

Syllabus for M.A. in Rabindrasangeet (Under CBCS Structure)

w.e.f 2021 – 2022

Semester – I

RAS/PG/CC –**101/Th.**

Credit – 5, Marks – 50 (40+10)

Study on Tagore Song (1st. Half – upto Geetanjali Phase) : Evolution & Development –

a)Bhanusingher Padabali.

b)Geetinatya.

c)Swadeshi Gaan.

d)Upasona O Pujar Gaan (from Noibedya to Geetanjali).

e) Songs of Drama – Prokritir Protishodh (1884), Raja O Rani (1889), Bisorjan(1890), Sharodotsabh (1908), Prayoschitta (1909), Raja (1910), Achalayatan (1912).

RAS/PG/CC -**102/Th.**

Credit – 5, Marks –50 (40+10)

Theory of Art and Aesthetics & Aesthetics of Tagore Music –

a) Art –What it is? Contents and forms, characteristics, relation with Aesthetics.

b) Aesthetics – Definition, Scope & Problems of Aesthetics.

c) Theory on Aesthetics – Mimesis Theory or Theory of Imitation,Theory of Expression by Croce, Theory of Configurationalism in music.

d) Essays of ‘Sangitchinta’ by Rabindranath Tagore – Sangit O Bhab,Sangit O Kabita, Antar – Bahir, Sangit, Sangiter Mukti, AmaderSangit, Siksha O Sanskritite Sangiter Sthan.

e) Book-criticism – Baul-Gan, Aryagatha.

F) Conversation with Tagore & Einstein, Tagore & H.G Wells.

RAS/PG/CC – **103/Pr.**

Credit – 5, Marks – 50

Rabindra sangeet based on classical tune (Adapted from original Dhrupad, Dhamar, Khayal,Tappa &Thumri) – at least six songs.

1. Dubi amrita pathare – Lalit/Choutal.

2. Antare jaagicho antarojaami – Behag/ Jhamptal.

3. Bina bajao he – Purabi/Dhamar.

4. He nikhilbharadharana –Gonre/Jhamptal.

5. Songsayatiromajhe – Rajbijoy/Teora.
6. Dnarao, mono, anantobrahmando-majhe – Bhimpalasree/Surfanktal.
7. Dake baro baro dake – Kedar/Trital.
8. More barebarephirale – Natmalhar/Ektal.
9. Keno jagena jagena abasho paran – Behag/Jat (8 beats).
10. Shunya hate phiri hey – Kafi/Surfanktal.
11. Tabo premasudharase metechi – Paraj/Trital.
12. E parobase rabe ke – Sindhu/Madhyaman.
13. Hey mono, tnare dekho – Bilawal/Rupak.
14. Tumi kichudiye jao – Khambaj/Kaharba.
15. Ankhijalo muchaille janoni – Ramkeli/Trital.

RAS/PG/CC—**104/Pr.**

Credit – 5, Marks – 50

Knowledge of Ragas & Original Songs from which Tagore adapted the tunes (Atleast four ragas from the mentioned ragas and four original songs as mentioned below) –

a) Ragas - Kedar, Behag, Purabi, Ramkeli, Bhimpaloshri, Kafi, Yaman, Nat-malhar.

- b) Original Songs –
- i) Mohe kaise niki lagi – Kedar/Trital.
 - ii) Koun jogi bhayo - Behag/Jhamptal.
 - iii) Bin bajay re – Purabi/Dhamar.
 - iv) Ruma jhuma barakhe – Kafi/Surfanktal.
 - v) Jina chuon mori – Ramkali/Trital.
 - vi) Saptosurotinograma – Yaman/Choutal.
 - vii) Nachata tribhanga re – Bhimpaloshri/Teora.
 - viii) Mori noi lagana lagi re – Nat-malhar.

RAS/PG/ CC –**105/Pr.**

Credit – 5, Marks – 50

Tagore composition based on Folk Song & Western Music - (Atleast two original songs & two Rabindrasangeet from each category)

Rabindrasangeet (based on Folk Song):

- amar desher mati (amar sonar gour keno kendeelo),
- Amar sonar bangla (ami kothay pabo tare),
- Ebar tor mara gange ban esechhe (mon majhi samal samal),
- Bhenge mor gharer chabi (dekhechi rupsagare moner manush),
- Jadi tor dak shune keu (horinam diye jagat matale).

Rabindrasangeet (based on Western Music):

- Katobar bhebechinu (Drink to me only),
- Purano sei diner katha (Auld lang syne),
- Kali kali balore aj (Nancy Lee),
- Phule phule dhole dhole (Ye banks and braes),
- Aha aji e basante (Go where glory waits thee).

Semester – II

RAS/PG/CC – 201/Th.

Credit – 5, Marks – 50(40+10)

Philosophy of Tagore music as expressed in his poems, essays and songs -

- a) Selected Poems –
- i) Amar kache shunte cheyecho (Satero / Shesh Saptak)
 - ii) Nana surer nana tarer jantre sur miliye nite dao (Tetallish/Sesh Saptak)
 - iii) Ekaki gayaker nahe to gan (Ganbhango/Kahini)
 - iv) Geeto chchobi (Bithika).
 - V) Pachishe baisakh chaleche (Tetallish/ Patraput) .

b) Selected Essays –

- Shrabon sandhya,
- Shona (Shantiniketan);
- Gan je kareshuni (Chaturanga),
- Javajatrir Patro.

C) 'Geetobitan' antarbhukta Gan Upoparyaer Gan – Puja Paryay, Prem Paryay (at least five songs from each).

RAS/PG/CC – 202/Th.

Credit – 5, Marks – 50(40+10)

Study on Tagore Song (2nd.Half – Post Geetanjali Phase): Evolution & Development --

a) Ritunatya & Tatwanatya –

Ritunatya–Phalguni, Basanta, Seshbarshan, Natarajriturangoshala, Nabin and Shrabongatha.

Tatwanatya – Rinsodh, Achalayatan, Guru , Raja, Arupratan, Muktodhara and Raktokarobi.

b) Songs composed outside India.

c) Nrityanatya – Sishutirtha, Shapmochan, Chitrangada, Chandalika & Shyama.

d) Other musical creation except Nrityanatya, in the last ten years of Tagore's life.

RAS/PG/CC – 203/Pr.

Credit –5, Marks – 50

Rabindrasangeet based on rhythm & tala as innovated by Tagore (at least eight songs)---

- i) Tumi kon bhanganer pathe ele – 2/2 beats.
- ii) Nirjana rate nisshabda charanopate – contd. 4 beats.
- iii) Ekoda tumi priye – 2/3 beats.
- iv) Aji shrabon ghana gahanmohe ---3/2 beats.
- v) Tomay cheye achi bose – 2/4 beats.
- vi) Hriday amar prokash holo – 4/2 beats.

- vii) Ektuku chhnoya lage–contd. 6 beats.
- viii) Tomaro geeti jagalo smriti – 3/4 beats.
- ix) Kato ajanare janaile tumi –3/2/3 beats.
- x) Byakulo bokuler phule – 3/6, 5/4 beats.
- xi) Je knadone hiya knadiche – 6/3,3/3/3/3 beats.
- xii) Duar mor pathopashe – contd. 9 beats.
- xiii) Pakhi bale champa – 3/2/3/2 beats.
- xiv) O dekha diye je chole galo – 5/5 beats.
- xv) Duare dao more rakhiya–3/2/2/4 beats.
- xvi) Knapiche deholata tharotharo –3/4/4 beats.
- xvii) Aji jhoro jhoro mukhor badoro dine – 2/2,2/4/2/4 beats.
- xviii) Janani, tomaro koruno charonokhani – 2/4/4/4/4 beats.

RAS/PG/CBCS –**204/Pr.**

Credit – 5, Marks -50

Patriotic Songs of Tagore & Tagore Songs used in Films (at least four from each category) --

Patriotic Songs – i)Ami bhoy korbona, bhoy korbona

- ii) Ebar tor mara gange ban eseche
- iii)Banglar mati, banglar jal
- iv) Ekhon ar deri noi
- v) Chhi chhi chokher jale bhejas ne ar mati
- vi) Jadi tor dak shune keu
- vii) Shuvo karmo pathe dharo nirvayo gan
- viii) Keno cheye achho, go ma.

Tagore Songs used in Films –i) Aj sabar range rang meshate habe (Sesh Uttar)

- ii) Je rate mor duar guli bhanglo jhare (Meghe Dhaka Tara)
- iii) Amar mukti alloy aloy (Athiti)
- iv) Ki gabo ami , ki shunabo (Bikele bhorer phul)
- v) Sakhi bhabona kahare bale (Sriman Prithwiraj)
- vi) Chaya ghanaiche bane bane (Atanko)
- vii) Shraboner dharar mato poruk jhore (Alo)
- viii) Aji jharo jharo mukharo badoro-dine (Shankhobela).

Rabindrasangeet based on raga (emphasis on the lyric) : At least eight songs.

- i) Ei udasi haoer pathe pathe mukulguli jhare – Yaman/Dadra.
- ii) Amar sesh paranir kori – Khambaj/Kaharba.
- iii) Amar matha nato kore dao he – Yamankalyan/Teora.
- iv) Dirgho jibanopatho, kato dukkho tapo – Asabori/Jhamptal.
- v) Amare tumi asesh korecho – Chayanat/Jhampak.
- vi) Tumi to sei jabei chole – Purabi/Ektal.
- vii) Borisha dhara-majhe shantiro bari – Bhoirabi/Trital.
- viii) Amar maner koner baire – Kafi/Dadra.
- ix) Nai raso nai, daruno dahono bela – Multan/Kaharba.
- x) Amar bichar tumi karo – Kedar/Teora.
- xi) Timiromayo nibironisa – Megh/Jhamptal.
- xii) Biraso din, biralo kaj – Baroan/Jhampak.
- xiii) Jato bar alo jwalate chai – Kamod/Ektal.
- xiv) Ogo amaro chiro-achena – Kafi, Bhimpaloshri/Ardhojhamptal.
- xv) Aji sanjher jamunay go – Mishra/Kaharba

Semester – III

RAS/PG/CC –**301/Th.**

Credit – 5, Marks – 50(40+10)

Thematic Study on Tagore Song --

- a) Puja Parjay of Rabindrasangeet(including upo-parjay).
- b) Variegation of love – perception within the songs of Prem Parjay.
- c)Variegation in Prokriti Parjay of Rabindrasangeet.
- d)Nature of Bichitra Parjay of Rabindrasangeet.
- e)Anusthanik Parjay of Rabindrasangeet.

RAS/PG/CC -- **302/Th.**

Credit – 5, Marks – 50(40+10)

Textual Study of Kavyageeti & Natyageeti (with reference to Geetinatya & Nrityanatya)–

- a)Kavyageeti – Theoretical aspects (definition, variation and experiments etc.)
 - i) Definition
 - ii) Views of Rabindranath on relation between lyric and tune.
 - iii)Transformation of poem into song.
 - iv) Comparative study on rhythm of poem and rhythm of song.
 - v)Tune on prose – rhythm.
- b) Natyageeti – Theoretical aspects (detail study of respective dramas)
 - i) Discussion on use of songs in different forms of drama by Rabindranath Thakur with reference to dramatic and rasa - oriented objective therein
 - ii) Presentational feature for the songs of Geetinatya and Nrityanatya.
 - iii)Influence of Classical Song and Folk Song in the tune of Geetinatya and Nrityanatya.
 - iv)Role of Tal, Rhythm & Laya in Natyasangeet.

RAS/PG/CC – **303/Pr.**

Credit –5, Marks – 50

Rabindrasangeet on Thematic Variation (Puja, Swadesh, Love, Nature,Bichitra and Anusthanik)—

- i)Jibanamaroner simana charaye – puja /rupakra.
- ii)Aache duksha ache mrittyu – puja/ektal.
- iii)E bharote rakho nitya probhu – swadesh/choutal.
- iv)Anandodhwani jagao gagone – swadesh/talpherta.
- v)Chittapipasito re – prem /jhamptal.

- vi)Ogo shono ke bajay – prem/arhkhemta.
- vii)Ami nishidin tomay bhalobasi – prem/ talpherta.
- viii)Jharo jharo borishe -- prokriti/kaharba.
- ix)Madhyadiner bijan batayane – prokriti/sasthi.
- x)Charh go tora charh go – prokriti/jhamptal.
- xi)Biswabina rabe biswajano mohiche – prokriti/talpherta.
- xii)Krishnakoli ami tarei boli – bichitra.
- xiii)Khelaghar bandhte legechi–bichitra/dadra.
- xiv)Sudhu jaoa asa , sudhu srote bhasa –bichitra/kaharba.
- xv)Sudhasagoratre he – anusthanik/dhamar.
- xvi)Bedona ki bhashay re – prokriti

RAS/PG/CC/CBCS – **304/Th.**

Credit – 5, Marks – 50 (40+10)

Patriotic consciousness & thought as expressed in Tagore Song –

- i) Rabindranather swadesh bhabnar mul sutro.
- ii)Rabindranather deshatmobodhok songeet rachoner itihās : bibortan o porbo bibhag.
- iii)BharoterJatiosangeet o Rabindranath.
- iv)Rabindranather swadeshi songeete lokosongeet ebong annyanno surer probhab.
- v)Rabindranather somokalin songeetsrostader deshatmobodhok songeet o Rabindranather swadesh porjayer ganer tulanamulok alochana.

RAS/PG/CC – **305/Pr.**

Credit – 5, Marks – 50

Kavyageeti O Natyageeti -

Kavyageeti – i)Amar praner pare chole geloke (CHOBI O GAN)

- ii)Dhora diyechi go ami akasher pakhi (KORI O KOMAL)
- iii)Tobu mone rekho (MANASI)
- iv)Khanchar pakhi chilo (SONAR TORI)
- v)Naho mata naho konya (CHITRA)
- vi)Oi ase oi oti bhoirabo (KOLPONA)
- vii)Ami chancholo he (UTSORGO)
- viii)Amar naiba holo (KHEYA)

- Natyageeti – i)Amra dur akasher neshay matal (DAKGHOR)
- ii)Tumi dak diyecho kon sakale (ACHALAYOTAN)
- iii)Chokh je oder chute chale go (ARUPRATON)
- iv)Aji sharoto tapone probhato swapone (RINSODH)
- v)Bhule jai theke theke (MUKTODHARA)
- vi)Mamo mano upobonechale (SHRABONGATHA)
- vii)Bhango, bandh bhenge dao (TASER DESH)
- viii)Mon je bale chini chini (TAPOTI)

Semester – IV

RAS/PG/CC – 401/Th.

Credit – 5, Marks – 50

Dissertation: What it is? Features, Differences from Essay, and Thesis. How to prepare dissertation paper (based on Tagore's Musical Journey) – Presentation – Study and Analysis - Viva-voce.

RAS/PG/CC – **402/Pr.**

Credit – 5, Marks – 50

Other Songs as tuned by Tagore

- I) Bandemaataram – Bankimchandra Chattopadhyay
- II) Bujhte nari naree ki chay – AkshoykumarBaraal
- III) Gaanjurechen grishmokale bheeswolochoon sharma – Sukumar Roy
- IV) Bhora badoro, maho bhadoro – Vidyapoti
- V) Sundori radhe aaoye bony – Govindodas
- VI) Baalok praane aalok jwaali – Hemlata Devi
- VII) Ohe sunirmolo, sundoro ujolo – Hemlata Devi
- VIII) Gogoner thale robi chandra dipok jwale
- IX) E hori sundoro, e hori sundoro
- X) Maa mit kiltwong
- XI) Buddhong soronong gochchaami
- XII) Shono shono surolokobasi – Indiradevi Choudhurani
- XIII) Shrinwontu biswe amritasyoputraa
- XIV) Buddho susuddho koruna mohonnoba .

RAS/PG/CC -**403/Pr.**

Credit – 5, Marks – 50

Tagore Song with variations & transformations

- a) Bosonte bosonte tomar kobire dao daak (surantor/ chandantor)
- b) Mohabiswe mohakashe mohakalo maajhe (surantor/ chandantor)
- c) Jeyona jeyona phire (surantor/chandantor)
- d) Tumi sondharo meghomala (pathantor)

- e) Bani binapani korunamoyee (BALMIKIPROTIVA) & Keno bani nahi shuni (BRAHMASANGEET)
- f) Ki jani kotha se (KALMRIGOYA) & Sahena jatona (PREM PARJAY)
- g) Jhore jay ure jay go (surantor)
- h) Dokhin haoa jago jago (surantor)
- i) Shrabono borishona par hoye kee bani (surantor)
- j) Ami marer sagor pari debo (chandantor)
- k) Amar nishith rater badol dhara (chandantor)
- l) Aji jhoro jhoro mukoro badoro dine (chandantor)
- m) Bosonte ki sudhu kebol (surantor/pathantor/chandantor).

RAS/PG/CC – **404/Pr.**

Credit – 5, Marks – 50

Stage performance

RAS/PG/CC – **405/Pr.**

Credit – 5, Marks – 50

Selected portion from a Geetinatya or Nrityanatya of Rabindranath Tagore.