WEST BENGAL COUNCIL OF HIGHER SECONDARY EDUCATION

SYLLABUS FOR CLASSES XI AND XII

SUBJECT : MUSIC (MUSC)

CLASS - XI

SEMESTER – I

SUBJECT: MUSIC (MUSC)

FULL MARKS : 20 **CONTACT HOURS : 25 Hours**

COURSE CODE: THEORY

UNIT NO.	TOPICS	CONTACT HOURS	MARKS
Unit I : Hindustani Sangeet	1. Knowledge of Ragas : i. Yaman ii. Bhairab iii. Jaunpuri iv. Khamaj 2. Knowledge of Taals : i. Dadra ii. Kaharba iii. Tritaal iv. Ektaal v. Chowtaal vi. Jhamptaal vii. Teora Taal 3. Knowledge of Hindustani Notation System. 4. Musical instruments and their different types (with examples).	13	12
Unit II : Rabindra Sangeet	1. Seasonal Song of Rabindranath 2. Composition of Rabindranath at his early stage of life.	06	04
Unit III : Bangla Gaan	1. Musical contribution of Meerabai, Tulsidas, Lalan Fakir. 2. Origin, subject matters and characteristic of Bhatiali and Sari gaan.	06	04

CLASS - XI

SEMESTER – II

SUBJECT: MUSIC (MUSC)

FULL MARKS : 30 **CONTACT HOURS : 55 HOURS**

COURSE CODE: THEORY

UNIT NO.	TOPICS	CONTACT HOURS	MARKS
Unit I : Hindustani Sangeet	1. A brief overview of Vedic Music. 2. Concept of Dhrupad and its four brand stylistic variants (vanis or banis). 3. Musical contribution of Mian Tansen, Ustab Allauddin Khan, Pt. V.N. Bhatkhande. 4. Definitions of Naad, Swara, Shruti, Taal, Matra. 5. According to Hindustani Notation System, Write down the notation of Sthayee portion of a Drut Khayal in any Raga of the syllabus.	20	14
Unit II : Rabindra Sangeet	1. Musical atmosphere of Thakurbari. 2. Contribution of music Gurus in Rabindranath's childhood. 3. Influence of Provincial and Western tune on Rabindra Sangeet. 4. Content of Rabindra Geetinatya.	18	09
Unit III : Bangla Gaan	1. Brief idea of Brahma Sangeet 2. Musical contribution of Dwijendralal Roy and Gyan Prakash Ghosh. 3. Brief discussion of Kabigaan, Akhrai, Haf. Akhrai, Panchali, Tarja etc.	17	07

Regarding Practical syllabus, maximum stress is to be given in Semester I as theory syllabus is comparatively less in Semester I.

CLASS: XI

SUBJECT : MUSIC (MUSC)

COURSE CODE : PRACTICAL

FULL MARKS : 50 **CONTACT HOURS : 100 HOURS**

Group A : 18 marks, Group B : 10 marks, Group C : 16 marks, VIVA VOCE : 06 marks

UNIT NO.	TOPICS	CONTACT HOURS	MARKS
Group - A	1. Vocal : KHAYAL : Both Vilambit and Drut in Ektaal and Tritaal respectively. At least two Vilambit Khayals in the following Ragas : i. Yaman ii. Bhairab iii. Jaunpuri iv. Khamaj OR INSTRUMENTAL : Both Mashidkhani and Rejakhani Gat in Trital in the above mentioned Ragas. 2. Any one Dhrupad with dwigun laya in the above mentioned Ragas. OR INSTRUMENTAL : a "DHUN" on any one of the ragas mentioned below : i. Bhairabi ii. Kafi	40	7 + 5 = 12 06
Group - B Rabindra Sangeet	1. Based on provincial and western tune. 2. Of different characters of Paryayas. 3. A part of any one Drama based on songs only (Geetinatya).	30	5 + 5 = 10
Group - C	1. Other types of Music : i. Bhajan of Meerabai or Tulsidas ii. Brahma Sangeet or Lalan Geeti iii. Songs of Dwijendralal Roy, Sachin Deb Barman, Gyanprakash Ghosh, Himangshu Dutta [any two]. iv. Puratani Bangla Gaan or Bhatiali/ Sari Gaan. 2. VIVA VOCE : i. Identification of Ragas. ii. Identification of Taals – Tritaal, Choutaal, Ektaal (Dwimatrik & Trimatrik), Dadra, Kaharba, Teora taal, Jhamptaal	30	4 + 4 + 4 + 4 = 16 3 + 3 = 6

[Note : 20 Hours reserved for Remedial classes, Tutorials and Home Assignments.]

CLASS - XII

SEMESTER – III

SUBJECT: MUSIC (MUSC)

FULL MARKS : 20 **CONTACT HOURS : 25 Hours**

COURSE CODE: THEORY

UNIT NO.	TOPICS	CONTACT HOURS	MARKS
Unit I : Hindustani Sangeet	1. Knowledge of Ragas : i. Kedar ii. Bhairabi iii. Brindabani Sarang iv. Purbi 2. Knowledge of Taals : i. Dadra ii. Kaharba iii. Tritaal iv. Ektaal v. Chowtaal vi. Jhamptaal vii. Teora Taal 3. Description and function of the following instruments : i. Harmonium ii. Tanpura iii. Tabla – Bayan	11	10
Unit II : Rabindra Sangeet	1. Knowledge of Akar Matrik Notation System. 2. Rabindra Sangeet based on different styles and the taals created by Rabindranath Tagore. 3. Rabindranath and Geetanjali.	07	06
Unit - III : Bangla Gaan	1. Musical contribution of Kabir, Brahmananda and Ramprasad Sen	07	04

CLASS - XII

SEMESTER – IV

SUBJECT: MUSIC (MUSC)

FULL MARKS : 30 **CONTACT HOURS : 55 Hours**

COURSE CODE: THEORY

UNIT NO.	TOPICS	CONTACT HOURS	MARKS
Unit I : Hindustani Sangeet	1. Definition of Raga and its salient features. 2. Origin and development of taal. 3. Musical contribution of Amir Khusro, Ustad Sadarang, Sri Krishna Narayan Ratanjankar. 4. Definitions of Grama, Murchhana, Alankar, Laya and Layakari.	20	14
Unit II : Rabindra Sangeet	1. According to Akar Matrik Notation System, write down the notation of Sthayee portion of a Rabindra Sangeet from the syllabus. 2. Context of Rabindra Nrityanatya 3. Influence of Classical Music, Baul, Kirtan on Rabindra Sangeet. 4. Brief idea of Bhanusingher Padabali.	18	09
Unit - III : Bangla Gaan	1. Musical contribution of Swami Vivekananda, Atulprasad Sen, Rajanikanto Sen and Kazi Nazrul Islam. 2. Origin and characteristic features of Baul or Kirtan Gaan. 3. Discussion on practice of traditional Yatra, Theatre in Bengal. 4. Brief idea of Shaktapadabali.	17	07

Regarding Practical syllabus, maximum stress is to be given in Semester III as theory syllabus is comparatively less in Semester III.

CLASS: XII

SUBJECT: MUSIC (MUSC)

COURSE CODE : PRACTICAL

FULL MARKS : 50 **CONTACT HOURS : 100 HOURS**

Group A : 18 marks, Group B : 10 marks, Group C : 16 marks, VIVA VOCE : 06 marks

UNIT NO.	TOPICS	CONTACT HOURS	MARKS
Group - A	1. Vocal : KHAYAL : Both Vilambit and Drut in Ektaal and Tritaal respectively. At least two Vilambit Khayals in the following Ragas : i. Bhairabi ii. Kedar iii. Brindabani Sarang iv. Purbi OR INSTRUMENTAL : Both Mashidkhani and Rejakhani Gat in Tritaal in the above mentioned Ragas. 2. Any one Dhrupad with dwigun laya in the above mentioned Ragas. OR INSTRUMENTAL: a DHUN on any one of the ragas mentioned below : i. Khamaj ii. Pilu	40	7 + 5 = 12 06
Group - B Rabindra Sangeet	1. Based on Dhrupadanga, Dhamaranga, Khayalanga, Kirtananga, Baulanga style [any two]. 2. Based on the taals created by Rabindranath Tagore. 3. A part of any one 'Dance- Drama' (Nrityanatya).	30	5 + 5 = 10
Group - C	1. Other types of Music : i. Bhajan (either Kabir or Brahmananda) or Ragpradhan Gaan. ii. Song of Swami Vivekananda or Ramprashadi Gaan or Drama Song by Girish Ghosh. iii. Song of Atulprasad Sen, Rajanikanto Sen, Kaji Nazrul Islam, Gouriprasanna Majumdar, Salil Chowdhury [any two]. iv. Kirtan Gaan (Padakarta – Vidyapati/ Chandidas/ Govindadas) or Baul Gaan. 2. VIVA VOCE : i. Identification of Ragas. ii. Identification of Taals. Taal created by Rabindranath Tagore including taals mentioned in the syllabus of class XI.	30	4 + 4 + 4 + 4 = 16 3 + 3 = 6

[Note : 20 Hours reserved for Remedial classes, Tutorials and Home Assignments.]