

Dr. Eshita Chakraborty ^{PhD}

Asst. Professor, since 2009 —

Member: Board of Study BOS; Gen. Body Meeting GBM; Dpt. Research Cmte. DRC; Central Admission Cmte. CAC

Dept. of **Hindustani Classical Music Vocal**, Sangit Bhavana,

Visva Bharati University, Santiniketan 731235, W. B. India

Musical Specialization: **KHYAL** *Hindustani Classical Vocal*

DOB: 19th October, 1974 Citizen of India

☎ 91 7003511069 ☒ eshita.chakraborty@visva-bharati.ac.in

Vidwan ID: <http://vidwan.inflibnet.ac.in/profile/153641>

MUSICAL STUDIES, RESEARCH & ACHIEVEMENTS

In addition: **won** Indian National Scholarships in Music (H.C.V)
by **Centre for Cultural Resources & Training**, Govt. of India 1986–90;

won Indian National Scholarships in Music (H.C.V)
by **Ministry of Tourism & Culture**, Govt. of India 2001–03;

First Class diplomas in
H.C.V. 1990–91, **Nazrulgeeti** 1991–92 & **Rabindra Sangeet** 2001–03
from Pracheen Kala Kendra, Chandigarh

2016 PhD.

Visva Bharati, Santiniketan

*Vocal Cords: Scientific details towards
Musical Aspects*

2000 M.Phil. *First Class First*
University of Delhi

*Importance of Riaz in Indian Classical
Music,*

published as a book in 2013

1999 M.A. *First Class First*
Indira Kala Sangit
Visva Vidyalaya, Khairagarh

Gold Medallist in the field of *Khyal*

44 YEARS [have been **performing**, at prestigious venues, in India, **since age 6**] OF TEACHING, MAKING MUSIC AT HOME & ABROAD

In addition: I am affiliated to 8 Indian Universities & institutions, variously, as
Youth Fest Judge, Practical/Theoretical Examiner (incl. PhDs) and Paper Setter;
Visiting Guest Fellow, Resource Person, Chairperson for Musical Orientation programs,
incl. those of UGC, Univ. Grants Commission;
before current asst. professorship at Santiniketan, was *Lecturer* at: Helena Kaushik
Women's College, Rajasthan (2001–02); Bundelkhand University, Jhansi (2004)

Appx. of Seminars, Published Works, Papers; Post-grad Theses supervised follows

2003, Shillong, Meghalaya;
2005, Guwahati, Assam, India

Trained Teacher of different schools to sing songs for promoting their academic careers in 25 Indian Regional languages

2005, one semester
Ohio State University, USA
2010, Washington DC

Project work as Vocal Musician

2000–14, *Lecture Demonstrations*
at 6 Indian Universities

International Seminar, *details in Appx.*
themes ranging from *Ten Thaats & related Ragas* to *Creativity & Rabindranath Tagore*

I BELIEVE:

“The universal language destined to bring people and peoples closer is Music, because it needs no translation!”

AM MOST PROUD OF:

*Helping my students not only to be good musicians but, above all, cultural ambassadors

MAIN PUBLICATIONS SEMINARS WORKSHOPS CONFERENCES

1. Sept. 2018 *Baul Culture: a Distinct Soul of Bengal*, publ. c/o International Seminar on Baul, Baishnava & Tagore, Bolpur and Hiralal Bhakat Colleges, Birbhum
2. Dec. 2017 *Music: a Fundamental Bond of Devotion*, publ. in the **International** (Refereed & Peer-Reviewed) **Research Journal *Adhikar***, ISSN 2231-2552, **UGC-approved** no.45496, **SLRF Impact Factor : 2.360**, Page No. 37-40.
3. April–June 2015 *Background Music of Vocal Cords & Produced Voice*, in Sasvat, Kala Sanskriti Shodh Patrika
4. Oct. 2015 *Scientific Bonding between Musical Forms & Vocal Mechanism*, publ. by Dpt. of Indian Music, University of Madras, Chennai (Seminar Papers vol. 1)
5. June 2014 *The Voice & Voice Culture*, in State Journal of Otolaryngology
6. Jan. 2013 *Present Day Values in North Indian Classical Music through Scientific View*, International Seminar, Dpt. of Philosophy & Comparative Religion, Visva Bharati and Council for Research in Values & Philosophy, Washington DC
7. 2013 *Importance of Riaz in Indian Classical Music*, publ. by Towards Freedom, with a Forward by Pandit Ulhas Kasalkar
8. 2012–13 *Young Generations towards Classical Music Tradition*, under the auspices of UGC, Jamshedpur Women’s College, Jamshedpur
9. ” *Rhythm makes Life Musical or Music makes Life Rhythmic?* at the University of Madras, Chennai
10. ” *Present Day Music Education: a Target through Technique.com*, Jharkhand
11. 2012 *Influence of Nazrul Shyama Sangeet in the Tradition of Bengal Humanism*, publ. Kanpur University.

12. 2010-II *Ten Thaats & related Ragas in Hindustani Classical Music*,
at Jadavpur University, Kolkata.
 13. Feb 2019 *Voice Change of Women During Pregnancy*,
publ. by JETIR, An International Journal of Emerging Technologies and
Innovative Research (www.jetir.org), ISSN: 2349-5162, Vol-6, Issue-2, UGC
Approved Journal. Impact Factor: 5.87 Page No. 540-543
 14. March 2018 *Throat Chakra*, publ. by Shodh Drishti, An International Peer Reviewed
Refereed Research Journal, ISSN: 0976-6650 Vol-9, No.5, UGC Approved,
Journal No. 49321 Impact Factor: 2.591, Page No. 157-162
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15. November 2018 *Swarmalika Evam Tarana Sankalan*, Anand Prakashan,
Kolkata,
Published the Book with ISBN No.978-93-93378-14-9 First Publication on
November, 2022

PHD DEGREE AWARDED UNDER SUPERVISION –
06-10-2020 –
NORTH INDIAN MUSIC : ITS REFLECTION ON HINDI FILM MUSIC

PHD THESES AWARDED UNDER SUPERVISION –
25-01-2022 –
INTRODUCTION & GRADUAL DEVELOPMENT OF TAPPA IN BENGAL

PHD THESES AWARDED under supervision – 15-05-2024 -
VARIOUS DIMENSIONS OF HINDUSTANI CLASSICAL MUSIC (VOCAL) & EFFECT OF
GLOBALIZATION UPON IT

PHD THESES AWARDED UNDER SUPERVISION –
11-06-2025 –
Analytical Study on different Folk Songs of North Bengal:
with special reference to (the repertoire of) Dhaneswar Roy

PHD THESES SUPERVISION, since 2016 —

1. The Utility of Sound Engineering in Present Day and The Pre-Microphonic Era to The Modulation of Voice throughout The Performance of Classical Vocal Music: An Analytical Study
2. An Analytical Study of Learning Method of Dhrupad: Emphasising On Riyaz Of Ragas and Padas of Dagar Tradition

M.PHIL. DISSERTATIONS SUPERVISED, 2016-17

1. *Characteristics of Dhrupad singing style & Delineation of its Grace*
2. *Role of Raga in Human Emotion*
3. *Importance of Preservation & Documentation of the Works of Twentieth Century Dhrupad*

Appx. of Seminars, Published Works, Papers; Post-grad Theses supervised follows

Exponents: with special reference to Padmabhushan Rahim Fahimuddin Khan Dagar