

Proposed CBCS of M.A. of MUSICIOLOGY SYLLABUS

Code Course	Title of the Course Name	Elective Course	SEMESTER-I	Internal Assessment	Credit Class	Class Tutorial	Total
C 1.1	General Principles in Musicology		40	10	4	1	5
C 1.2	History of Indian Music		40	10	4	1	5
C 1.3	Music Terminology		40	10	4	1	5
C 1.4	Music Preservation & Notation System		40	10	4	1	5
C 1.5	Classical Vocal : Raga Demonstration OR Instrumental Music (PRACTICAL)		40	10	4	1	5
					Total Credit of Semester - I		25
			SEMESTER-II				
C 2.1	Theory of Tala & Tala System		40	10	4	1	5
C 2.2	Aesthetics & Psychology of Music		40	10	4	1	5
C 2.3	History & Comparative Studies of Indian Musical Forms		40	10	4	1	5
C 2.4	Study of Instrumental Music		40	10	4	1	5
C 2.5	Raga Demonstration (Dhrupad, Dhamar, Shayan) & Instruments(Percussion) or (non Percussion)		40	10	4	1	5
					Total Credit of Semester - II		25
			SEMESTER-III				
C 3.1	Technical Aspects of Music & Sound Analysis		40	10	4	1	5
C 3.2	Indian Folk Literature : Music & Dance		40	10	4	1	5
C 3.3	Study of World Music		40	10	4	1	5
C 3.4	Contribution of Musicians		40	10	4	1	5
Practical	Kirtan or Modern Songs	CEC 3.1	Any one	40	10	4	1
	Folk Songs	CEC 3.2					
					Total Credit of Semester - III		25
		SEMESTER- IV					
C 4.1	Interdisciplinary Approach in Indian Music		40	10	4	1	5
C 4.2	Music Teaching & Research Methodology		40	10	4	1	5
C 4.3	Subjects for Dissertation & Viva		40	10	4	1	5
Practical	Kirtan or Modern Songs	CEC 4.1		40	10	4	1
	Folk Songs	CEC 4.2	Any one				
	Instrument(Non percussion)	OB C 4.1		40	10	4	1
	Instrument(Percussion)	OB C 4.2					
					Total Credit of Semester - IV		25
					Total Credit of PG Academic Programme		100

SYLLABUS CBCS
M.A. in Musicology
Rabindra Bharati University

CC-1.1 - General principles in Musicology

- a) Definition of Musicology
- b) Introduction of Musicology(Indian & Western)
- c) Scope of Musicology
- d) History of Musicology
- e) Contents of the following Musicological Texts: Natyasastra, Brihaddesi, Sangit- Parijata, Sangit- Ratnakar, Sangit-Samayasar, Swaramela-Kalanidhi, Caturddandi-Pñkasika, Sangit-Chinta, Gita-Sutrasar.

CC-1.2 - History of Indian Music

- a) Primitive Music
- b) Vedic & Pauranic Music
- c) Gandharva or Marga & Deshi Sangit
- d) Evolution of Prabandha Gana & Raga
- e) Evolution of Devotional Song
- f) Study of Historical Development of Hindustani & Karnatic Music
- g) Short Survey of Classical Dances of India

CC- 1.3-Music Terminology

- a) Raga, Varna, Alankara, Gamaka, Jati, Grama, Murchhana, vadi, Samvadi, Vivadi, Anuvadi, Upanga, Bhasanga, Raganga, Kriyanga, Swara, Suddha & Vikrita Swara, Shruti, Alapti, Raga Lakshana, Pakar, Chalan, Mela, Thata, Tana.
- b) Gat, Jhala, Jor, Tala, Tali, Khali, Loya, Chhanda or Baj, Badan Shaily, Lahora, Graha, laggi, Bat, Mukhra, Tukra, Bol, Rela, Palta, Peskar, Som, Phank, Kyada, Matra, Parán.

CC-1.4- Music Preservation & Notation System

a)- Study of Preservation:

What is Preservation, Utility, History, Vedic Period, Medieval Period, Systems, Problems, Media, Hindustani Classical Music, Bengali Music, Rabindra Sangeet, Preservation through Education of Music, Music Preservation through different recording media.

b)- Study of Notation System:

Utility & limitation of Notation, Dandamatrik, Akarmatrik, Bhatkhande, Koshimatrik & Staff Notation System.

CC-1.5- Classical Vocal : Raga Demonstration (PRACTICAL)

Three Pair Ragas (Students choice)

Iman, Iman Kalyan, Ragesree, Bagesree, Bhairav, Ahir Bhairav, Suddha Sarang, Brindabani Sarang, Darbari Kanada, Abhogi Kanada, Mian Malhar, Gour Molhar etc.

Two Tarana (on any Raga)

CC-2.1 – Theory of Tala & Tala System

- a) Tala in relation to Chhanda
- b) Ancient & Modern System of Tala
- c) Various Tala used in Dhrupad, Khayal, Thumri, Tappa
- d) Rabindrik Tala & Karnatic Tala System
- e) Marga & Deshi Tala System
- f) Hindustani Tala System
- g) Kirtanagyo Tala System

CC-2.2.1- Aesthetics & Psychology of Music

- a) Definition of Art & Aesthetics
- b) Bharat's Conception of Rasa
- c) Concept of Universality
- d) Intuition & Communication theory
- e) Views of Rabindranath Tagore & other Aesthetic thinkers in relation to Music
- f) Classicism, Romanticism, Idealism, Realism, & Symbolism

CC-2.2.2- Aesthetics & Psychology of Music

- a) Psychology of Musical Mind
- b) Assessment of Musicality
- c) Analysis of Musical talent
- d) Psychology of creative talent & creative Process
- e) Construction & mode of Vibration of the following Instruments:
Sitar, Sarod, Tanpura, Violin, Esraj, Piano, Tabla, Khol, Pakhawaj

CC-2.3- History & Comparative Studies of Indian Musical Forms

Dhrupad, Dhamar, Kheyal, Tarana, Tribat, Chaturanga, Dadra, Kajri, Thumri, Tappa, Dhruba Gana, Charja-Gana, Sadra, Gazal, Bhajan.

CC-2.4- Study of Instrumental Music

- a) Tata, Sushir, Ghana, Anaddha Vadya
Sitar, Sarod, Esraj, Tabla, Flute, Srihol, Pakhawaj, Sehanai, Shankha, Ghanta, Kartal,

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OEC 4.2 – Textual Study on Indian Musicology (Medieval & Modern Period):

Medeival :- Raga Tarangini, Swarnamala Kalanidhi, Sadrag Chandrodaya, Raga-Vibodh, Sangit Darpan, Sangit Parijat, Chaturdandi Prakashika, Hriday Prakash, Hridaya Koutuk, Ragatatva-Vibodh.

Modern :- sangit Sashtra, Abhinab Rapmanjari, Sreemallaksha Sangitam, Geeta Sutrasar, Sangit Chandrika, Bharatiya Sangiter Itihas, Sangit Chintamani, Sangit Rag Kalpadrum, Universal History of music, Bharatiya Sangit Vadya.

Group – C

OEC 4.1 - Music Appreciation.

(Appreciation of Hindustani, Classical Music, Rabindra Sangit and Other Bengali Songs.)

Musical Concepts Pertinent to Musical Literacy and Analysis including Melody, Harmony, Scales, Texture, form and Dynamics.

Connection between musical Elements and Overall Interpretation of Musical Works in Order to Gain a Deeps Understanding of music.

OEC 4.2 – Cognitive Aspect of Musicology.

Definition of Musicology, Aims and Objects of Musicology, Relation Between Texts and Tune.

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Course 3rd Semester:

CC 3.1 – Technical Aspect of Music & Sound Analysis. (Theory)

CC 3.2 – Indian Folk Literature: Music & Dance. (Theory)

CC 3.3 - Study of World Music. (Theory)

CEC 3.1 – Contribution of Musicians. (Theory)

CEC 3.2 – Kirtan or Modern Bengali Song or Folk Song. (Practical)

Course 4th Semester:

CC 4.1 – Dissertation & Viva voce. (Theory)

CEC 4.1 – Interdisciplinary Approach in Indian Music. (Theory)

CEC 4.2 – Music Teaching & Research Methodology. (Theory)

Choose Any One Group from OEC (Open Elective Course)

Group - A

OEC 4.1 – Practical Study on Different Musical Forms. (Practical)

(Rabindra Sangit, Najrul Giti, Atul Prasadi, Kavigan, Panchali gan, Kirtan, Loksangit & Devotional Sonng.)

OEC 4.2 – Music Analysis. (Theory)

(Analysis of Raga)

Group – B

OEC 4.1 – Textual Study on Indian Musicology (Ancient Period).

Ancient : Natyasastra, Brihaddesi, Sangit Makaranda, Geeta Gobinda, Sangit Samayasar, Sangit Ratnakar.

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- c) Bat, Mukhra, Tukra, Bol, Rela, Palta, Peskar, Som, Phank, Kyada, Matra, Paran .

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Music Preservation & Notation System

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CC-1.5- Classical Vocal : Raga Demonstration (Practical)

Four Pair Raga (Students Choice)

Iman, Iman Kalyan, Ragesree, Bagesree, Bhairav, Ahir Bhairav, Suddha Sarang, Brindabani Sarang, Darbari Kanada, Abhogi Kanada, Mian Malhar, Gour Molhar etc.

Two Tarana (on any Raga)

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Dhrupad, Dhamar , Kheyal, Tarana, Tribat, Chaturanga , Dadra, Kajri, Thumri, Tappa, Dhruba Gana Charja- Gana, Sadra, Gazal, Bhajan.

CC-2.4- Study of Instrumental Music

- a) Tata, Sushir, Ghana, Anaddha Vadya

- b) Sitar, Sarod, Esraj, Tabla, Flute, Srihol, Pakhawaj, Sehanai, Shankha, Ghanta, Kartal.

CC-2.5- Raga Demonstration

Dhrupad ,Dhamar & Bhajan (**on any Raga**)

CC-3.1- Technical Aspects of Music & Sound Analysis

- a) Definition of Sound, Characteristics of Musical Sound
- b) Sound Waves: Its Production & Propagation
- c) Types of Waves: Longitudinal ,Transverse, Progressive & Stationary Waves
- d) Resonance in Music & Musical Instruments
- e) Organ of Hearing, its Structure &Function
- f) Structure & Production of Human Voice
- g) Construction & Mode of Vibration of the following Instruments:
Tabla, Khol, Pakhawaj,Sehanai, Tanpura, Guitar

CC-3.2- Indian Folk Literature

- a) Music: Bhatiyali, Bhawaiya, Tusu, Jhumur, Chatka, Bhadu, Sari, Murshida, Islami, Baul, Nouka Bilas, Dhamail.
- b) (1) Dance: Bihu Dance, Garba Dance, Jhumur Dance, Dandia,
(2) Dhamali Dance, chou dance, Bhangra Dance, Java Dance.

CC-3.3- Study of World Music

Western, Chinese, Japanese, Indonesian, Arabic, Persian.

CC-3.4- Contribution of Musicians

- A) Kshetramohan Goswami, Sourindramohan Tagore, Krishadhan Banerjee, Rabindranath Tagore, Gopeswar Banerjee, TanSen.
- b) Girijashankar Chankraborty, V.N.Bhatkhande, Dr. Bimal Roy, Rajyeswar Mitra, Dr. Kailash Ch. Brihaspati, Amir khusro.

CEC-3.1 & CEC-3.2 (Any one) Practical

CEC-3.1 Modern Songs (10) or Two Kirtan (Practical)

CEC-3.2 Folk Songs (10) (Practical)

CC-4.1- Interdisciplinary Approach in Indian Music

- a) Music & Religion
- b) Music & Culture

- c) Music & Social Science
- d) Music & Science
- e) Influence of Folk Music on Indian Classical Music
- f) Music & Philosophy
- g) Use of Music in Cinema & Drama

CC-4.2- Music Teaching & Research Methodology

CC-4.3- Subjects for Dissertation & Viva

1. How to use Music for Strengthening National Integration.
2. Contribution of Krishna Chandra De, Abbasuddin Sachindew Barman, Bhismadeb Chattopadhyay, Jnanendra Prasad Goswami, Jnanprakash Ghosh, Kaji Nazrul Islam, Tarapada Chokraborty, Inayat Khan, Alauddin Khan, Bismillah Khan, Vilayet Khan, Ravi Shankar, Nikhil Banerjee, Amir Khan, Radhika Mohan Maitra, Bade Gulam Ali Khan, A.T. Kanan, Bhimsen Joshi, Mustaq Hussain Khan, Mustaq Ali Khan, V.G.Jog, Allarakha, Keramatullah Khan.
3. Band Music – Causes of its Popularity, Especially amongst the Young Generation.
4. Importance's of maintaining Achieves for Music.
5. Role of Music Arranger,Merits of good Arranger.
6. How to face Audition for Music.

CEC-4.1 & CEC-4.2 (Any one) Practical

CEC-4.1 Modern Songs (10) or Two Kirtan (**Practical**)

CEC-4.2 Folk Songs (10) (**Practical**)

OBC-4.1 & OBC-4.2 (Any one) Practical

OBC-4.1 Instrument(Non Percussion)

OBC-4.2 Instrument(Percussion)