

## **Semester V**

Course Code	Course Title	Credit	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/MUS/501/MJC-9(Discipline-Specific Major)	Theory of Carnatic Music	4	10	40	50	3	1	–
A/MUS/502/MJC-10(Discipline-Specific Major)	Practical Knowledge about Folk songs of Rarh-Bengal	4	10	40	50	–	–	8
A/MUS/503/MJC-11(Discipline-Specific Major)	Fundamentals of Hindustani Classical Vocal Music Part-IV	4	10	40	50	–	–	08
A/MUS/504/MJC-12(Discipline-Specific Major)	Folk and Regional Music	4	10	40	50	3	1	–
A/MUS/505/MN-5 (Discipline-Specific Minor)	Practical Knowledge about Folk songs of Rarh-Bengal	4	10	40	50	–	–	8
A/MUS/506 /INT-3 Summer Internship	Internship in Musical Documentation, Music Arrangements & Publications	2	10	40	50	–		4
Total in Semester – V		22	60	240	300	6	2	28

## **Semester VI**

Course Code	Course Title	credit	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/MUS/601/MJC-13	General study on Aesthetics	4	10	40	50	3	1	–
A/MUS/602/MJC-14	History of Music and Musicology	4	10	40	50	3	1	–
A/MUS/603/MJC-15	Fundamentals of Hindustani Classical Vocal Music Part-V	4	10	40	50	–	–	8
A/MUS/604/MJC-16	Practical Knowledge of Traditional Bangla Gaan	4	10	40	50	–	–	8
A/MUS/605/MN-6	Practical Knowledge of Traditional Bangla Gaan	4	10	40	50	–	–	8
Total in Semester – VI		20	50	200	250	6	2	24

*Sabyasachi Sarkhel*

*Amrita Majumdar.*

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## **5th Semester**

**A/MUS/501/MJC-9**  
**(Theory)**

**(Credit-4)**  
**(Marks 50)**

### **Course Objectives:**

- Be able to recognise and locate swaras and basic scales.
- To learn about the musical contribution of some eminent musicians.
- To learn about the Tala jati and various Talas.
- To studies about the musical instruments of Carnatic music.

### **Course outcomes:**

- Able to learn about the Swaras of North and South Indian both.
- Develop a good foundation of Tala sense & knowledge.
- Have a good exposure to different Carnatic forms like Varnam, Kriti etc.

### **COURSE TITLE: Theory of Carnatic Music**

1. Knowledge of Carnatic Swaras and their comparison with the North Indian Swaras.
2. Carnatic concepts of tala with reference to the system of tala sab divisions, Tala jaatis and brief knowledge of the following talas: Dhruva, Matta, Rupaka, Triputa, Jhampa, Ata and Ektaal.
3. Knowledge of the following: Katapayadi, Varnam, Kriti, Tillana and Javali.
4. Musical contributions of Purandar Das, Tyagaraja, Shyama Shastri, and Muthuswamy Dixitar.
5. Brief knowledge of the following musical instruments of Carnatic music: Carnatic Veena, Vichitra Veena, Mridangam, Ghatam and Nagaswaram.

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**A/MUS/502/MJC-10**  
**(Practical)**

**(Credit-4)**

**(Marks 50)**

**Course objectives:**

- To study the concept of Folk Song.
- To impart Practical knowledge about various Musical Forms of Folk Music.

**Course outcome:**

- Ability to understand the importance of Folk Music.
- Ability to sing various style of Folk Music in Rarh Bengal.

**Course title:Practical Knowledge about Folk songs of Rarh-Bengal**

- Baul
- Bhadu
- Tusu
- Jhumur
- Leto
- Potua

**A/MUS/503/MJC-11**

**(Credit-4)**

**(Practical)(Marks 50)**

**Course Objectives:**

- Learning Vilambit & Drut khayals with basic features of improvisation in the prescribed ragas.
- Learning a simple Bhajan is the focus area of this course.

**Course Outcome:**

- Ability to sing Drut compositions along with a basic understanding of improvisation.
- ☐ To have greater command over voice culture through vocal patterns.

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**COURSE TITLE: Fundamentals of Hindustani Classical Vocal Music Part-IV**

**1. Introduction to Vilambit & Drut khayal:**

- i) Ability to sing Vilambit (Teental, Jhumra, Ektal, Jhaptal, Tilwada) and drut khayal with alap, vister, taan, tarana in different talas of the following:

Ahir Bhairav, Miyan-ki-Todi, Multani, Marwa, Puriya, Sohini, Patdeep, Basant, ,Sudhkalyan, Chhayana.

2. General study of the following talas with the ability to recite the thekas in Barabar, Dugun, Chougun laya: Deepchandi, Addha, Jatt, Teora, Surfaktaal, Tilwada.
3. Ability to sing Bhajan in different talas of the following:
- Meerabai
  - Surdas
  - Kabir
4. Knowledge of Raga:
- Bhairav Anga: Bhairav, Ramkali, Ahir Bhairav, Nat Bhairav,
- Bilawal Anga: Alahiya Bilawal, Durga, Devgiri Bilawal, Yamni Bilawal, Deshkar, Bihag.

**A/MUS/504/MJC-12**  
**(Theory)**

**(Credit-4)**  
**(Marks 50)**

**Course Objectives:**

- To study the concept of Regional Music Tradition in West Bengal .
- To study about eminent musicians of Folk Tradition.

**Course Outcome:**

- Ability to understand the importance of Folk Tradition.
- Ability to understand about the contribution of Folk Musicians in Rarh Bengal.

**COURSE TITLE: Folk and Regional Music**

- Examination of diverse folk and regional music traditions in West Bengal.
- Study of regional instruments, vocal styles, and dance forms.
- Role of folk music in cultural celebrations and rituals.
- Case studies of prominent regional musicians of folk traditions.

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(Practical)(Marks 50)

**Course objectives:**

- To study the concept of Folk Song.
- To impart Practical knowledge about various Musical Forms of Folk Music.

**Course outcome:**

- Ability to understand the importance of Folk Music.
- Ability to sing various style of Folk Music in Rarh Bengal.

**Course title:Practical Knowledge about Folk songs of Rarh-Bengal**

- Baul
- Bhadu
- Tusu
- Jhumur
- Leto
- Potua

A/MUS/506/ Summer Internship(Credit-2)

(Practical)(Marks 50)

**Course objectives:**

- To get a hands on experience in Musical tradition
- To learn various Musical styles from expert.

**Course outcome:**

- A well-documented collection of Musical styles with transcriptions and analyses
- New musical arrangements based on Music traditions
- A digital repository of Music for educational and cultural purposes

**Internship in Musical Documentation, Music Arrangements & Publications**

- Studying the original structures of Musical styles and rhythms
- Digital Archiving
- Creating a project report on specific genre of Music
- Community Engagement & Outreach

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**A/MUS/601/MJC-13**  
**(Theory)**

**(Credit-4)**  
**(Marks 50)**

**Course Objectives:** To learn General Aesthetics.

**Course Outcome:** Ability to understand the basic knowledge of Aesthetics.

**COURS TITLE: General study on Aesthetics**

- Definition of Aesthetics.
- Universality in Art.
- Relation between Art and Aesthetic.
- Definition of Art.
- Theory of Imitation.

**(Theory) (Marks 50)**

**A/MUS/602/MJC-14**

**(Credit-4)**

**Course Objectives:**

- To study the musicological notions of the prescribed ragas.
- To develop an analytical approach towards music theory.
- To study the historical context of Hindustani music and its impact in contemporary performance practice.
- To study the Carnatic music, the other predominant classical music system in India and discuss the comparative aspects between the two systems.

**Course Outcome:**

- Ability to analyse subtle nuances of Ragas and make a critical study of the same.
- Ability to have an understanding of alternative classical music systems of India such as Carnatic music

**COURS TITLE: History of Music and Musicology**

1. Time theory of raga and raga vargikaran.
2. 10 essential characters of raga and comparative study of similar type of ragas.
3. Comparative study of shudhu and vikrita swaras of Hindustani and Carnatic music system. Carnatic equivalent of 10 Hindustani thaats.
4. Merits and demerits of a singer.
5. Detailed theoretical knowledge of the following taals and ability to compose talalipi in Ada, Kuada, Viada Laya: Deepchandi, Ada-Chautal, Surphak taal, Jhumra, Dhamar, etc.

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**Course Objectives:**

- Learning Vilambit & Drut khayals with basic features of improvisation in the prescribed ragas.
- Learning a simple Bhajan is the focus area of this course.

**Course Outcome:**

- Ability to sing Drut compositions along with a basic understanding of improvisation.
- To have greater command over voice culture through vocal patterns.

**COURSE TITLE: Fundamentals of Hindustani Classical Vocal Music Part-V**

**1. Introduction to Vilambit & Drut khayal:**

- i) Ability to sing Vilambit (Teental, Jhumra, Ektal, Jhaptal, Tilwada) and drut khayal with alap, vister, taan, tarana in different talas of the following:

Gujri-Todi, Madhuwanti, Nat Bhairav, Bivas, Shyamkalyan,  
GoudSarang, Puriya-Dhaneshree, Lalit, Megh Malhar, Miyan Malhar, Sudh-  
Sarang, Rageshree,

- ii) **General study of the following talas with the ability to recite the thekas in Barabar, Dugun, Chougun laya:** Deepchandi, Addha, Jatt, Kaharwa, Surfaktal, Tilwada, Dhamar.

- iii) **Ability to sing Bhajan in different talas of the following:**

- Meerabai
- Nanak
- Kabir

- iv) **Knowledge of Raga:**

Kalyan Anga :Yaman, Bhupali, ShudhKalyan, ShyamKalyan, Kedar, Kamod, Chhayana, Hamir.

Kafi Anga: Kafi, Pilu, Vrindabani-Sarang, Bageshree, Bhimpalasi, Patdeep.

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**Course objectives:**

- To learn various compositions about Traditional Bangla Gaan.
- ☐ To learn basic principles of some classical genres such as Kirtan.

**Course outcome:**

To increase repertoire width both in terms of Traditional Bangla Gaan and various compositions.

**COURSE TITLE: Practical Knowledge of Traditional Bangla Gaan**

1. To sing Purarani Gaan of the following:
  - Dasharathi Roy • kamalakanto • Sridhar Kathak • Girish Ghosh • Ramprasadi
2. To sing Brahma Sangeet of the following:
  - Debendranath Thakur • Jyotirindranath Thakur • Ram Mohan Roy • Satyendranath Thakur
3. To sing any songs of Panchkabi mentioned below:
  - Rabindranath
  - Nazrul Islam
  - Dwijendralal Roy
  - Rajanikanta Sen
  - Atulprasad Sen

**A/MUS/605/MN-6(Credit-4)**

**(Practical)(Marks 50)**

**Course objectives:**

- To learn various compositions about Traditional Bangla Gaan.
- ☐ To learn basic principles of some classical genres such as Kirtan.

**Course outcome:**

To increase repertoire width both in terms of Traditional Bangla Gaan and various compositions.

**COURSE TITLE: Practical Knowledge of Traditional Bangla Gaan**

1. To sing Purarani Gaan of the following:
  - Dasharathi Roy • kamalakanto • Sridhar Kathak • Girish Ghosh • Ramprasadi
2. To sing Brahma Sangeet of the following:
  - Debendranath Thakur • Jyotirindranath Thakur • Ram Mohan Roy • Satyendranath Thakur
3. To sing any songs of Panchkabi mentioned below:
  - Rabindranath
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