadra
5. Modhur tomar sesh je na pai – Behag/Dadra

Unit-4**Kaharba:**

1. Aaji jato tara tobo akashe - Khamaj / Kaharba
2. Nai rosh nai daruno dohonobela – Mooltan/Kaharba
3. Dinantobelay shesher phosol - Bairavi / Kaharba

Unit-5**Jhaptal:**

1. Monomohono gohon jamini shese - Ashabari / Jhaptal
2. Choronoddhoni shuni tobo nath – Kafi/Jhaptal

Unit-6**Teora:**

1. Ami jokhon chhilem ondho – Kirtan/Teora
2. Tomoromoy nivironisha- Megh / Teora

RS/PG/CEC 3.2A(Practical) Credit – 5, Marks-50 (40+10)**● Tagore songs Tunes adapted from Hindustani songs with original songs (any 8 songs):**

1. Aaji brijome sohiya – Bahar / Bhamar – Eto anandadhwani uthilo kothay
2. Eri o ananda dharir broje – Bimpalasi / Surphankatal – Dhuano mon onono bramhamay
3. Bhoy hobe moresh – Chayanat / Surphankatal – Bhoy hote bikal
4. Uroto bonbon nab – Lalita panchami / Jhaptal – Hridayanandon bone
5. Kon roope bone – Tilak Kamod / Jhaptal – Madhur rate biraj
6. Kon jogi bhoyon – Behag / Jhaptal – Ontore jagicho onoromi
7. Tomar milon de porabar – Shri / Teora – Kar milon chay birahi
8. Aaj bobo basanto paban – Bahar / Teora – Aji bohi basonte paban

9. Eri ohi sob bon – Porajayahar / Trital – Ore bhai kothay legeche
10. Jhil jhuri mori – Ramkeli / Trital – Aaj jhuri mukhule jononi
11. Ke kichu koyere – Khamaj / Kaharba – Tumi kichu diye jao

RS/PG/CEC 3.2B (Practical) Credit – 2, Marks – 50 (40+10)

● **Natyagiti: Any music drama of Rabindranath Tagore**

- a) Valmiki Pratibha,
- b) Kalmrigaya,
- c) Mayarkhela

RS/PG/CC. 3.3(Practical) Credit – 2, Marks – 50 (40+10)

Course Objective:

1. To equip students with practical skills and knowledge required to plan, prepare, and execute a successful public performance.
2. To develop confidence and stage presence in front of an audience.
3. To familiarize students with the technical, logistical, and artistic aspects of organizing a live event.
4. To enhance teamwork, communication, and problem-solving skills in a performance setting.
5. To cultivate an understanding of audience engagement and effective presentation techniques.

Course Outcomes:

1. Plan and organize all components necessary for a public performance, including venue, equipment, and scheduling.
2. Demonstrate effective stage presence and communication skills while performing.
3. Collaborate with team members to manage backstage operations and ensure smooth execution of the event.
4. Apply basic technical knowledge related to sound, lighting, and stage setup to enhance the performance quality.
5. Evaluate the success of a public performance based on audience feedback and self-reflection, identifying areas for improvement.

● **Stage a Public performance.**

By the end of the course, students will be able to:

1. Demonstrate confidence and presence on stage.
2. Apply effective voice, movement, and expression techniques.
3. Collaborate in rehearsals and performances.
4. Adapt to different performance contexts (theatre, music, dance).
5. Present a polished stage performance for an audience.

Semester – IV

RS/PG/CEC 4.1 (Theory) Credit – 4, Marks – 50 (40+10)

Course Objective:

1. To introduce students to the unique blend of Indian classical raagas and poetic lyrics in Rabindra Sangeet.
2. To develop an understanding of the melodic frameworks (raagas) underlying Rabindra Sangeet compositions.
3. To appreciate the literary depth and emotional expression embedded in the lyrics penned by Rabindranath Tagore.
4. To cultivate the ability to perform and interpret Rabindra Sangeet with both musical and lyrical sensitivity.
5. To foster an awareness of the cultural and historical significance of Rabindra Sangeet in Bengal and beyond.

Course Outcomes:

1. Identify and explain the raaga structures commonly used in Rabindra Sangeet compositions.
2. Analyze the lyrical content of selected Rabindra Sangeet songs, highlighting the poetic themes and emotions.
3. Demonstrate proficiency in singing Rabindra Sangeet with accurate melodic and lyrical expression.
4. Interpret the mood and meaning of Rabindra Sangeet through an informed understanding of its raaga and lyrics.
5. Recognize the cultural context and contributions of Rabindra Sangeet to Bengali and

Indian musical traditions.

Unit-1

Writing a lyrical poem and a research essay based on Rabindra Sangeet.

Unit-2

An original script based on Tagore's musical pieces and a short Dissertation.

(The lyrics can be based on any theme of Rabindra Sangeet, such as love, worship-nature, etc., any occasion (patriotic ceremonies, tree planting or veneration of great personalities, poet's birthday and death anniversary, etc.), any musical context, such as the influence of classical, classical or Baul songs on Rabindra Sangeet, or any creative context. If necessary, this lyric can be used according to the subject of Rabindra songs, compositions, poems or any other material of Rabindra literature other than music.)

RS/PG/CEC 4.1A (Practical) Credit – 4, Marks – 50 (40+10)

Course Objectives:

4. To explore the musical journey of Rabindranath Tagore in the later phase of his life, focusing on the period after the Gitanjali era up to his death in 1941.
5. It investigates his innovations in music composition, his response to global and national events through song, and his synthesis of diverse musical traditions.
6. The course will also examine Tagore's evolving musical philosophy, the creation of his dance dramas.

Course outcome:

7. Understand the evolution of Tagore's musical style post-Gitanjali, particularly from 1913 to 1941.
8. Analyze Tagore's musical works in the context of socio-political and philosophical developments of the time.
9. Identify the thematic and structural features of his later compositions, including Rabindra Sangeet and dance dramas (Nritya Natya).
10. Evaluate Tagore's integration of Indian classical, folk, and Western elements in his music.

11. Critically appreciate specific works like Shapmochan, Chitrangada, Shyama, and patriotic songs composed during the anti-colonial movement.
12. Develop research and presentation skills in musicology with a focus on biographical and historical contexts.

● **Kavyagiti (lyrics tuned and transformed into song) – Part – II (Only 14 Songs)**

Unit-1

Naibedya/Utsarga:

1. Sangsaro jobe mono kere loy – Naibedya
2. Ghate bose achhi anmona – Naibedya
3. Ami chanchal he – Utsarga

Unit-2

Kheya:

1. Amar nai ba holo – Kheya
2. Ami keman koriya janabo – Kheya
3. Tumi epaar opaar koro – Kheya
4. Tumi joto bhar diyecho – Kheya

Unit-3

Balaka:

1. Tumi ki keboli chhobi – Balaka
2. Gaanguli mor saibaleri dol – Balaka

Unit-4

Purabi:

1. Anmona Anmona – Purabi
2. Tar hate chhilo – Purabi

Unit-5

Mohuya:

1. Bahir pothe bibagi hiya – Mohuya
2. Swopon parer dak shunechhi – Mohuya
3. Prangane mor shirish shakhaay – Mohuya
4. Aaji e nirala kunje – Mohuya
5. Amra dujona swargokhelona – Mohuya
6. Amar nayan tob nayoner – Mohuya

7. Birosho din biroshe kaaj – Mohuya

RS/PG/CEC 4.1B (Practical) Credit – 4,

Course Objective:

1. To introduce students to the unique blend of Indian folks and lyrics in Rabindra Sangeet.
2. To develop an understanding of the melodic frameworks underlying Rabindra Sangeet compositions.
3. To appreciate the literary depth and emotional expression embedded in the lyrics penned by Rabindranath Tagore.
4. To cultivate the ability to perform and interpret Rabindra Sangeet with both musical and lyrical sensitivity.
5. To foster an awareness of the cultural and historical significance of Rabindra Sangeet in Bengal and beyond.

Course Outcomes:

1. Identify and explain the folk structures commonly used in Rabindra Sangeet compositions.
2. Analyze the lyrical content of selected Rabindra Sangeet songs, highlighting the poetic themes and emotions.
3. Demonstrate proficiency in singing Rabindra Sangeet with accurate melodic and lyrical expression.
4. Interpret the mood and meaning of Rabindra Sangeet through an informed understanding of lyrics.
5. Recognize the cultural context and contributions of Rabindra Sangeet to Bengali and Indian musical traditions.

Unit-1

Marks – 50 (40+10)

Rabindra Sangeet: Tunes adapted from Folk and provincial tunes with original songs:

1. Amar sonar bangla – Ami kothay pabo tare
2. O amar desher mati – Amar gourer kane
3. Je tomay chhade chharuk – O mon amar mayay
4. Ebar tor mora gache – Mon majhi samal samal
5. Jodi tor dak shune keu – Harinam diye jagat matale
6. Baje baje ramyabina – Bade bade ramya bina bade
7. Gaganer thale robichandra – Gaganome thale

8. E hori sundor – E hori sundor
9. Boro asha kore – Sathi ba ba maron
10. Baje karun sure – Nidu charan-yule
11. Basanti he bhubanamohini – Shilalipi me shundar dekhi me

Unit-2

Marks – 50 (40+10)

Rabindra Sangeet: Tunes adapted from Western songs with original songs:

1. Kotobar bhebechhinu - Drink To Me Only
2. Tui aay re kache aay-
3. Sokoli phuralo swapnopraye – Robin Adair
4. Phule phule dhole dhole – Ye Banks and Braes
5. Purono sei diner kotha – Auld Lang Syne
6. Mori o kahar baccha – Go Where Glory Waits Thee
7. Mana na manili – Go Where Glory Waits Thee
8. Aha aji e bosonte – Go Where Glory Waits Thee
9. Kali kali bolo re aaj – Nancy Lee
10. O dekhbi re bhai – The Vicar of Bray



2025

SYLLABUS

Faculty of Performing Arts

MA in Music

Special Paper:

Bengali Song

Under UGC– CBCS



MA Bengali Song: Course Structure

Category definition with credit breakup

Semester	Credit					
	CC	DSE	GE	SEC	USC	Total/Sem
First	19	4	4	1	2	30
Second	14	4		1	2	21
Third	16			1	2	19
Fourth	17			1	2	20
Total Credit/ Course	66	8	4	4	8	
Total Credit						90

CC: Core Courses; GE: General Elective; SEC: Skill Enhancement Courses;
DSE: Discipline Specific Elective; USC: University specified course

First Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester – I					
CC – 1	Theory- Origin and development of Bengali Song	4	4	0	0
CC – 2	Theory-Characteristics of Bengali Songs in 19th and early 20th century	3	3	0	0
CC – 3	Theory-Bengali Songs influenced by various classical and light classical forms	4	0	0	8
CC – 4	Practical-Puratani, Traditional, Akhdai, Pakshi Gan	4	0	0	8
CC – 5	Practical- Kabi Gan, Panchali Gan, Jatra Gan, Theatrical Song	4	0	0	8
DSE – 1	The Role of Music in Indian Folk Dance	4	4	0	0
GE - 1	Generic Elective	4	0	4	0
USC – 1	Foreign language– I	2	0	2	0
SEC – 1	Mentored Seminar– I	1	0	1	0
Total Credit = 30			Teaching Hour = 42		
Semester – II					
CC – 6	Theory- Characteristics of songs composed by Pancha Kobi (Rabindranath Thakur, Dwijendralal Roy, Rajanikanta Sen , Atulprasad Sen and Nazrul Islam)	3	3	0	0
CC – 7	Theory- Characteristics of Bengali Devotional Song	3	3	0	0
CC – 8	Practical- Shakta Geeti, Ramprasadi, Agamoni, Vijaya, Kirtanaga	3	0	0	6
CC – 9	Practical- Songs of Pancha Kobi	4	0	0	8
CC – 10	Stage Performance	1	0	0	2
DSE – 2	The Role of Music in Indian Films	4	4	0	0
USC – 2	Foreign language – II	2	0	2	0
SEC – 2	Mentored Seminar – II	1	0	1	0

Total Credit = 21

Teaching Hour = 29

Second Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
	Semester -III				
CC – 11	Theory- Bengali Songs of Swarnajug and contributions of eminent writers, composers and singers	2	2	0	0
CC – 12	Practical-Composers of First Decade in 20 th century.	2	0	0	4
CC – 13	Practical-Composers of 2nd Decade in 20 th Century	2	0	0	4
CC – 14	Practical-Composers of 3 rd Decade in 20 th Century	4	0	0	8
CC – 15	Practical- Composers of 4th Decade in 20 th Century	4	0	0	8
CC – 16	Project	2	0	0	4
USC – 3	Foreign language – III	2	0	2	0
SEC – 3	Mentored Seminar – III	1	0	1	0
	Total Credit = 19		Teaching Hour = 35		
	Semester – IV				
CC – 17	Practical- Songs based on Dhrupad & Kheyal . (Dhrupad : Tala - Choutal, Surphanktal, Dhamar, Teoda and Kheyal :Tala-Trital, Ektal, Jhaptal, Adatheka)	4	0	0	8
CC-18	Practical- Songs based on Tappa and Thumri (Tappa: Tala-Jat, Madhyaman, Addha, Thumri:Tala- Jat, Addha, Deepchandi)	4	0	0	8
CC-19	Dissertation	4	0	4	0
CC-20	Stage Demonstration	5	0	0	10
USC – 4	Foreign language – IV	2	0	2	0
SEC – 4	Performing Arts Dance Seminar	1	0	1	0
	Total Credit = 20		Teaching Hour = 33		

Syllabus M.A Bangla Gan

Semester – 1

BS/PG/C.C 1.1(THEORY). CREDIT:4, MARKS: 50 (40+10)

C.C:1

Theory- Origin and development of Bengali Song:

Course Objectives:

- **Explore the historical evolution** of Bengali music, tracing its roots from ancient devotional chants to contemporary genres.
- **Understand the socio-cultural influences**—including religious, political, and literary movements—that shaped the development of Bengali songs.
- **Analyze key musical forms and genres**, such as Baul, Bhawaiya, Rabindra Sangeet, Nazrul Geeti, and Adhunik Gaan, in terms of lyrical content, musical structure, and performance style.
- **Examine the contributions of iconic composers and lyricists**, including Rabindranath Tagore, Kazi Nazrul Islam, Dwijendralal Roy, and others.
- **Encourage critical listening and interpretation**, helping students appreciate the aesthetic, emotional, and philosophical dimensions of Bengali music.
- **Foster creative engagement**, allowing learners to reflect on how traditional forms influence modern Bengali music and inspire new compositions.

Course Outcome:

1. **Understand the Historical Roots:** Identify the early origins of Bengali songs from folk traditions, Vaishnav Padavali, Baul, and other devotional streams. Trace how socio-cultural and religious movements shaped early Bengali music.
2. **Analyze the Evolution of Bengali Music:** Explain the influence of the Bengal Renaissance, Brahmo Samaj, and reform movements on 19th–20th century Bengali songs. Recognize the impact of Western classical and Indian classical music on modern Bengali compositions.
3. **Appreciate the Contribution of Eminent Personalities:** Evaluate the role of Rabindranath Tagore, Dwijendralal Roy, Atul Prasad Sen, Rajanikanta Sen, Kazi Nazrul Islam, and others in the development of Bengali songs. Compare the stylistic differences between different composers and their cultural impacts.
4. **Explore Different Genres and Styles:** Distinguish between folk, devotional, patriotic, Rabindra Sangeet, Nazrul Geeti, modern songs, and contemporary Bengali music. Develop an understanding of how lyrics, melody, and rhythm evolved across genres.
5. **Develop Critical and Creative Appreciation:** Critically analyze selected songs in their literary and musical contexts. Relate the growth of Bengali songs to the broader historical, political, and social environment of Bengal.
6. **Apply Knowledge in Performance and Research:** Interpret and perform Bengali songs with an awareness of their historical and cultural backgrounds. Undertake research projects, presentations, or papers on specific phases, genres, or personalities in Bengali music history.

Unit 1:

- Bengali song
- the unique synthesis of Folk,
- Devotional Music
- Classical and Western Music influence in it.

Unit 2:

- The historical phases from ancient chants,
- meditation,
- Baul traditions, to colonial modernity
- Globalized Pop culture- Bengali Music changing time.

Unit 3:

- Significant role in culture renaissance
- nationalist movement specially through the song of Rabindranath,
- Nazrul,
- D.L Roy,
- Atulpradsad,
- Rajanikanta Sen.

C.C:2 (Theory). Credit:3

Theory-Characteristics of Bengali Songs in 19th and early 20th century:

Course Objective:

1. Understand the historical context and evolution of Bengali folk music.
2. Develop skills in singing and interpreting traditional Bengali songs.
3. Analyze the role of music in Bengali culture and society.
4. Create original compositions inspired by Bengali folk music traditions.
5. Perform a traditional Bengali song with proper technique and expression.

Course Outcome:

1. Knowledge-based outcomes:

- a. Understand the fundamental concepts and principles of [subject matter].
- b. Identify and explain the key features of [specific topic or concept].

2. Skill-based outcomes:

- a. Develop critical thinking and problem-solving skills in [subject area].
- b. Apply theoretical knowledge to real-world scenarios and case studies.
- c. Design and implement [project or solution] using [specific tools or techniques].

3. Attitude-based outcomes:

- a. Demonstrate a positive attitude towards [subject matter or profession].
- b. Appreciate the importance of [specific concept or principle].
- c. Develop a commitment to lifelong learning and professional development.

4. Performance-based outcomes:

- a. Perform a traditional Bengali song with proper technique and expression.
- b. Create original compositions inspired by Bengali folk music traditions.

Unit 1:

- Theory on Puratani,
- Traditional Song,
- Akhrai,
- Shakta Geeti,
- Ramprasadi gaan,
- Agamani, Bijaya.

Unit 2:

- Theory on Jatra Gan,
- Traditional Song,
- Panchali Gan,
- Kabi Gan.

Unit 3:

- Introduction of Western Notation.

C.C: 3 (Theory) Credit:4

Theory-Bengali Songs influenced by various classical and light classical forms:

Course Objectives:

1. Analyze the influence of classical and light classical forms on Bengali music, including the use of ragas, talas, and traditional musical structures.
2. Identify and explain the characteristics of various classical and light classical forms, such as thumri, dadra, and kajari, and their impact on Bengali song composition.
3. Evaluate the role of classical and light classical music in shaping the sound and style of Bengali songs, including the contributions of notable composers and singers.

4. Apply knowledge of classical and light classical forms to analyze and interpret Bengali songs, including those composed by Rabindranath Tagore, Kazi Nazrul Islam, and other prominent Bengali musicians.
5. Demonstrate an understanding of the cultural and historical context in which Bengali songs evolved, including the influence of classical and light classical music traditions.

Course Outcomes:

1. Analyze and interpret Bengali songs in the context of classical and light classical music traditions.
2. Identify and explain the characteristics of various classical and light classical forms and their influence on Bengali music.
3. Evaluate the contributions of notable composers and singers to the development of Bengali music.
4. Apply knowledge of classical and light classical forms to create original compositions or arrangements of Bengali songs.
5. Demonstrate a deep appreciation for the cultural and historical significance of Bengali music and its relationship to classical and light classical traditions.

Unit 1:

- Classical Influence.
- Other forms of music based on Ragas.

Unit 2:

- Light Classical forms like Thumri, Tappa and its Influence,
- In terms of emotional expression and melodic ornamentation.

Unit 3:

- Tagors classical and light classical forms in his composition.

Unit 4:

- Influence of Folk Music,
- Devotional Song and even Western Music... divers rich musical landscape

Unit 5:

- The influence of classical and light classical forms and its continuation.

CC-4

Puratani, Traditional, Akhdai, Pakshi Gan

Course Objectives

1. To introduce students to different forms of Bengali folk songs – Puratani, Traditional, Akhdai, and Pakshi.
2. To understand the cultural, social, and devotional background of these song traditions.

3. To analyze their lyrical themes, musical structure, and performance style.
4. To develop awareness of regional diversity and symbolic expressions in folk music.
5. To encourage practical appreciation through listening, singing, or performance.

Course Outcomes

1. Identify and classify Puratani, Traditional, Akhdai, and Pakshi songs.
2. Explain the cultural and historical significance of these genres.
3. Interpret symbolic and thematic elements in lyrics and music.
4. Relate folk songs to social practices, rituals, and rural traditions.
5. Apply knowledge in performance, research, or comparative study of folk music.

Unit 1

Puratani Song:

- Old traditional songs reflecting devotion, love, and rural life.
- Simple tune, rhythm, and language.

Unit 2.

Traditional Song:

- Songs passed orally through generations,
- linked with rituals, festivals, and social customs.

Example: marriage songs, harvest songs, Jhumur.

Unit 3.

Akhdai Song:

- Folk-theatrical song form from Nadia–Burdwan region.
- Narrative style with dialogue, often based on Krishna stories or social themes.

Unit 4.

Pakshi Song:

- Songs using birds and nature as symbols.
- Expresses love, separation, or spiritual feelings through imagery of birds like cuckoo, dove, peacock.

CC-5

Practical- Kabi Gan, Panchali Gan, Jatra Gan, Theatrical Song

Course Objectives

1. To provide practical training in different folk and theatrical song traditions.
2. To develop skills in performance styles such as Kabi Gan (musical debate), Panchali Gan (narrative ballads), Jatra Gan (folk theatre songs), and Theatrical Song.
3. To cultivate voice modulation, dialogue delivery, and improvisation techniques.
4. To understand the cultural and social role of these performing arts.
5. To prepare students for stage demonstration and applied research in folk-theatrical music.

Course Outcomes

1. Perform Kabi Gan with improvisation and wit.
2. Present Panchali Gan with proper narrative and lyrical expression.
3. Demonstrate Jatra Gan with dramatic acting, gesture, and musicality.
4. Apply theatrical elements in song performance with confidence.
5. Relate practical knowledge to research, documentation, and stage presentation of folk theatre traditions.

Unit 1.

Kabi Gan:

- A folk musical debate between two groups of singers (kabi).

- Rich in improvisation, wit, and rhythm.

Unit 2.

Panchali Gan

- Narrative ballad-style folk song.
- Usually tells stories from epics, religion, or social life.

Unit 3.

Jatra Gan

- Songs performed in Jatra (folk theatre).
- Highly dramatic with acting, costume, and music.

Unit 4.

Theatrical Song

- Songs with dramatic presentation beyond Jatra.
- Combines acting, dialogue, gesture, and music.

Semester- 2

C.C :6 (Theory) Credit: 3

Theory- Characteristics of songs composed by Pancha Kobi (Rabindranath Thakur, Dwijendralal Roy, Rajanikanta Sen , Atulprasad Sen and Nazrul Islam):

Course Objective:

The objective of this course is to develop students' understanding and appreciation of the characteristics of songs composed by Pancha Kobi, including Rabindranath Tagore, Dwijendralal Roy, Rajanikanta Sen, Atulprasad Sen, and Kazi Nazrul Islam. By the end of this course, students will be able to:

1. Analyze the musical styles and themes used by each composer
2. Identify the historical and cultural context that influenced their work
3. Evaluate the contributions of each composer to Bengali music
4. Apply knowledge of musical elements to interpret and appreciate Pancha Kobi's songs

Course Outcomes:

Upon completing this course, students will be able to:

1. - Explain the characteristic features of songs composed by Pancha Kobi, including their musical styles, themes, and historical context
2. - Analyze the role of classical and light classical forms in shaping the sound and style of Bengali songs
3. - Compare and contrast the contributions of each composer to Bengali music
4. - Demonstrate an appreciation for the cultural significance of Pancha Kobi's songs and their relevance to contemporary music
5. - Create original compositions or arrangements inspired by Pancha Kobi's songs

Unit 1:

- Rabindranath thakur songs characteristics by their melodic stucture,
- Drawn from Indian Classical Ragas and bengali Folk Music.
- Incorporated elements of Western Music in Tagore Song.

Unit 2:

- Dwijendrageeti and their virility, strength, lyrical beauty and simplicity.
- The patriotic fervor, beauty and sence of joy and influence of Western Music in D.L Roy songs.

Unit 3:

- Devotional, patriotic themes incorporated with the elements of Kirtan,
- Baul influence in the song of Rajanikanta Sen.
- Emotional depth and philosophical approach of Ranikanta's song.

Unit 4:

- A blend of Hindustani Musical style, Bengali Lyrics and oincorporated elements of Khayal, Thumri, Dadra, Gazals in the songs of Atulprasad Sen.
- Use of melodies, emotional depth and Ragas in the songs of Atulprasad Sen.

Unit 5: Fision of classical and folk Music in Kazi Najrul Islam songs. His patriotic and revolutionary themes and explorations. Powerful vivid imagery and inspirations from song of Nazrul Islam.

C.C:7 (Theory) Credit: 3

Theory- Characteristics of Bengali Devotional Song:

Course Objectives:

The objective of this course is to develop students' understanding and appreciation of the characteristics of Bengali devotional songs. By the end of this course, students will be able to:

1. Analyze the musical styles and themes used in Bengali devotional songs
2. Identify the historical and cultural context that influenced Bengali devotional music
3. Evaluate the contributions of notable composers and singers to Bengali devotional music
4. Apply knowledge of musical elements to interpret and appreciate Bengali devotional songs

Course Outcomes:

Upon completing this course, students will be able to:

1. Explain the characteristic features of Bengali devotional songs, including their musical styles, themes, and historical context
2. Analyze the role of devotional music in Bengali culture and society
3. Compare and contrast different types of Bengali devotional songs, such as Shyama Sangeet and Baul music
4. Demonstrate an appreciation for the cultural significance of Bengali devotional songs and their relevance to contemporary music
5. Create original compositions or arrangements inspired by Bengali devotional songs

Unit 1:

- Popular forms of Bengali devotional songs and their characteristics
- Padavali Kirtan,
- Baul Song,
- Shyama Sangeet,
- Ramprasadi,
- Bramha Sangeet.

Unit 2:

- Spiritual and Cultural heritage using the simplicity
- Divine exploration of lyrics and melody of Devotional song.

Unit 3:

Lifestyle of -

- Krishnachandra Dey,
- Chabi Bandapadhyay,
- Rathin Ghosh,
- Lalon Fakir,
- Purnadas Baul,
- Pannalal Bhattacharya,
- Parvatidas Baul.

CC-8

Practical- Shakta Geeti, Ramprasadi, Agamoni, Vijaya, Kirtanaga

Course Objectives:

1. To train students in performance of devotional and ritual-based songs of Bengal.
2. To understand cultural, religious, and seasonal contexts of Shakta Geeti, Ramprasadi, Agamoni, Vijaya, and Kirtan.
3. To develop voice, rhythm, and expressive skills in devotional folk performance.

Course Outcomes:

1. Students will be able to perform Shakta Geeti (songs of Goddess worship).
2. Present Ramprasadi songs with devotion and lyrical depth.
3. Sing Agamoni songs welcoming the Goddess.
4. Perform Vijaya songs expressing farewell emotions.
5. Demonstrate Kirtan with proper style and bhakti-rasa.
6. Relate performance practice with cultural tradition and stage presentation.

Unit 1.**Shakta Geeti**

- Devotional songs dedicated to Goddess Shakti (Durga, Kali, etc.).

Unit 2**Ramprasadi**

- Songs of Ramprasad Sen, full of bhakti and spiritual emotion.

Unit 3**Agamoni**

- Songs sung to welcome Goddess Durga during Durga Puja.

Unit 4**Vijaya**

- Farewell songs sung after Durga Puja, expressing sadness and devotion.

Unit 5

Kirtan

- Devotional songs based on Krishna, Radha, and Vaishnava tradition, sung in group.

CC-9

Practical- Songs of Pancha Kobi

Course Objectives

1. To train students in performing selected songs of the Pancha Kobi.
2. To understand lyrical depth, melodic style, and thematic variety of each poet.
3. To connect modern Bengali song tradition with cultural and social background.

Course Outcomes

1. Students can perform Rabindra Sangeet with proper expression.
2. Present patriotic and historical songs of Dwijendralal Roy.
3. Render devotional and lyrical songs of Rajanikanta Sen.
4. Perform Atulprasad's songs with classical-based melodies.
5. Sing Nazrul Geeti with its rich variety of raga, folk, and modern influences.

Unit 1.

Rabindranath Tagore –

- Rabindra Sangeet, covering love, nature, devotion, patriotism.

Unit 2.

Dwijendralal Roy –

- Patriotic and historical songs with dramatic style.

Unit 3.

Rajanikanta Sen –

- Devotional and lyrical songs, simple and soulful.

Unit 4.

Atulprasad Sen –

- Songs based on classical ragas, full of emotion and melody.

Unit 5.

Kazi Nazrul Islam –

- Nazrul Geeti, blending raga, folk, Islamic and Shakti themes, with patriotic spirit.

CC-10

Stage Performance

Course Objectives

1. To train students in live presentation of folk and classical-based songs.
2. To develop confidence, expression, and communication with audience.
3. To apply vocal, instrumental, and theatrical skills in stage context.

Course Outcomes

1. Students will gain practical experience of performing on stage.
2. Learn proper use of voice, gesture, costume, and stagecraft.
3. Build confidence in solo and group presentation.

4. Connect classroom learning with real-life performance practice.

Unit-1

- Stage performance is the practical presentation of music, dance, or theatre before an audience. It is an essential part of training, as it helps students transform classroom learning into live practice.

SEMESTER – 3

C.C-11 (Theory) Credit: 2

Theory- Bengali Songs of Swarnajug and contributions of eminent writers, composers and singers:

Course Objective:

The objective of this course is to develop students' understanding and appreciation of Bengali songs from the Swarnajug era, focusing on the contributions of eminent writers, composers, and singers. By the end of this course, students will be able to:

1. Analyze the musical styles and themes used in Bengali songs during the Swarnajug era.
2. Identify the historical and cultural context that influenced Bengali music during this period.
3. Evaluate the contributions of notable composers, writers, and singers to Bengali music.
4. Apply knowledge of musical elements to interpret and appreciate Bengali songs from the Swarnajug era.

Course Outcomes:

Upon completing this course, students will be able to:

1. Explain the characteristic features of Bengali songs from the Swarnajug era, including their musical styles, themes, and historical context
2. Analyze the role of eminent writers, composers, and singers in shaping the sound and style of Bengali music during this period
3. Compare and contrast the contributions of different composers, writers, and singers to Bengali music
4. Demonstrate an appreciation for the cultural significance of Bengali songs from the Swarnajug era and their relevance to contemporary music
5. Create original compositions or arrangements inspired by Bengali songs from the Swarnajug era

Unit 1:

Eminent singers of Swarnajug such as--

- K.L Saigal,
- Gyanprakash Ghosh,
- Pankaj Kumar Mullick,
- Kamal Dasgupta,
- Gouriprasanna Majumder,

- Anil Bagchi,
- Sudhin Dasgupta,
- Salil Choudhury,
- Hemanta Mukherjee,
- Jatileswar Mukhapadhyay
- , Pulak Bandapadhyay,
- Rabin Chattapadhyay

Unit 2:

- Cultural Impact of Swarnajug Songs.

Unit 3:

- Blending of Indian classical, folk and Modern Song.

CC-12

Songs composed by Himangsu Dutta, Dilip Roy, Kamal Das Gupta, Subal Das Gupta, Pranab Roy, Subodh Purakayastha, Ajay Bhattacharya and Ragpradhan song

Course Objectives

1. To train students in performing songs of early 20th-century Bengali composers.
2. To understand the blend of classical, semi-classical, folk, and modern elements.
3. To develop skills in presenting Ragpradhan songs with proper raga awareness.

Course Outcomes

1. Students can identify and perform songs of Himangshu Dutta, Dilip Roy, Kamal Das Gupta, Subal Das Gupta, Pranab Roy, Subodh Purakayastha, and Ajay Bhattacharya.
2. Gain understanding of modern Bengali song evolution.
3. Present Ragpradhan songs with correct raga-based melody and lyrical expression.
4. Relate modern composers' works with cultural, devotional, and artistic movements of Bengal.

Unit 1.

Himangshu Dutta –

- Romantic and melodious songs,
- blending classical with modern Bengali style.

Unit 2.

Dilip Roy –

- Devotional, patriotic, and lyrical compositions with classical influence.

Unit 3.

Kamal Das Gupta –

- Famous for semi-classical and modern Bengali songs, many sung by Nazrul and others.

Unit 4.

Subal Das Gupta –

- Composer of melodious Bengali modern songs with emotional depth.

Unit 5.

Pranab Roy –

- Known for lyrical songs based on folk and semi-classical tunes.

Unit 6.

Subodh Purakayastha –

- Creator of modern Bengali songs with simple but expressive melodies.

Unit 7.

Ajay Bhattacharya –

- Lyricist-composer with strong literary and musical sense.

Unit 8

Ragpradhan Song

- Songs based on classical ragas but presented in simple, lyrical form for common listeners.
- Combines raga structure with Bengali poetic expression.

Examples: “Esho shyamalo sundaro,” “Jhanak jhanak madhur baje.”

CC 13

Songs composed by Sachin Deb Barman, Rabin Chattopadhyay, Mohini Choudhury, Anil Bagchi, Prabir Majumder, Anal Chattopadhyay, Chinmoy Lahiri

Course Objectives

1. To introduce students to major Bengali modern composers beyond Pancha Kobi.
2. To train students in performance of their songs with correct style and expression.
3. To understand the role of these composers in shaping modern Bengali music.

Course Outcomes

1. Students will be able to identify and perform songs of these composers.
2. Gain practical knowledge of semi-classical, folk-influenced, and modern Bengali music.
3. Develop interpretative skills for romantic, devotional, and lyrical songs.
4. Relate the works of these composers to the cultural and musical evolution of Bengal in the 20th century.

Unit 1.

Sachin Dev Barman –

- Folk-influenced,
- melodious songs with deep emotion and simplicity.

Unit 2.

Rabin Chattopadhyay –

- Modern Bengali songs with lyrical richness and semi-classical base.

Unit 3.

Mohini Choudhury –

- Known for devotional and lyrical compositions with folk touch.

Unit 4.

Anil Bagchi –

- Composer of soulful modern Bengali songs,
- often blending folk and classical elements.

Unit 5.

Prabir Majumder –

- Songs reflecting urban modernity, romance, and lyrical sweetness.

Unit 6.

Anal Chattopadhyay –

- Composer of modern Bengali songs with melodic appeal.

Unit 7.

Chinmoy Lahiri –

- Known for semi-classical, lyrical, and devotional Bengali compositions.

CC-14

Practical- Songs composed by Pulak Bandyopadhyay, Shyamal Gupta, Sudhin Das Gupta, Anupam Ghatak, Gouriprasanna Majumder, Nachiketa Ghosh

Course Objectives

1. To train students in performing songs of leading modern Bengali lyricists and composers.
2. To understand the poetic, lyrical, and musical depth of Bengali modern songs.
3. To connect modern Bengali music with film, literature, and popular culture.

Course Outcomes

1. Students will be able to perform selected songs of these composers with proper style.
2. Gain awareness of the golden age of Bengali modern songs (adhunik gaan).
3. Develop interpretative ability in romantic, lyrical, and semi-classical based compositions.
4. Relate modern Bengali songs to social and cultural history of 20th-century Bengal.

Unit 1.

Pulak Bandyopadhyay –

- Poet-lyricist,
- known for deeply emotional and modern Bengali songs.

Unit 2

Shyamal Gupta –

- Lyricist of soulful and romantic Bengali modern songs.

Unit 3.

Sudhin Das Gupta –

- Composer of golden-era modern Bengali songs with melodic variety.

Unit 4.

Anupam Ghatak –

- Known for semi-classical and film-based Bengali songs with rich orchestration.

Unit 5.

Gouriprasanna Majumder –

- Legendary lyricist,
- creator of many timeless modern and film songs.

Unit 6

Nachiketa Ghosh –

- Composer of romantic and melodious Bengali modern songs, widely popular in the 1950s–60s.

CC -15

Songs composed by Salil Choudhury, Hemanta Mukherjee, Satinath Mukherjee, Rahul Dev Barman, Shyamal Mitra, Jnanprakash Ghosh, Jatileswar Mukhopadhyay

Course Objectives

1. To introduce students to the works of iconic 20th-century Bengali composers.
2. To train in practical performance of modern, semi-classical, and ragpradhan songs.
3. To understand the fusion of folk, classical, Western, and film music in modern Bengali songs.

Course Outcomes

1. Students will be able to perform selected songs of these composers with proper style and emotion.
2. Gain exposure to the diversity of Bengali modern songs across genres.
3. Develop appreciation for classical, folk, and Western influences in Bengali music.
4. Relate the works of these composers to cultural and social changes in Bengal.

Unit 1

. Salil Choudhury –

- Revolutionary composer,
- blending Western harmony, folk, and classical elements.

Unit 2.

Hemanta Mukherjee –

- Famous singer-composer of timeless modern and Rabindra-influenced Bengali songs.

Unit 3.

Satinath Mukherjee –

- Master of Ragpradhan and semi-classical based modern songs.

Unit 4.

Rahul Dev Barman (R. D. Burman) –

- Modern and film-based songs with innovative orchestration.

Unit 5.

Shyamal Mitra –

- Composer and singer of lyrical, romantic, and melodious modern songs.

Unit 6.

Jnanprakash Ghosh –

- Eminent classical musician,
- composer of Ragpradhan and semi-classical Bengali songs.

Unit 7.

Jatileswar Mukhopadhyay –

- Lyricist-composer known for soulful modern Bengali songs with poetic depth.

Semester-4

CC-17

Practical- Songs based on Dhrupad (Tal- Choutal, Surphanktal, Dhamar, Teoda) and Kheyal (Tal- Trital, Ektal, Jhaptal, Adatheka)

Course Objectives

1. To train students in singing compositions based on Dhrupad and Khayal traditions.

2. To understand the structure of ragas with different talas.
3. To develop voice culture, rhythm control, and improvisation skills.

Course Outcomes

1. Students will be able to perform Dhrupad-based songs in Choutal, Soolfanktal, Dhamar, and Teoda.
2. Demonstrate Khayal compositions in Trital, Ektal, Jhaptal, and Adachautal.
3. Gain mastery in raga, tala, and improvisation techniques.
4. Relate classical forms to semi-classical and modern Bengali songs influenced by these traditions.

Unit 1.

Dhrupad-based Songs

Tala Used:

- Choutal – 12 beats, slow and majestic.
- Soolfanktal / Surphanktal – 10 beats, used in devotional compositions.
- Dhamar – 14 beats, popular for Holi songs and playful moods.
- Teoda / Teevra / Tiwra Tal – 7 beats, lyrical and light rhythm.

Style: Oldest classical form, devotional and serious in nature, emphasizing purity of raga and tala.

Unit 2.

Khayal-based Songs

Tala Used:

- Trital – 16 beats, most common for medium/fast compositions.
- Ektal – 12 beats, used in vilambit and madhya laya.
- Jhaptal – 10 beats, lively and rhythmic
- Adachautal / Adatheka – 14 beats, slow and graceful.

Style: More free and expressive than Dhrupad, focusing on improvisation, alaap, taan, and lyrical beauty

CC-18

Practical- Songs based on Tappa(Tal-Jat, Madhyaman, Addha) and Thumri (Tal- Jat, Addha, Deepchandi)

Course Objectives

1. To provide training in semi-classical forms – Tappa and Thumri.
2. To develop improvisation skills with taan, murki, meend and expressive singing.
3. To understand the role of tala in shaping lyrical emotion.

Course Outcomes

1. Students will be able to perform Tappa in Jat, Madhyaman, and Addha tala.
2. Demonstrate Thumri in Jat, Addha, and Deepchandi tala.
3. Develop expressive singing with emotional depth and improvisation
4. Connect semi-classical forms with Bengali modern and light classical songs.

Unit 1.

Tappa-based Songs

Tala Used:

- Jat Tal – 16 beats, sharp rhythmic structure.
- Madhyaman Tal – 14 beats, medium-paced, lyrical flow.
- Addha Tal – 16 beats, light and flexible, often used in semi-classical.

Style: Fast-paced, full of taan, ornamentation, and emotional intensity. Originated from Punjab, later enriched in Bengal.

Unit 2.

Thumri-based Songs

Tala Used:

- Jat Tal – 16 beats, commonly used for romantic Thumri.
- Addha Tal – 16 beats, light rhythm, suitable for bol banav.
- Deepchandi Tal – 14 beats, graceful, often used in slow romantic expression.

Style: Expressive and lyrical, highlighting sringar rasa (love), bhakti rasa, and emotional improvisation.

CC- 19

Dissertation

CC-20

Stage Demonstration



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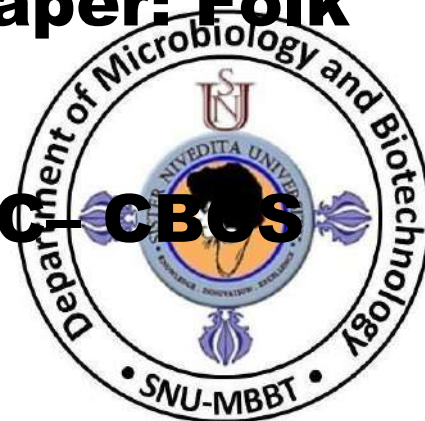
2025

SYLLABUS

Faculty of Performing Arts

MA in Music

**Special Paper: Folk
& Kirtan**
Under UGC-CBS



MA Dance (Rabindra Nritya) : Course Structure

Category definition with credit breakup

Semester	Credit					
	CC	DSE	GE	SEC	USC	Total/Sem
First	19	4	4	1	2	30
Second	14	4		1	2	21
Third	16			1	2	19
Fourth	17			1	2	20
Total Credit/ Course	66	8	4	4	8	
Total Credit						90

CC: Core Courses; GE: General Elective; SEC: Skill Enhancement Courses;
DSE: Discipline Specific Elective; USC: University specified course

First Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester – I					
CC – 1	Knowledge of Folk Music	4	0	4	0
CC – 2	Knowledge of Kirtan	3	0	3	0
CC – 3	Mahajani Padas of Folk Music (Lalon Fakir, Radharaman, Hasan Raja, Bhabapritananda Ojha, Abdul Karim)	4	0	0	8
CC – 4	Mahajani Padas of Kirtan(Vidyapati, Gyanadas, Chandidas, Gobindadas, Jadunathdas)	4	0	0	8
CC – 5	Comparative Study with Folk & Kirtana	4	0	0	8
DSE – 1	The Role of Music in Indian Folk Dance	4	4	0	0
GE - 1	Generic Elective	4	0	4	0
USC – 1	Foreign language– I	2	0	2	0
SEC – 1	Mentored Seminar– I	1	0	1	0
Total Credit = 30			Teaching Hour = 42		
Semester – II					
CC – 6	Traditional Folk & Festival Kirtan (Baul: Dehatattva, Gurutattva, Moner Manush, Aaul, Baishnab Baul; Jhulana, Holi, Janmalila, Arati, Raasa)	3	3	0	0
CC – 7	Kirtan on different Paryayas (Purbaraga, Rupanuraga, Rupabhisara, Daanalila, Kalahantarita)	3	0	0	6
CC – 8	Rituals And Work Songs(Marriage Song, Nouka Baich, Dhan Kata, Chad Peta, Dhamail)	3	0	0	6
CC – 9	Traditional Folk & Festival Kirtan (Baul: Dehatattva, Gurutattva, Moner Manush, Aaul, Baishnab Baul; Jhulana, Holi, Janmalila, Arati, Raasa)	3	0	0	6
CC – 10	Stage Performance	1	0	0	2
DSE – 2	The Role of Music in Indian Films	4	4	0	0
USC – 2	Foreign language – II	2	0	2	0
SEC – 2	Mentored Seminar – II	1	0	1	0

Total Credit = 21

Teaching Hour = 30

Second Year

Category	Course name	Credit	Teaching Scheme		
			L	T	P
Semester -III					
CC – 11	Provincial Song	2	0	0	4
CC – 12	Kirtan , based on different Talas (Lofa, Daspahira, Dothuki, Chhotodashkoshi)	2	0	0	4
CC – 13	Verious types of Folk Song (Gambhira, Mayman Singha Gitika, Bana Biwi, Mono Siksha, Malsi, Bede-Bedenir Gaan)	2	0	0	4
CC – 14	Gouranga Kirtan (Janmaleela, Abhishekh, Sannyas, Rup, Balyaleela)	4	0	0	8
CC – 15	Regional Song(Bhatiyali, Bhawaiya, Prabhati, Jhumur)	4	0	0	8
CC – 16	Project	2	0	0	4
USC – 3	Foreign language – III	2	0	2	0
SEC – 3	Mentored Seminar – III	1	0	1	0
Total Credit = 19			Teaching Hour = 35		
Semester – IV					
CC – 17	Raga based Folk Song	4	0	0	8
CC-18	Raga based Kirtana	4	0	0	8
CC-19	Dissertation	4	4	0	0
CC-20	Stage Demonstration	5	0	0	10
USC – 4	Foreign language – IV	2	0	2	0
SEC – 4	Performing Arts Dance Seminar	1	0	1	0
Total Credit = 20			Teaching Hour = 33		

M.A. Folk & Kirtan : Course Structure

Semester - 1

CC – 1

Course Objectives

1. To introduce the regional diversity of Bengali folk songs – highlighting musical forms from Purbabanga, Uttar Banga, Rarh Banga, and Dakshin Banga.
2. To explore ritual-based folk music – understanding their cultural, spiritual, and social significance.
3. To identify and classify different types of folk songs – such as Bhatiali, Bhawaiya, Jhumur, Baul, Jari, Sari, etc.
4. To understand the role of folk songs in festivals – studying marriage songs, Agomoni, Bijaya, Holir gan, Gambhira, etc.
5. To preserve and promote folk heritage – encouraging awareness, documentation, and performance of traditional music.

Course Outcomes

1. Recognize and differentiate various regional styles of Bengali folk music.
2. Analyze the connection between folk songs and community rituals, festivals, and beliefs.
3. Classify folk songs by their type, purpose, and regional origin.
4. Perform selected folk songs with awareness of their cultural context.
5. Contribute to cultural preservation by documenting and promoting folk traditions.

Knowledge of folk Song

Unit-1

Region based folk song(purbabanga, uttarbanga, rar banga, dakshinbanga)

Studying region-based folk songs such as those from Purbabanga, Uttar Banga, Rarh Banga, and Dakshin Banga is important because each region's music carries its own distinct history, dialect, rhythm, and cultural identity.

It helps understand the diversity of Bengali folk traditions and the way local life, geography, and customs shape musical expression.

Unit-2

Folk song: based on different rituals(vadu, tusu, bonobibi & dakshinrayer gan, monosa puja gan, nabanna, dhamail etc)

Studying folk songs based on different rituals helps preserve and understand the cultural heritage, beliefs, and community life of Bengal.

Unit-3

Different type of folk song (vatiyali, vaoyaiya, jhumur, nachni, jari, sari, bichchedi, baul, marfoti, fokiri, ghatu gan, pravati, gosther gan)Studying different types of folk songs reveals the rich variety of Bengal's musical heritage and the diverse ways people express emotions, stories, and traditions through music.

Unit-4

festival based folk song (biyer gan, gambhira, holir gan, agomoni, bijaya)Studying festival-based folk songs showcases how music reflects the joy, rituals, and cultural spirit of Bengal's celebrations.

● CC-2

Course Objectives

1. To introduce the different pathaya of Kirtan – such as Purbaraga, Rupanuraga, Rupabhisara, Daanalila, and Khanalila, and their thematic significance.
2. To explore festival-based Kirtan traditions – including Jhulan, Holi, Janmalila, Arati, and Rasa, highlighting their role in community and spiritual life.
3. To develop rhythmic knowledge – by learning traditional tala patterns like

Lofa, Daspahira, Dothuki, Chhoto-dashkoshi, Boro-dashkoshi, Chanchakut, and Sontal.

4. To study Gauranga Kirtan – focusing on musical depictions of Janmaleela, Abhishek, Sannyas, Rup, and Balyaleela of Chaitanya Mahaprabhu.

5. To preserve devotional musical heritage – through documentation, analysis, and performance of traditional Kirtan forms.

Course Outcomes

1. Identify and explain various pathaya in Kirtan and their devotional context.
2. Recognize and perform festival-based Kirtans with cultural and spiritual understanding.
3. Demonstrate rhythmic proficiency in traditional tala used in Kirtan performances.
4. Interpret and present Gauranga Kirtan narratives with emotional depth and historical awareness.
5. Contribute to cultural preservation by applying learned skills to teach, perform, and archive Kirtan traditions.

Knowledge of kirtan

Unit-1

Kirtan on different pathaya (purbaraga, Rupanuraga, Rupabhisara, Daanalila, khanalila) Studying kirtan on different pathaya reveals the musical and devotional diversity in narrating Radha-Krishna's love and divine plays.

Unit-2

Festival kirtan (jhulana, Holi, Janmalila, Arati, Rasa) Studying festival kirtan fosters cultural preservation, strengthens community bonding, and deepens spiritual connection through music.

Unit-3

Tala, which used in Kirtan(lofa, Daspahira, Dothuki, Chhoto-dashkoshi, Boro-

dashkoshi, chanchakut, somtal etc)

Learning the various tala used in kirtan enriches rhythmic skills, preserves traditional musical patterns, and enhances the expressive power of devotional performance.

Unit-4

Gouranga Kirtan (Janmaleela, Abhishekh, Sannyas, Rup, Balyaleela etc)

Gauranga Kirtan celebrates the life events and spiritual glory of Chaitanya Mahaprabhu through heartfelt musical expression.

● CC-3

Course Objectives

1. To study the life and works of prominent Mahajani Pada composers – Lalon Fakir, Radharaman, Hasan Raja, Bhabapritananda Ojha, and Abdul Karim.
2. To promote cultural awareness by exploring the philosophical, social, and artistic contributions of these folk legends.
3. To preserve the visual and literary heritage through live sketches, readings, and interpretations.
4. To understand the thematic richness of Mahajani Padas, including love, devotion, social reform, and spiritual quest.
5. To inspire creative engagement with folk music traditions through artistic representation and performance.

Course Outcomes

1. Identify and discuss the unique contributions of Lalon Fakir, Radharaman, Hasan Raja, Bhabapritananda Ojha, and Abdul Karim to folk music.
2. Create and present live sketches or performances that reflect the personalities and works of these composers.
3. Analyze the lyrical, musical, and philosophical content of selected Mahajani Padas.
4. Demonstrate cultural sensitivity and appreciation for the diverse folk

traditions of Bengal.

5. Contribute to the preservation of folk heritage by integrating visual art, performance, and literary study in documenting these legends.

MahajaniPadas of Folk Music (Lalon Fakir, Radharaman, Hasan Raja, Bhabapritananda Ojha, Abdul Karim)

Unit-1

Live sketch of lalon fakir :A live sketch of Lalon Fakir promotes cultural awareness, inspires appreciation for folk heritage, and visually preserves the legacy of a great spiritual poet.

Unit-2

Live sketch of Radharaman : A live sketch of Radharaman captures the spirit of the legendary folk composer whose songs embody love, devotion, and the musical soul of Bengal.

Unit-3

Live sketch of Hasan Raja : A live sketch of Hasan Raja reflects the mystic poet's soulful vision, blending spiritual wisdom with the essence of rural Bengal.

Unit-4

Live sketch of Bhabapritananda Ojha : Reading Bhabapritananda Ojha's works enriches knowledge of Jhumur poetry, deepens understanding of Manbhum's cultural heritage, and inspires appreciation for linguistic and literary mastery.

● CC-4

Course Objectives

1. To study the life and literary contributions of renowned Kirtana Padakartas – Vidyapati, Gyanadas, Chandidas, Gobindadas, and Jadunathdas.
2. To explore the poetic and devotional themes of Mahajani Padas within the Vaishnava tradition.

3. To develop interpretive skills for understanding lyrical imagery, symbolism, and emotional depth in Kirtan poetry.
4. To connect historical and cultural contexts of the poets with their artistic expression.
5. To preserve and promote the legacy of classical Kirtana Padakartas through study, recitation, and performance.

Course Outcomes

1. Identify and discuss the distinctive styles and contributions of each Kirtana Padakarta studied.
2. Analyze and interpret the spiritual, emotional, and poetic dimensions of Mahajani Padas.
3. Demonstrate understanding of the Vaishnava devotional framework in which these works were created.
4. Present selected Padas through reading, singing, or performance with cultural and historical accuracy.
5. Contribute to cultural preservation by integrating academic study with practical engagement in Kirtan traditions.

MahajaniPada of various Kirtana padakartas(vidyapati, gyanadas, chandidas, Gobindadas, Jadunathdas)

Unit-1

Live sketch of Vidyapati

A live sketch of Vidyapati portrays the Maithili poet's lyrical brilliance in expressing Radha-Krishna's divine love, seamlessly blending delicate emotions, vivid imagery, and devotional fervor that shaped Vaishnava Kirtan traditions.

Unit-2

Live sketch of Gyanadas

A live sketch of Gyanadas captures the devotional depth and narrative charm of his kirtan compositions, where every verse breathes bhakti and paints a vibrant

picture of Radha-Krishna's lilas (divine plays).

Unit-3

Live sketch of Chandidas

A live sketch of Chandidas reflects the mystical beauty and compassionate vision of the poet-saint, whose songs intertwine spiritual longing, intense love, and a deep understanding of human emotion.

Unit-4

Live sketch of Gobindadas

A live sketch of Gobindadas highlights the lyrical sweetness and emotional intimacy of his devotional poetry, which enriched Bengal's Vaishnava musical heritage with its heartfelt bhakti.

Unit-5

Live sketch of Jadunathdas

A live sketch of Jadunathdas brings alive his refined devotional artistry, where melodic grace and profound spirituality unite to convey Radha-Krishna's love through rich Vaishnava imagery and musical elegance.

● CC-5

Course Objectives

1. To introduce students to the similarities and differences between Folk songs and Kirtana in terms of theme, style, and performance practice.
2. To explore Holi, Goshtha Lila, Radha-Krishna Bichchedi, and Gouranga-based songs as reflections of religious, social, and cultural traditions.
3. To train students in practical vocal techniques, rhythm (tala), and melodic structures used in both Folk and Kirtana forms.
4. To develop comparative analytical skills in identifying blending and distinctions across different traditions of Folk and Kirtana.
5. To enhance performance skills through solo and group presentations, enabling students to communicate traditional music effectively to audiences.

Course Outcomes

1. Compare and critically analyze Folk and Kirtana traditions, identifying their unique and common features.
2. Explain the religious, social, and cultural significance of Holi, Goshtha Lila, Radha-Krishna Bichchedi, and Gouranga-related songs.
3. Acquire vocal mastery and stylistic understanding of both Folk singing and Kirtana performance.
4. Apply correct melodic patterns, rhythm cycles, and stylistic nuances in live performances.
5. Demonstrate foundational knowledge for further research and higher studies in Comparative Musicology, particularly in Folk and Devotional music traditions.

Comparative Study with Folk & Kirtana (practical)

Unit-1

Holir gan,

Unit-2

Goshthar gan

Unit-3

Radha krishner bichchedi

Unit-4

Gouranga bishayok gan)

DSE–1: The Role of Dance in Indian Folk Music

GE-1 : Generic Elective

USC–1: Foreign language–I

SEC – 1: Mentored Seminar–I

Semester – II

● CC – 6

Course Objectives

1. To provide a deep understanding of Baul philosophy and its spiritual, social, and cultural significance in Bengal.
2. To explore the core concepts of Dehatattva (philosophy of the body), Gurutattva (importance of the spiritual guide), and Moner Manush (the inner self or the soul-companion) in Baul tradition.
3. To examine the different streams of Baul practice such as Aaul, Baishnab Baul, and their distinct features.
4. To analyze Baul songs as oral literature, emphasizing their poetic language, metaphors, and symbolic expressions.
5. To promote practical appreciation of Baul music through performance, recitation, and interpretation.
6. To connect Baul tradition with broader folk and mystic traditions of India (e.g., Sufi, Sahajiya, Vaishnava bhakti).

Course Outcomes

After completing this course, learners will be able to:

1. Identify and explain the major concepts of Baul philosophy – Dehatattva, Gurutattva, Moner Manush.
2. Differentiate between various Baul streams (Aaul, Baishnab Baul, Sahajiya influences) and their practices.
3. Interpret Baul songs in terms of their spiritual, symbolic, and philosophical

meaning.

4. Recognize the role of Guru and spiritual discipline in Baul lifestyle and philosophy.

5. Perform or present Baul songs with proper understanding of their context and inner meaning.

Traditional Folk(Baul: Dehatattva, Gurutattva, Moner Manush, Aaul, Baishnab Baul)

Baul:

Unit-1

Dehatattva:

Unit-2

Gurutattva

Unit-3

Moner Manush

Unit-4

Aaul

Unit-5

Baishnab Baul

● CC – 7

Course Objectives

1. To provide a systematic understanding of different Pathaya in Kīrtan tradition (Purbarāga, Rūpānurāga, Rūpābhisāra, Dānalīlā, Khanalīlā).

2. To explore the narrative sequence of Radha-Krishna love episodes as expressed through these pathas.

3. To study the musical, lyrical, and performative features of each patha in Kīrtan.

4. To analyze how these pathas reflect bhakti-rasa (devotional emotions) and Vaishnava philosophy.
5. To enable learners to perform Kīrtan songs belonging to different pathas with proper expression of rasa.
6. To connect Kīrtan pathas with literary sources like Padavali, Jayadeva's Gita Govinda, and Mahajani Padakartas.

Course Outcomes

1. Define and describe the main features of different pathas of Kīrtan.
2. Interpret the symbolic meanings of Radha-Krishna love episodes in devotional and spiritual context.
3. Understand the rasa progression from longing (Viraha) to union (Milan) in Kīrtan literature.
4. Recognize the musical forms and talas traditionally used in these pathas.
5. Perform and demonstrate Kīrtan of different pathas with emotional depth and devotion.

Kirtan on different pathaya

Unit-1

Purbarāga

Unit-2

Rūpānurāga

Unit-3

Rūpābhisāra

Unit-4

Dānalīlā

Unit-5

Khanalīlā

- CC – 8

Course Objectives

1. To provide an understanding of ritualistic and work-related folk songs as an integral part of rural life and culture.
2. To study the social, cultural, and emotional functions of songs performed in marriage, agricultural work, boat-races, and festivals.
3. To explore the communal and participatory character of these songs.
4. To analyze the musical and rhythmic structure of different ritual/work songs.
5. To preserve and promote awareness of intangible cultural heritage through performance and documentation.

Course Outcomes

1. Identify and explain the significance of marriage, agricultural, and festive folk songs.
2. Understand the ritualistic role of marriage songs in expressing blessings, humor, and social values.
3. Analyze work songs (Nouka Baich, Dhan Kata, Chad Peta) as expressions of community labor, rhythm, and solidarity.
4. Perform selected songs with proper style, rhythm, and context.
5. Recognize Dhamail as both song and dance, blending music, rhythm, and collective joy.
6. Appreciate the cultural symbolism of rituals and work songs in rural society.
7. Develop a comparative perspective by relating these songs to other folk traditions in India and beyond.

Unit-1

1. Introduction to Rituals & Work Songs
2. Definition and classification of ritual & work songs.
3. Role of folk songs in social and cultural life.
4. Collective participation and community bonding.

Unit-2

Marriage Songs

1. Types of marriage songs (invocation, playful, blessing).
2. Emotional tone: joy, teasing, blessings.
3. Regional variations (Bengali biye gaan, Santal wedding songs, etc.).
4. Performance practice: women's chorus, rhythmic clapping, call-and-response.

Unit-3

Nouka Baich (Boat Race Songs)

1. Historical and cultural background of Nouka Baich.
2. Songs as rhythmic guide for rowers.
3. Musical features: fast tempo, strong rhythm, motivational tone.
4. Communal celebration & competition spirit.

Unit-4

Dhan Kata (Harvest Songs)

1. Songs during paddy harvesting.
2. Relationship between labor and rhythm in song.
3. Expression of gratitude, joy, and hardship.
4. Collective singing as a stress-reliever and unifying force.

Unit-5

Chad Peta (Paddy Threshing Songs)

1. Functional nature: synchronizing threshing work.
2. Rhythmic call-and-response style.

3. Social bonding through performance.
4. Reflection of agrarian life and folk wisdom.

Unit-6

Dhamail

5. Origin and cultural background of Dhamail
6. Fusion of song + dance in ritual/festive context.
7. Themes: Radha-Krishna devotion, love, joy.
8. Performance style: circular dance, rhythmic clapping, lyrical singing.

● CC – 9

Course Objectives

1. To introduce learners to the ritualistic and festive dimensions of Kīrtan tradition.
2. To study festival-based themes (Jhulana, Holi, Janmalīlā, Āratī, Rāsa) as devotional celebrations of Krishna-bhakti.
3. To analyze the poetic, musical, and performative features of festival Kīrtans.
4. To understand the symbolic and cultural meanings of different festive Kīrtans in Vaishnava tradition.
5. To enable students to perform and interpret festival Kīrtans in their proper devotional and aesthetic context.

Course Outcomes

After completing this course, learners will be able to:

1. Identify and explain the significance of different festival-based Kīrtans.
2. Understand the devotional essence of Krishna-centered festivities (love, play, divine union).
3. Analyze the rasa (aesthetic moods) expressed in Jhulana, Holi, Janmalīlā,

Ārati, and Rāsa Kīrtans.

4. Recognize musical styles and rhythmic variations associated with festive Kīrtans.
5. Perform festival Kīrtans with proper bhava (expression) and cultural sensitivity.
6. Appreciate the social and communal role of festival Kīrtans in village gatherings, temples, and Vaishnava society.
7. Relate festival Kīrtans to comparative traditions (such as folk Holi songs, Ras-lila dramas, and Arati traditions across India).

Unit-1

Festival kirtan (jhulana, Holi, Janmalila, Arati, Rasa)

1. Introduction to Festival Kīrtan
2. Definition and characteristics of festival-based Kīrtans.
3. Historical background of Vaishnava festivities in Bengal.
4. Role of festivals in enhancing devotional rasa.

Unit-2

Jhulana Kīrtan

1. Celebration of Radha-Krishna swinging festival.
2. Themes of love, union, and joy.
3. Poetic imagery of swings, flowers, monsoon season.
4. Musical features: gentle rhythm, lyrical sweetness.

Unit-3

Holi Kīrtan

1. Festival of colors and divine play.

2. Krishna's playful acts with Radha and Gopis.
3. Themes of viraha (longing) and milan (union) through colors.
4. Performance practice: fast tempo, vibrant rhythm, collective singing.

Unit-4

Janmalīlā Kīrtan

1. Celebration of Krishna's birth (Janmashtami).
2. Songs narrating Krishna's childhood miracles and divine descent.
3. Musical variations during night-long kīrtan sessions.
4. Devotional mood: joy, adoration, gratitude.

Unit-5

Ārati Kīrtan

1. Ritualistic offering of light to Krishna.
2. Structure and lyrical themes of Ārati songs.
3. Collective participation with rhythmic clapping, cymbals, and conch.
4. Symbolism: purification, surrender, and devotion.

Unit-6

Rāsa Kīrtan

1. Depiction of Krishna's rāsa-līlā with the Gopis.
2. Central theme: divine love beyond worldly attachment.
3. Poetic and musical richness: circular singing, dance association.
4. Philosophical meaning: union of jīva (soul) with paramātmā (God).

● CC – 10

Stage Performance

The Role of Dance in Indian Films

USC – 2

Foreign language – II

SEC – 2

Mentored Seminar – II

Second Year

Semester -III

● CC – 11

Course Objectives

1. To introduce learners to the diverse regional folk song traditions of Bengal and adjoining regions.
2. To study the historical, geographical, and cultural background of Bhatiyali, Bhawaiya, Prabhati, and Jhumur songs.
3. To understand the lyrical content, musical structure, and performance style of each regional song form.
4. To explore the emotions, occupations, and social life reflected in these songs.
5. To preserve and promote awareness of intangible cultural heritage through both theory and performance.

Course Outcomes

1. Identify and differentiate between Bhatiyali, Bhawaiya, Prabhati, and Jhumur songs.

2. Explain the social context of these songs (boatmen's songs, bullock-cart drivers' songs, dawn-prayers, agrarian celebrations).
3. Analyze the musical features – melody, rhythm, raga usage, regional variations.
4. Perform selected songs with proper style and regional flavor.
5. Appreciate the poetic and symbolic meanings within lyrics (love, nature, spirituality, labor, longing).
6. Recognize the role of regional folk songs in shaping the larger cultural identity of Bengal.
7. Develop a comparative and research-oriented perspective on regional folk traditions in India.

Regional Song(Bhatiyali, Bhawaiya, Prabhati, Jhumur)

Unit I:

1. Introduction to Regional Songs
2. Definition and importance of regional folk songs.
3. Connection between geography, livelihood, and song forms.
4. Comparative overview: riverine, agrarian, dawn, and festive songs.

Unit II:

Bhatiyali:

1. Origin: riverine areas of East Bengal (boatmen's songs).
2. Themes: solitude, longing, flowing river as metaphor of life.
3. Musical features: slow tempo, free rhythm, plaintive melody.
4. Representative song examples and performance practice.

Unit III:

Bhawaiya

1. Origin: northern Bengal (Cooch Behar, Rangpur, Goalpara).
2. Themes: love, separation, rural life, bullock-cart drivers' emotions.
3. Distinctive vocal style: nasal tone, stretched melody.
4. Social & cultural function in village gatherings.

Unit IV: Prabhati

1. Meaning: dawn/prayer songs.
2. Themes: spiritual awakening, devotion, and nature's beauty at sunrise.
3. Usage in religious gatherings and daily rituals.
4. Musical features: gentle raga-based melodies, soft rhythm.

Unit V: Jhumur

1. Origin: Manbhum, Purulia, Bankura, and adjoining tribal-belt.
2. Themes: love, nature, agrarian life, festivals.
3. Performance context: Jhumur dance, group singing.
4. Musical features: rhythmic patterns, call-and-response style.
5. Influence on modern Bengali folk theatre and dance.

● CC – 12

Course Objectives

1. To provide in-depth knowledge of different tala systems used in Kirtan.
2. To enable students to identify, sing, and apply Lofa, Daspahira, Dothuki, and Chhotodashkoshi talas in practice.
3. To develop an understanding of the interrelationship between raga and tala in Kirtan.
4. To strengthen students' sense of laya (tempo), matra (beat), and rhythm

through practice.

5. To familiarize learners with the heritage, traditions, and regional variations of Kirtan.

Course Outcomes

1. Recognize and perform Kirtans based on different talas (Lofa, Daspahira, Dothuki, Chhotodashkoshi).
2. Select and apply appropriate padavali (lyrics) and presentation styles according to tala.
3. Explain and demonstrate the structure of talas (matra, divisions, claps, and waves).
4. Perform Kirtan with instrumental accompaniment (khol, dhol, mridanga, etc.).
5. Appreciate the devotional, spiritual, and cultural essence expressed through Kirtan.

Kirtan , based on different talas (lofa, Daspahira, Dothuki, Chhotodashkoshi

Unit 1:

1. Introduction to Kirtan
2. Definition, history, and spiritual significance of Kirtan
3. Importance of raga and tala in Kirtan

Unit 2:

1. Fundamentals of Tala

2. Elements of tala: matra, divisions, tali, khali
3. Overview of talas specifically used in Kirtan tradition

Unit 3:

1. Lofa Tala
2. Structure of Lofa tala
3. Practice with selected padavali

Unit 4:

1. Daspahira Tala
2. Structure and characteristics of Daspahira tala
3. Application in Kirtan performance with examples

Unit 5:

1. Dothuki Tala
2. Rhythmic features and structure of Dothuki tala
3. Practice through selected compositions

Unit 6:

1. Chhotodashkoshi Tala
2. Characteristics and structure of Chhotodashkoshi tala
3. Usage in different Kirtan styles

● CC – 13

Course Objectives

1. To introduce students to the diverse traditions of Bengali folk songs.
2. To explore the cultural, social, and religious significance of Gambhira, Mymensingh Gitika, Bana-Bibi songs, Manasiksha, Malsi, and Bede-Bedenir songs.
3. To train learners in the stylistic features, performance techniques, and thematic

elements of these folk forms.

4. To understand the oral tradition and storytelling aspect of folk songs.
5. To preserve and promote the heritage of folk music through academic study and practical performance.

Course Outcomes

1. Identify and classify different folk song traditions of Bengal.
2. Perform and analyze songs from Gambhira, Mymensingh Gitika, Bana-Bibi, Manasiksha, Malsi, and Bede-Bedenir Gaan.
3. Understand the socio-religious context in which these folk forms emerged.
4. Appreciate the oral and musical aesthetics of folk literature.
5. Contribute to the preservation and documentation of disappearing folk traditions.

Various types of Folk Song (Gambhira, Mayman Singha Gitika, Bana Biwi, Mono Siksha, Malsi, Bede-Bedenir Gaan)

Unit 1:

1. Introduction to Bengali Folk Songs
2. Definition, scope, and characteristics of folk songs
3. Role of folk songs in rural life, rituals, and festivals

Unit 2:

Gambhira Songs

1. Origin in Malda region
2. Themes: social awareness, satire, moral teachings
3. Performance style (dialogic songs with humor and wisdom)

Unit 3:

Mymensingh Gitika

4. Ballad tradition of East Bengal (Bangladesh)
5. Narrative style, heroic tales, love and tragedy
6. Study of selected Gitika (e.g., Mahua, Chandravati, Malua)

Unit 4:

Bana-Bibi Songs

1. Folk songs of the Sundarbans region
2. Religious and cultural themes of Bana-Bibi, Dakshin Rai, Dukhe
3. Performance practice in ritual context

Unit 5:

Manasiksha Songs

1. Devotional folk songs dedicated to Manasa (snake goddess)
2. Storytelling through song: Behula–Lakhindar legend
3. Socio-religious significance in Bengal's agrarian society

Unit 6:

Malsi Songs

1. Traditional fishing community songs
2. Themes of livelihood, struggle, and nature
3. Rhythmic style and collective singing practice

Unit 7:

Bede-Bedenir Gaan

1. Folk songs of nomadic snake-charmers (Bede community)

2. Cultural identity, livelihood, and symbolic significance
3. Study of their lyrical patterns and musical techniques

● **CC – 14**

Course Objectives

1. To introduce students to the life and philosophy of Sri Chaitanya (Gouranga Mahaprabhu) through Kirtan traditions.
2. To study the narrative style and devotional elements in different episodes of Gouranga Kirtan.
3. To develop skills in performing thematic Kirtans related to Janmalila, Abhishek, Sannyas, Rup, and Balyaleela.
4. To highlight the theological and cultural significance of Gouranga Kirtan in Vaishnava devotional practice.
5. To preserve the oral tradition and regional variations of Gouranga Kirtan.

Course Outcomes

1. Understand the historical, cultural, and religious background of Gouranga Kirtan.
2. Identify and perform the five main thematic sections: Janmalila, Abhishek, Sannyas, Rup, and Balyaleela.
3. Analyze the literary, musical, and devotional aspects of these Kirtans.
4. Gain practical training in presentation style, rhythm, and instrumentation of Gouranga Kirtan.
5. Appreciate the spiritual philosophy of Chaitanya Mahaprabhu as expressed through song and performance.

Gouranga Kirtan (Janmaleela, Abhishekh, sannyas, Rup, Balyaleela)

Unit 1:

1. Introduction to Gouranga Kirtan
2. Historical background of Sri Chaitanya Mahaprabhu
3. Origin and development of Gouranga Kirtan
4. Role of Kirtan in Gaudiya Vaishnava tradition

Unit 2:

Janmalila Kirtan

1. Description of Chaitanya's divine birth in Navadvipa
2. Devotional themes and symbolic meaning
3. Musical performance of Janmalila Kirtan

Unit 3:

Abhishek Kirtan

1. The Abhishek (anointing) ceremony of Gouranga
2. Ritualistic elements and their spiritual significance
3. Melodic structures and style of Abhishek Kirtan

Unit 4:

Sannyas Kirtan

1. Chaitanya's renunciation (Sannyas) at a young age
2. Emotional intensity (viraha and bhakti bhava) in Kirtan
3. Study of selected Sannyas songs

Unit 5:

Rup Kirtan

1. Exploration of Chaitanya's divine form (rupa)
2. Bhakti-centered descriptions and poetic imagery
3. Musical and lyrical expression of Rup Kirtan

Unit 6:

Balyaleela Kirtan

1. Childhood plays and miracles of Gouranga
2. Themes of innocence, devotion, and community bonding
3. Performance practice of Balyaleela Kirtan

● CC – 15

□ Course Objectives

1. To introduce students to the regional diversity of folk and provincial songs in India (and Bengal in particular).
2. To understand the socio-cultural, historical, and geographical context of provincial songs.
3. To study the melodic, rhythmic, and lyrical characteristics of different regional traditions.
4. To develop skills in singing, analyzing, and documenting provincial songs.
5. To preserve and promote local heritage and indigenous traditions through academic engagement and performance.

Course Outcomes

1. Identify and classify different provincial/ regional folk song traditions.
2. Perform selected songs from various provinces with proper style and rhythm.
3. Analyze the themes, dialects, and performance practices of provincial songs.
4. Appreciate the connection between local life, occupation, festivals, and music.
5. Contribute to the research, preservation, and cultural documentation of provincial songs.

Provincial Song

Unit 1

1. Introduction to Provincial Songs
2. Definition and scope of provincial songs
3. Difference between provincial, regional, and folk songs
4. Role in local culture and identity

Unit 2:

Bengal Provincial Songs

1. Bhatiyali (boatmen's songs of riverine Bengal)
2. Bhawaiya (songs of North Bengal, themes of separation and longing)
3. Jhumur (tribal and rural dance songs of western Bengal)

Unit 3:

Eastern India (Assam, Odisha, Bihar)

1. Bihu songs of Assam (festive, romantic, agricultural themes)
2. Odissi folk and regional devotional songs
3. Sohar, Chhath songs, and other provincial forms from Bihar

Unit 4:

Northern India

1. Haryanvi folk songs (wedding and seasonal songs)
2. Rajasthani regional songs (Maand, Panihari, devotional ballads)
3. Himachali and Kashmiri provincial songs

Unit 5:

Southern India

1. Regional songs from Tamil Nadu, Karnataka, Kerala, Andhra Pradesh
2. Themes: harvest, festivals, devotion, folk dance accompaniment

● CC – 16

Course Objectives

1. To train students in independent research and creative exploration.
2. To apply theoretical knowledge of performing arts/folk traditions in a practical or research-oriented project.
3. To encourage field study, data collection, documentation, and analysis of chosen topics.
4. To enhance critical thinking, creativity, and presentation skills.
5. To prepare students for further research, academic writing, or professional practice in the field of arts.

Course Outcomes

1. Select and define a research/creative topic relevant to their field of study.
2. Conduct fieldwork, interviews, surveys, or creative practice depending on the chosen area.
3. Apply appropriate research methodology to collect and analyze data.
4. Produce a written report/thesis or performance-based presentation.
5. Defend their work through viva-voce, presentation, or live demonstration.

Project work

Unit 1: Orientation

1. Introduction to project work: purpose, scope, and methods
2. Selection of project topic (research-based or performance-based)

Unit 2: Research Methodology

1. Basics of literature review, hypothesis, and problem formulation
2. Methods: field study, interview, case study, archival study, creative practice

Unit 3:

Fieldwork / Data Collection

1. Visit to rural/urban cultural spaces, performers, or archives
2. Collection of oral narratives, songs, recordings, and other materials

Unit 4:

Project Development

1. Analysis of collected data / rehearsal and composition (if practice-based)
2. Preparation of written report (for research) or production notes (for performance)

Unit 5:

Documentation

1. Systematic presentation of findings or creative work
2. Use of audio, video, transcription, and photographs

Unit 6:

Submission and Presentation

1. Final Project Report/Dissertation

USC – 3

Foreign language – III

SEC – 3

Mentored Seminar – III

Semester – IV

● CC – 17

Course Objectives

1. To introduce students to the musical and devotional tradition of folk song influenced by classical ragas.
2. To develop an understanding of how folk songs are set in different ragas.
3. To provide training in singing, notation, and rhythmic patterns of raga-based folk songs.
4. To explore the fusion of classical melody (raga) and folk devotional expression in folk song.

Course Outcomes

1. Identify and classify different ragas used in folk traditions.
2. Perform selected raga-based folks with correct raga expression and rhythm.
3. Analyze the lyrical, musical, and devotional elements of folk song.
3. Understand the role of raga and tala in enhancing bhakti-rasa (devotional mood).
- 4.
5. Contribute to the research, preservation, and performance practice of raga-based folk song.

Raga based Folk Song

Unit 1:

Introduction to Raga-based Folk Songs

1. Concept of raga in Indian music
2. Difference between pure classical raga and folk adaptation
3. Historical background of raga influence on folk traditions

Unit 2:

Bengal's Raga-based Folk Songs

1. Baul songs with raga elements (e.g., Kafi, Bhairavi, Malkauns influences)
2. Bhatiyali and its connection with ragas like Desh and Khamaj
3. Kirtan songs influenced by ragas (Kafi, Khamaj, Bhairavi)

Unit 3:

Musical Analysis

1. Study of melody, rhythm, and text in selected songs
2. Comparative study: folk rendering vs. classical rendering of the same raga

● CC-18

Course Objectives

1. To introduce students to the musical and devotional tradition of Kirtana influenced by classical ragas.
2. To develop an understanding of how Vaishnava Padavali and Kirtan songs are set in different ragas.
3. To provide training in singing, notation, and rhythmic patterns of raga-based Kirtanas.
4. To explore the fusion of classical melody (raga) and folk devotional expression in Kirtan.
5. To preserve the heritage of Padavali Kirtan and Gaudiya Vaishnava music through academic study and practice.

Course Outcomes

1. Identify and classify different ragas used in Kirtan traditions.
2. Perform selected raga-based Kirtanas with correct raga expression and rhythm.
3. Analyze the lyrical, musical, and devotional elements of Padavali Kirtanas.
4. Understand the role of raga and tala in enhancing bhakti-rasa (devotional mood).
5. Contribute to the research, preservation, and performance practice of raga-based Kirtana.

Raga based Kirtana

Unit 1: Introduction to Raga-based Kirtana

1. Historical background of Kirtana in Bengal
2. Influence of classical ragas on Padavali Kirtan tradition
3. Distinction between folk Kirtan and raga-based Kirtan

Unit 2: Major Ragas in Kirtana Tradition

1. Study of ragas commonly used in Kirtana (e.g., Bhairavi, Kafi, Khamaj, Desh, Malhar, Bageshree, Todi)
2. Emotional expression (bhava) of ragas in devotional context
3. Matching of lyrics and raga mood (e.g., viraha–bhava with Bhairavi, shringar–bhava with Khamaj)

Unit 3: Textual Sources

1. Padavali of Vidyapati, Chandidas, Govindadas, Jnanadas, and others
2. Raga assignment in manuscripts and oral traditions
3. Selection of representative compositions for study

Unit 4:

Tala and Rhythm in Raga-based Kirtana

1. Use of talas like teora, kaharwa, dadra, ektal in Kirtana
2. Relationship between raga, tala, and lyrical content

Unit 5:

Practical Training

1. Vocal training in selected raga-based Kirtanas
2. Practice with instrumental support
3. Improvisation and ornamentation in Kirtana singing

● CC-19

Course Objectives

1. To enable students to undertake independent research on a specific theme related to music/performing arts/folk culture.
2. To train students in research methodology, critical analysis, and academic writing.
3. To encourage field study, data collection, and documentation for original contribution.
4. To help students connect theoretical knowledge with practical/performative aspects.
5. To prepare students for advanced research (MPhil/PhD) or professional practice in the discipline.

Course Outcomes

1. Select and formulate a research problem in their chosen area.
2. Conduct literature review and establish research context.
3. Apply appropriate research methods (field study, interview, survey, textual analysis, performance study).

4. Produce a well-structured dissertation (generally 80–120 pages for UG/PG).
5. Present and defend their work in viva-voce or seminar presentation.

Dissertation

Unit 1: Orientation

1. Introduction to dissertation writing
2. Selection of topic & formulation of research problem

Unit 2: Literature Review

1. Survey of existing works (books, articles, field reports)
2. Identifying research gaps

Unit 3: Research Methodology

1. Qualitative and quantitative approaches
2. Field study, interview, participant observation, case study
3. Data collection techniques (recordings, transcription, survey forms, archival research)

Unit 4: Data Collection & Analysis

1. Field visits to performers, communities, archives
2. Analysis of musical/lyrical structures, thematic content, and performance practice

Unit 5: Writing the Dissertation

1. Structure: Introduction, Chapters (thematic/analytical), Conclusion
2. Use of citations, bibliography, and appendices (notations, lyrics, recordings)

Unit 6:

Submission & Evaluation

1. Final dissertation submission (printed or digital)
2. Evaluation: Internal assessment + External examiner
3. Viva-voce examination / Seminar presentation

● CC-20

Course Objectives

1. To train students in live performance skills (vocal, instrumental, or dance) before an audience.
2. To develop confidence, stage presence, and communication through demonstration.
3. To integrate theoretical knowledge with practical execution on stage.
4. To provide experience in individual and group performance.
5. To prepare students for professional performance, lecture-demonstration, and public presentation.

Course Outcomes

1. Present a live performance of their chosen art form (folk song, kirtan, raga-based performance, etc.).
2. Demonstrate theoretical concepts (raga, tala, folk style, text) through practice.
3. Handle stage discipline – time management, body language, coordination with accompanists.
4. Communicate the cultural and aesthetic value of their performance to an audience.

5. Gain experience of documentation and self-reflection in performance practice.

Stage Demonstration

Unit 1:

1. Introduction to Stage Demonstration
2. Purpose of stage demonstration in performing arts
3. Difference between classroom performance, workshop, and stage performance

Unit 2:

Preparation for Stage

1. Selection of repertoire (folk song, kirtan, raga, or fusion)
2. Rehearsal techniques (voice training, tala practice, improvisation)
3. Stage etiquette and performer–audience interaction

Unit 3:

Technical Aspects

1. Use of microphone, sound system, and lighting
2. Positioning of performers and accompanists
3. Costume, props, and stage setting

Unit 4:

Individual Demonstration

1. Solo performance in chosen area (Folk song, Raga-based Kirtan, Baul, Bhatiyali, etc.)
2. Explanation of musical/lyrical background before performance

Unit 5:

Group Demonstration

1. Ensemble or chorus-based presentation (folk chorus, kirtan team, dance-drama scene)

2. Coordination with rhythm instruments (khol, mridanga, tabla, dhol, kartal)

USC – 4

Foreign language – IV

SEC – 4

Performing Arts Music Seminar