

# **DEPT. OF RABINDRA SANGEET**

## **Students learning outcomes**

The dept of Rabindra Sangeet is following the curriculum structure designed by the Tripura University. The curricula designed for the three years Diploma and Degree level courses respectively help to impart a strong basic and advanced theoretical and practical knowledge in the field of Rabindra Sangeet and music as a whole. A detailed analysis of yearwise / semesterwise SLOs of the two courses is given below :

## **DMus in Rabindra Sangeet:**

### **1<sup>st</sup> year -**

Students will be able to :

- a) Know a basic history of the north Indian classical music, dance and Rabindra Sangeet.
- b) Identify and perform some of the basic Rag-Raginis of north Indian classical music.
- c) Learn and present Rabindra Sangeet having influence of north Indian classical music.
- d) Practice and perform songs of Tagore from different Parjaay (divisions) of Rabindra Sangeet and composed in various Taal (rhythm).
- e) Learn and perform musical compositions of some of the eminent Bengali music composers and various folk music styles of Bengal.
- f) Obtain basic knowledge of English and Bengali languages.

## 2<sup>nd</sup> Year :

Students will be able to :

- a) Understand some of the basic fundamentals of north Indian classical music, dance and Rabindra Sangeet.
- b) Learn and demonstrate the Dhrupad and Khayal styles of north Indian classical music and also perform Rabindra Sangeet based on Dhrupad, Khayal and Tappa styles of music.
- c) Obtain training in songs composed by Tagore on Taals (rhythm) introduced by him.
- d) Practice and present Rabindra Sangeet having influence of western, provincial and Bengal's folk styles of music.
- e) Acquire basic knowledge of notation systems.
- f) Acquire knowledge on the various literary and grammatical aspects of English and Bengali languages.

## 3<sup>rd</sup> Year –

Students will be able to :

- a) Explain various concepts and fundamentals of north Indian classical music, dance and Rabindra Sangeet.
- b) Obtain applied theoretical knowledge of the various aspects of Rabindra Sangeet.
- c) Obtain advanced training of the practical topics and concepts learnt by them in the last two years.
- d) Acquire various skills to become a successful stage performer.

## **BMus(Hons.) in Rabindr Sangeet**

### **1<sup>st</sup> Semester – Theoretical :**

Students will be able to :

- a) Analyse Bengal's music of pre-Tagorian era, songs used in Jaatra and theatre and various musical forms of north Indian classical music.
- b) Illustrate on the life and works of Rabindranath Tagore
- c) Articulate on the musical upbringing of Tagore – the musical environment of Jorashanko Thakurbari, his music teachers and the influence of the family members on the development of Tagore's musical life.
- d) Identify and interpret the various scales (pitch) of music and apply them in their singing.
- e) Compare between the various Indian notation systems and the western notation system.
- f) Analyse the concepts of Thaata and Taal (rhythm) of north Indian classical music.

### **Practical :**

Students will be able to :

- a) Perform songs from different Parjaays (divisions) of Rabindra Sangeet.
- b) Tune and play the musical instruments – tanpura and harmonium for the overall improvement of their presentation.

### **2<sup>nd</sup> Semester – Theoretical :**

Students will be able to :

- a) Analyse Tagore's contributions and works in the various fields of art, music and literature.
- b) Critique and analyse the various music books of Rabindranath Tagore.

- c) Evaluate Tagore's musical practices and creations of his early age.
- d) Discuss on the relationship of Tagore with the princely state of Tripura and analyse the dramas, songs and other creations composed by Tagore in the context of Tripura.
- e) Analyse the characteristics of the Bishnupur Gharana of Indian classical music and interpret the influence of this style of music on Tagore's musical creations.
- f) Underline the relevance of Rabindra Sangeet in the contemporary world and its application in the various walks of life.

### Practical :

Students will be able to :

- a) Demonstrate in-depth practical knowledge of Tagore's musical creations from the different periods of his life.
- b) Perform songs composed by Tagore from different ages of his life.

### 3<sup>rd</sup> sem - Theoretical:

Students will be able to :

- a) Understand the basis of classification of the songs of Tagore as done by him and critically analyse the various Parjaays (divisions) of Rabindra Sangeet.
- b) Critique, analyse and compare the musical creations of Rabindranath Tagore's contemporary Bengali musicians in a clear and articulate manner.
- c) Evaluate the contributions of various musical personalities in the field of Rabindra Sangeet .
- d) Interpret the life and musical contributions of the various family members of Rabindranath Tagore.

Practical :

Students will be able to :

- a) Practically Demonstrate in depth knowledge on the classification of the songs of Rabindranath Tagore and perform songs from different Parjaays of Rabindra Sangeet.
- b) Demonstrate proficiency in rendering musical compositions of various Bengali musicians contemporary to Rabindranath Tagore.
- c)

4<sup>th</sup> Sem - Theoretical :

Students will be able to :

- a) Evaluate the characteristics of various folk musical forms of Bengal and explain their impact on the musical thinking and compositions of Rabindranath Tagore.
- b) Assess and analyse the influence of various musical forms – western music, Indian provincial music, Veda and Padavali - on the musical creations of Rabindranath Tagore.

Practical :

Students will be able to :

- a) Practically demonstrate the influence of various musical forms on the musical compositions of Rabindranath Tagore.
- b) Perform competently songs composed by Rabindranath Tagore from different genres and musical styles.

5<sup>th</sup> Sem - Theoretical :

Students will be able to :

- a) Discuss fluently the influence of Hindustani classical music on Rabindranath Tagore's musical thinking and compositions and interpret the application of Rag- Raginis in Rabindra Sangeet.

- b) Gather in-depth understanding on the musical thinking of Rabindranath Tagore by analysing and interpreting the music related essays of Tagore within the contexts they are written.
- c) Identify the various elements of the Taals (rhythm) introduced by Rabindranath Tagore, compare the various Taal forms of Indian music and cite the use of various Taals in Rabindra Sangeet.
- d) Understand the importance of pronunciation in Rabindra Sangeet and learn the techniques of accurate pronunciation.
- e) Critique and analyse the various aspects of the music dramas, dance dramas and other related compositions of Rabindranath Tagore.
- f) Illustrate on the sequence of development of Tagore's songs and also interpret the spiritual and philosophical contexts within which the songs are written.
- g) Compare the patriotic songs of Tagore with the those of pre-Tagorian era and assess the role played by Tagore's patriotic songs in promoting patriotism among his fellow countrymen.

#### Practical :

Students will be able to :

- a) Perform Rabindra Sangeet based on various forms of north Indian classical music.
- b) Present Rabindra Sangeet set to different Taals introduced by Tagore.
- c) Organise the production of music dramas and dance dramas composed Tagore.
- d) Identify various elements of Akarmatrik notation used in Rabindra Sangeet, read them at sight and practice the songs accurately.

#### 6<sup>th</sup> Sem – Theoretical :

Students will be able to :

- a) Analyse the songs used by Tagore in his plays and interpret the various elements of the seasonal dramas (Ritunatyā) composed by Tagore.

- b) Evaluate the various institutional and environmental practices introduced by Tagore in Shantiniketan and interpret the influence of Shantiniketan on the musical creations of Tagore.
- c) Demonstrate in-depth knowledge and understanding of social, emotional and philosophical contexts as expressed in the songs of Tagore.
- d) Critique and analyse the various musical works of the Gitanjali period, Tagore as a singer and the important events of the last ten years of his life.
- e) Acquire an understanding of advanced technical skills for the successful rendition of Rabindra Sangeet.
- f) Write accurately notations of songs in Akarmatrik and Hindustani notation systems.

### Practical :

Students will be able to :

- a) Perform Rabindra Sangeet from different plays and seasonal dramas of Tagore.
- b) Present a variety of songs of Tagore as compiled in the third volume of Gitabitan.
- c) Render those Rabindra Sangeet which were composed by Tagore during his stays abroad.
- d) Acquire the technical and managerial knowhow of stage performance and apply these skills to become a successful stage performer.

## **Subject Learning Outcomes :**

### **DMus in Rabindra Sangeet**

Students who successfully complete this course will be able to :

- a) Acquire basic training and understanding of Rabindra Sangeet and music which will strengthen their foundation in this field and help them to pursue higher education in music specifically Rabindra Sangeet.
- b) Demonstrate understanding of various fundamentals of north Indian classical music, dance and Rabindra Sangeet.
- c) Analyse various fundamental and technical aspects of Rabindra Sangeet.
- d) Ascertain the characteristics of Bengal's various music composers and its various folk musical styles.
- e) Perform a variety of Rabindra Sangeet.
- f) Demonstrate proficiency in north Indian classical music.

### **BMus(Hons..) in Rabindra Sangeet**

Students who successfully complete this course will be able to :

- a) Demonstrate fluency with singing and performance techniques and proper procedures of practice of the musical compositions of Tagore required to become a successful professional Rabindra Sangeet artist.
- b) Analyse and interpret Rabindra Sangeet within the various contexts they are written and composed.
- c) Demonstrate in-depth theoretical and practical knowledge and understanding on the classification of Rabindra Sangeet and perform songs from different Parjaays (divisions).
- d) Interpret the musical thinking of Rabindranath Tagore by analysing different music books and music related essays of Tagore.

- e) Demonstrate proficiency in music of different genres and styles - including north Indian classical music, Indian provincial music, western music and Bengal's folk music – analyse their influence on Tagore's musical thinking and compositions.
- f) Critique and analyse Rabindranath Tagore's works in the fields of art, music and literature.
- g) Apply performance theory in the analysis and evaluation of the musical works of Tagore's contemporary Bengali musicians and his family members and also the contributions of various Rabindra Sangeet artists in the field of music.
- h) Organise the music arrangement and production of different types of dramas of Rabindranath Tagore.
- i) Underline the relevance of Rabindra Sangeet in the contemporary world and its application in the various walks of life.
- j) Communicate competently about various musical elements – scales (pitch), Taals (rhythm), notations – and apply them in their practice and performance.

The successful completion of the course will open up a lot of career avenues before the students. They can become a –

- a) Professional artist
- b) Research scholar after doing their Masters degree
- c) Music academician
- d) Music critique
- e) Music therapist