

Semester VII

B.A. (Hons.) Music

Course Code	Course Title	Credit	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/MUS/701/MJC-17(Discipline-Specific Major)	Advanced Training in Dhrupad and Dhamar	4	10	40	50	–	–	8
A/MUS/702/MJC-18(Discipline-Specific Major)	Theory of Hindustani Classical Music (IKS-I)	4	10	40	50	3	1	–
A/MUS/703/MJC-19(Discipline-Specific Major)	Theoretical Knowledge of Acoustics	4	10	40	50	3	1	–
A/MUS/704/MJC-20(Discipline-Specific Major)	Practical Application of Music of Bengali	4	10	40	50	–	–	8
A/MUS/705/MN-57(Discipline-Specific Minor)	Theory of Hindustani Classical Music (IKS-I)	4	10	40	50	3	1	–
Total in Semester – VII		20	50	200	250	9	3	16

Semester VII

B.A. (Hons. with Research)

Course Code	Course Title	credit	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/MUS/701/MJC-17	Advanced Training in Dhrupad and Dhamar	4	10	40	50	–	–	8
A/MUS/702/MJC-18	Theory of Hindustani Classical Music (IKS-I)	4	10	40	50	3	1	–
A/MUS/703/MJC-19	Fundamentals of Research	4	10	40	50	3	1	–
A/MUS/704/MJC-20	Preparation and Presentation of Research Proposal	4	10	40	50	–	–	8
A/MUS/705/MN-7	Theory of Hindustani Classical Music (IKS-I)	4	10	40	50	3	1	–
Total in Semester – VII		20	50	200	250	9	3	16

BA 7th Semester Syllabus

1. B.A. (Hons.) Music Track

Paper	Type	Title	Core Units / Topics Covered
Paper 1	Practical	Advanced Training in Dhrupad and Dhamar	Unit 1: Advanced study of 2 Dhrupad & 2 Dhamar compositions in prescribed Ragas (<i>Yaman, Bhairav, Vrindavani Sarang, Malkauns, Shuddha Sarang, Todi</i>). Unit 2: Recitation of Thekas in Barabar, Dugun, and Chaugun laya (<i>Chautala, Jhaptaal, Dhamar, Surfaktal</i>).
Paper 2	Theory	Theory of Hindustani Classical Music (IKS-I)	Unit 1: Swaralipi notation of Bandishes, Alaps, and Layakaris. Unit 2: Raga classification systems (<i>Gram-Raga, Mela, Thaata, Raga-Ragini</i>). Unit 3: Ten principles (Dashapran) of commitments/Taal. Unit 4: Historical scholars (<i>Dattil, Someshwardev, Pt. Damodar, Shreenivas, Pt. Vinayak Rao Patwardhan, Acharya Brihaspati</i>). Unit 5: Taal-lipi composition.
Paper 3	Theory	Theoretical Knowledge of Acoustics	Unit 1 & 2: Sound wave production, propagation, and vibrations (Free, Forced, Resonance). Unit 3: Characteristics of sound (<i>Pitch, Intensity, Timbre, Duration</i>). Unit 4 & 5: Anatomy/function of the human ear and vocal organs. Unit 6: Structural/vibration study of <i>Tanpura, Sitar, Tabla, and Esraj</i>.

Paper	Type	Title	Core Units / Topics Covered
Paper 4	Practical	Practical Application of Music of Bengal-I	Unit 1: Two Raagpradhan compositions (<i>Jnan Prakash Ghosh, Amalendu Bikas Kar Chowdhury</i>). Unit 2: Two Bhakti Giti pieces (<i>Shyama Sangeet, Nazrul Geeti</i>). Unit 3: One Agamani and one Vijaya gaan.

2. B.A. (Hons. with Research)

(Students in this track take Paper 1 from the Hons. track, an expanded Acoustics paper, and two core research modules instead of the Bengal Music paper).

Paper	Type	Title	Core Units / Topics Covered
Paper 1	Practical	Advanced Training in Dhrupad and Dhamar	<i>Same practical syllabus as the standard Hons. track.</i>
Paper 2	Theory	Theoretical Knowledge of Acoustics (Expanded)	Units 1 to 6: Same structural units as the standard Hons. track. Unit 7: Mathematical and scientific musical intervals, scale origins, evolution, and typologies.
Paper 3	Theory	Fundamentals of Research	Unit 1: Meaning, scope, and methodologies (<i>Historical, Ethnographic, Analytical</i>). Unit 2: Research problem selection, hypotheses, and literature review. Unit 3: Principles and models of research design. Unit 4: Variables, population mapping, and sampling techniques.

Paper	Type	Title	Core Units / Topics Covered
Paper 4	Practical	Preparation and Presentation of Research Proposal	Practical Project Module: Independent isolation of a research topic, preparation of a comprehensive written proposal, and a final viva-voce defence under faculty guidance.

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Paper 1: Advanced Training in Dhrupad and Dhamar (Practical)

Course Objectives:

To provide advanced practical training in the traditional rendition of Dhrupad and Dhamar genres in major Hindustani Ragas.

To develop the ability to demonstrate precise rhythm control through oral recitation (*Padhant*) and structural layout of *Taals* across multiple tempos.

Course Outcomes: By the end of this course, students will be able to:

CO1: Perform Dhrupad and Dhamar compositions with proper stylized *Alapchari*, *Layakari* (dugun, tigung, chaugun), and *Upaj* in the prescribed Ragas.

CO2: Recite the text (*Theka*) of complex rhythmic cycles perfectly while maintaining precise hand gestures (*Tali/Khali*).

Syllabus:

Unit 1: Advanced study and presentation of two Dhrupad and two Dhamar compositions selected from the following prescribed Ragas: i) Yaman . ii) Bhairav . iii) Vrindavani Sarang . iv) Malkauns . v) Shuddha Sarang . vi) Todi

Unit 2: General study of the following *Taals* with the ability to recite their *Thekas* in *Barabar* (Ekgun), *Dwigung* (Dugun), and *Chougun* laya: i) Choutala . ii) Jhaptaal . iii) Dhamar . iv) Surfaktaal

Paper 2: Theory of Hindustani Classical Music (IKS-I)

Course Objectives:

To master the scriptural notation systems of Hindustani music for documenting compositions and improvisational structures.

To critically study classical Raga classification systems, ancient rhythmic principles (*Dashapran*), and the textual traditions of historical musicologists.

Course Outcomes: By the end of this course, students will be able to:

CO1: Write accurate notation (*Swaralipi*) of *Bandishes*, *Alaps*, and *Layakaris* taught in class.

CO2: Analyze and differentiate ancient, medieval, and modern frameworks of Raga classification.

CO3: Evaluate the musicological contributions of foundational scholars from the ancient to the contemporary era.

Syllabus:

Unit 1: Ability to write precise notation (*Swaralipi*) of *Bandishes*, *Alaps*, and structural variations learned in class.

Unit 2: Detailed and comparative classification of Ragas (Gram-Raga, Mela, Thaata, and Raga-Ragini systems).

Unit 3: Ten principle features (*Dashapran*) of *Taal*.

Unit 4: Historical study of music scholars, their contributions, and their textual traditions: i) Dattil . ii) Someshwardev . iii) Pt. Damodar . iv) Shreenivas . v) Pt. Vinayak Rao Patvardhan . vi) Acharya Brihaspati

Unit 5: Thorough knowledge of Hindustani *Taals* and the technical ability to compose *Taal-lipi* notation showing various *Layakaris*.

Paper 3: Theoretical Knowledge of Acoustics

Course Objectives:

To introduce the scientific principles underlying sound production, propagation, and physical vibration mechanisms.

To examine the biological and structural functions of the human vocal apparatus, human ear, and the acoustic design of Indian musical instruments.

Course Outcomes: By the end of this course, students will be able to:

CO1: Explain the physics of musical sound, wave propagation, resonance, and the distinct attributes of musical tone.

CO2: Describe the anatomical structure and mechanics of the human ear and voice production.

CO3: Analyze the acoustic design and vibration properties of classical stringed and percussion instruments.

Syllabus:

Unit 1: Production and Propagation of sound waves.

Unit 2: Science of vibration: Free vibration, Forced vibration, and Resonance.

Unit 3: Physical characteristics of musical sound: Pitch, Intensity, Timbre, and Duration.

Unit 4: Human ear: Its anatomical structure and auditory function.

Unit 5: Anatomy of the human vocal organ: Structure, function, voice registers, and compass (range).

Unit 6: Structural and vibration study of musical instruments: Tanpura, Sitar, Tabla, and Esraj.

Paper 4: Practical Application of Music of Bengal-I

Course Objectives:

To contextualize and train students in the diverse regional art-song and devotional genres of Bengal.

To instill correct stylistic nuances, diction, and emotive expression unique to semi-classical and festival-based Bengali repertoires.

Course Outcomes: By the end of this course, students will be able to:

CO1: Perform *Raagpradhan* songs displaying proper classicist blend as modeled by iconic composers.

CO2: Demonstrate stylistic mastery over Bengali devotional genres like *Shyama Sangeet* and *Nazrulgeeti*.

CO3: Authentically sing seasonal celebratory songs of the *Agamani* and *Vijaya* traditions.

Syllabus:

Unit 1: Two *Raagpradhan* compositions following the musical styles and traditions of: i) Jnan Prakash Ghosh . ii) Amalendu Bikas Kar Chowdhury

Unit 2: Two *Bhaktigiti* (Devotional expressions) selected from: i) Shyama Sangeet . ii) Nazrulgeeti

Unit 3: One *Agamani* and one *Vijaya* gaan from the traditional repertoire: i) "Shishire Shishire Sharad Akashe" . ii) "Giri amar uma"

7th Semester (Hons. with Research)

(Students in the Research Track will take Paper 1 (Advanced Dhrupad/Dhamar) and the expanded Paper 2 (Acoustics) as detailed below, along with core research modules instead of the standard Bengal Music paper).

Paper 2: Theoretical Knowledge of Acoustics (Expanded for Research)

Course Objectives:

To establish a profound understanding of mathematical and scientific musical intervals, scale derivations, and advanced sound physics essential for empirical musicological research.

Course Outcomes: By the end of this course, students will be able to:

CO1: Apply mathematical calculations to measure musical intervals and chart historical scale transformations.

Syllabus:

Units 1 to 6: *(Same structural units as listed in the Hons. track above).*

Unit 7: Musical intervals and their scientific measurement; musical scales, their origin, evolution, and comparative study of different scale typologies.

Paper 3: Fundamentals of Research

Course Objectives:

To introduce students to foundational research paradigms, terminologies, and methodologies specific to the field of musicology and performance studies.

To equip students with the skills required to systematically review literature, formulate hypotheses, and establish appropriate sampling parameters.

Course Outcomes: By the end of this course, students will be able to:

CO1: Define and differentiate historical, ethnographic, and analytical research methods in music.

CO2: Construct concise research questions, hypotheses, and robust research designs.

CO3: Critically survey existing academic literature to locate viable research gaps.

Syllabus:

Unit 1: Research: Meaning, definition, and scope in music. Major methodologies of research in music: Historical, Ethnographic, and Analytical approaches.

Unit 2: Selection of a research problem; formulation of hypotheses and baseline assumptions. Systematic survey and review of related literature.

Unit 3: Research design: Core principles, purposes, and conceptual frameworks/models.

Unit 4: Concept of variables, target population mapping, sampling techniques, and sample collection guidelines.

Paper 4: Preparation and Presentation of Research Proposal

Course Objectives:

To provide hands-on mentoring in conceptualizing, writing, and defending a professional academic research prospectus.

Course Outcomes: By the end of this course, students will be able to:

CO1: Synthesize learned methodologies into a formal, structured written research proposal.

CO2: Verbally articulate and defend a chosen research project before an academic committee.

Syllabus:

Practical Project Module: Continuous internal work under the formal guidance of assigned faculty members. The student will independently isolate a topic, prepare a comprehensive written research proposal, and deliver a viva-voce presentation/defence of the same.