



UNIVERSITY OF CALCUTTA

Notification No. CSR/42/2026

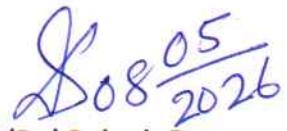
It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979, (as amended), and, in the exercise of his powers under 9(6) of the said Act, the Vice-Chancellor has, by an order dated 08.04.2026, approved the semesters -7 & 8 syllabus of 4-year Honours & Honours with Research Courses of Studies in Music.

The above shall take effect for the 4-year Honours & Honours with Research Courses of Studies in Music which was introduced from the academic session 2023-2024.

SENATE HOUSE

Kolkata-700073

08.05.2026


Prof.(Dr.) Debasis Das

Registrar

B.Mus. NEP 7TH Semester Syllabus (DSCC)
Hindustani Classical Music
7th Semester

DSCC/CORE 7.1 (Cr. 4)	Analytical Study of Ragas	1 Th + 3 Prac
DSCC/CORE 7.2 (Cr. 4)	Concept of Raganga	1 Th + 3 Prac
DSCC/CORE 7.3 (Cr. 4)	Contribution of Female Musicians, Morning and Night Ragas	1 Th + 3 Prac
DSCC/CORE 7.4 (Cr. 4)	Aesthetics (General and Musical)	3 Th + 1 Prac
DSCC/CORE 7.5 (Cr. 4)	Contributions of Musicians	1 Th + 3 Prac

SEM VII

MUS-DSCC-7-1-T

Marks-25

Credits: 1

Paper: Theoretical Raga Study

Course Outcomes

Upon completion of this course, students will be able to:

- **Analyze Raga Grammar:** Identify and explain the unique phraseologies that define a Raga's character.
- **Compare and Contrast:** Differentiate between "sister Ragas" that share similar scales but have different melodic movements.
- **Execute Complex Rhythms:** Verbally demonstrate or write notation for Ektaal and Jhaptal in various fractions of tempo (1.5, 1.25, and 1.75 speeds).

Course Objectives

- The primary goal is to transition a student from basic performance to analytical mastery.
- To provide a deep understanding of Raga relationships through the study of Samprkriti (allied Ragas).
- To develop the ability to distinguish subtle melodic nuances through Swara Sangati (note combinations).
- To master advanced mathematical structures in rhythm, specifically non-binary pulses like Aad, Kuad, and Biad.

Key Skills Developed

- **Aural Analysis:** Recognizing complex Ragas by ear.
- **Rhythmic Mathematics:** Mastering fractions in time cycles (Taal).
- **Improvisation:** Creative expansion of melodies within strict grammatical rules.
- **Performance Artistry:** Building stamina and focus for long-form Raga renditions.

Career Paths

- **Classical Vocalist/Instrumentalist:** Performing at national and international music festivals.
- **Music Researcher/Musicologist:** Specializing in Raga-grammar and historical evolution.
- **Music Educator:** Teaching at universities or specialized music conservatories.
- **Composer/Arranger:** Using the depth of Shastriya Sangeet in fusion, films, or media.
- **All India Radio (AIR) Artist:** Qualifying for graded artist positions.

Unit I: Concept of Swara Sangati and Samprakriti

- Study of how specific note pairings define a Raga's character.
- Understanding "Samprakriti" (Similar) Ragas and the techniques used to maintain their individual identities.

Unit II: Theoretical Knowledge of Prescribed Ragas

- Detailed study of *Aroh*, *Avroh*, *Pakar*, *Vadi*, *Samvadi*, and *Thaat* for the Ragas listed in the practical section.

Unit III: Layakari

- **Aad:** Singing 3 notes in 2 beats.
- **Kuad:** Singing 5 notes in 4 beats.
- **Biad:** Singing 7 notes in 4 beats.
- Application of these in **Ektaal** (12 beats) and **Jhaptaal** (10 beats).

Suggested Reading:

- Kramik Pustak Malika (Parts I–VI) by Pt. V.N. Bhattachande
- Abhinav Geetanjali (Parts I–V) by Pt. Ramashreya Jha
- The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor
- Hindustani Sangeet Paddhati by Pt. V.N. Bhattachande
- Sangeet Visharad by Vasant

MUS-DSCC-7-1-P

Credits: 3 Marks- 75

Practical- Raga Study VII A

Course Outcomes

- **Melodic Precision:** Perform systematic *Vistaar* across three octaves while maintaining the unique grammar of the Raga.
- **Analytical Performance:** Demonstrate through singing/playing how *Shuddh Kalyan* differs from *Yaman*, or *Bhairav* from *Kalingra*.
- **Advanced Improvisation:** Use *Meend* (glissando), *Kan* (grace notes), and *Andolan* (oscillation) to define a Raga's character

Course Objectives

- To master the art of Alaap (unmetered melodic expansion) and Vistaar (systematic development).
- To develop "Aural Intelligence"—the ability to recognize and execute the subtle differences between closely related Ragas.
- To perfect the "Pakad" (identity phrases) and "Nyasa" (resting notes) of complex Ragas

Key Skills Developed

- **Micro-tonal Control:** Adjusting the "pitch" of a note (like the Komal Rishabh) depending on whether you are playing Bhairav or Kalingra.
- **Badhat (Growth):** Learning the *Step-by-Step* expansion technique (Note by note development).
- **Vadi-Samvadi Application:** Using the "King" and "Queen" notes to anchor the identity of the Raga during improvisation.

Career Paths

- **Professional Performer:** Soloist for prestigious music festivals and a **Graded Artist** for All India Radio (AIR) and Doordarshan.
- **Academician:** Professor or Lecturer in universities and music conservatories, specializing in **Raga Theory and Musicology**.
- **Acoustic Consultant:** Utilizing your expertise in **Sound Physics** to design concert halls, recording studios, and high-quality musical instruments.
- **Music Researcher & Critic:** Working as a **Musicologist** or journalist to document Gharana history and write analytical reviews for global media.
- **Advanced Pedagogue:** Training students in the nuances of *Gharana-specific* expansions

Unit I: Alaap and Vistaar

This unit requires you to demonstrate how specific note combinations (*Swara Sangati*) change the identity of a Raga.

- Hameer – Kamod
- Shuddh Kalyan – Chayanat – Gaud Sarang – Yaman
- Bhairav – Kalingra
- Marwa – Puriya – Sohini

MUS-DSCC-7-2-T

Marks-25

Credits: 1

Paper: Theoretical Raga Study

Course Outcomes

1. **Categorize Ragas:** Identify Ragas based on their "Anga" (melodic core) rather than just their scale.

2. **Notation Literacy:** Transcribe compositions accurately using both Bhatkhande and Paluskar notation systems.
3. **Rhythmic Command:** Demonstrate the *Theka* and *Dugun* of 15-beat and 16-beat time cycles.
4. **Vocal/Instrumental Agility:** Perform *Drut Khayals* with complex *Taans* in nine distinct Ragas.

Course Objective

The primary goal of this course is to provide students with a deep analytical understanding of the classification systems in Indian music. It aims to cultivate a critical perspective on how different traditions (Gharanas/Schools) systematize musical knowledge and to master the rhythmic structures of complex time cycles.

Skill Development

- **Analytical Thinking:** Ability to identify the identities of a Raga through its Anga.
- **Notation Literacy:** Proficiency in reading and writing music in both the Bhatkhande and Paluskar notation systems.
- **Rhythmic Precision:** Internalizing the complex 15-beat (Pancham Sawari) and 16-beat (Tilwada) cycles.
- **Historical Research Ideas:** Understanding the evolution of musicology in the 20th century.

Career Opportunities

Graduates with this theoretical foundation are well-prepared for roles such as:

- **Musicologist/Researcher:** Investigating the structural evolution of Ragas.
- **Music Critic/Journalist:** Writing informed reviews and analytical pieces for media houses.
- **Archivist:** Working in museums or cultural institutions to preserve musical notations and documents.
- **Academician:** Teaching the theory of music at the higher secondary or university level.
- **Composer/Arranger:** Using the Raganga knowledge to create authentic melodic structures.

Suggested Reading:

- Kramik Pustak Malika (Vol I-VI) Pt. V.N. Bhatkhande
- Raag Vigyan Pt. Vinayak Rao Patwardhan
- Hindustani Music: A Theoretical Study Sheila
- Sangeet Visharad Vasant
- Bhatkhande Sangeet Shastra" (Vols 1-4)
- Sangeet Tatva Darshika by Pt. V.D. Paluskar
- Bhartiya Sangeet Ka Itihas by Thakur Jaideva Singh
- Taal Martand by Satyanarayan Vashisht

Unit I: Concept of Raganga Classification

- Study of the "Anga" system where a primary Raga (like Bhairav) lends its melodic soul to other Ragas.

Unit II: Bhatkhande and Paluskar Schools of Thought

- Comparative study of their life missions, institutional contributions (Gandharva Mahavidyalaya vs. Morris College), and their specific notation symbols.

Unit III: Description and Theka

- **Pancham Sawari:** A rare 15-beat cycle.
- **Tilwada:** A 16-beat cycle often used in *Vilambit Khayal*, similar to Teental but with different bols.

MUS-DSCC-7-2-P

Credits: 3 Marks- 75

Practical- Raga Study VII B

Course Outcomes

- **Raganga Recognition:** Demonstrate the core phrases that define a "Raganga"
- **Technical Agility:** Perform fast-paced compositions with rhythmic accuracy in *Teental* or *Ektal*.
- **Comparative Performance:** Articulate the subtle shifts that turn a base Raga into a derivative.

Course Objectives

- To identify and execute the "Anga" (melodic soul) of Bhairav, Kalyan, and Bilawal.
- To master the **Drut Khayal** format, including *Taan* (fast melodic runs) and *Bol-taan*.
- To develop the agility to switch between Ragas within the same family while maintaining their distinct identities.

Key Skills Developed

- **Drut Gayaki:** Building the speed and clarity required for *Drut Khayal* performances.
- **Anga-Darshan:** The ability to show the "Parent Raga" clearly within derivative Ragas.

Career Paths

- **Professional Performer:** Soloist for prestigious music festivals and a **Graded Artist** for All India Radio (AIR) and Doordarshan.
- **Academician:** Professor or Lecturer in universities and music conservatories, specializing in **Raga Theory and Musicology**.
- **Acoustic Consultant:** Utilizing your expertise in **Sound Physics** to design concert halls, recording studios, and high-quality musical instruments.
- **Music Researcher & Critic:** Working as a **Musicologist** or journalist to document Gharana history and write analytical reviews for global media.
- **Advanced Pedagogue:** Training students in the nuances of *Gharana-specific* expansions

Unit I: Bhairav Raganga

- Focus on the *Komal Rishabh* and *Dhaivat* usage in *Bhairav*, *Ramkali*, and the melodic fusion in *Ahir Bhairav*.

Unit II: Kalyan Raganga

- Exploring the *Tivra Madhyam* landscape through *Yaman*, *Shuddha Kalyan*, and the complex *Shyam Kalyan*.

Unit III: Bilawal Raganga

- Mastery of the "All-Shuddha-Swara" group including *Alaiya Bilawal*, *Dev giri*, and the *Yaman*-influenced *Yamani Bilawal*.

MUS-DSCC-7-3-T

Marks- 25

Credits: 3

Paper: Contribution of Female Musicians and Musicologists in Indian Music

Course Outcomes

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

- Identify the distinct vocal styles and Gharana lineages of pioneers like Kesarbai Kerkar and Hirabai Barodekar.
- Analyze the breakthrough of female instrumentalists in traditionally male-dominated instruments like the *Surbahar* and *Sarod*.
- Evaluate the aesthetic nuances of *Purab-Ang Thumri* and *Ghazal* through the lives of *Siddheswari Devi* and *Begum Akhtar*.
- Synthesize the academic contributions of female musicologists who standardized music education and research in India.

Course Objective

The primary objective is to provide an in-depth understanding of the historical and cultural impact of female icons in Indian music. It seeks to explore the evolution of different genres—from *Khyal* and *Thumri* to instrumental music and musicology—through the lens of female practitioners who shaped the 20th and 21st-century musical landscape.

Skill Development

- **Biographical Research:** Proficiency in documenting and analyzing the lives and styles of legendary artists.
- **Aesthetic Appreciation:** Developing an "ear" for the specific tonal qualities and emotive techniques (*Pukar*, *Khatka*, *Meend*) unique to these masters.

- Academic Writing: Learning to articulate the theoretical frameworks established by scholars like Premalata Sharma.
- Cultural Awareness: Understanding the socio-political shift from the Courtesan (Tawaif) tradition to the institutionalization of music.

Career Opportunities

- Music Historian/Curator: Designing exhibits or archives dedicated to the heritage of women in performing arts.
- Music Content Creator: Developing podcasts, documentaries, or blogs focusing on the "Great Queens of Indian Music."
- Cultural Consultant: Advising on gender representation in arts festivals and government cultural bodies.
- Academician/Lecturer: Specialized teaching in gender studies within the performing arts departments.

Suggested Reading

- "Great Masters of Hindustani Music" by Susheela Misra
- "The Music Room" by Namita Devidayal
- "Hindustani Sangeet Mein Mahila Kalakaron Ka Yogdan" by Dr. Sneha Sudha
- "Bhartiya Sangeet Ka Itihas" by Thakur Jaideva Singh
- "Taal Parichay" by G.C. Srivastava

Unit I: The Pillars of Khayal

- **Kesarbai Kerkar:** Known as "Surashri," she was a master of the *Jaipur-Atrauli* Gharana. Her recording of Raga Bhairavi was included on the **Voyager Golden Record**.
- **Hirabai Barodekar:** A pioneer of the *Kirana* Gharana, she is credited with introducing **ticketed concerts** for women and popularizing classical music among the masses.
- **Zohrabai Agrewali:** A monumental figure of the *Agra* Gharana, known for her powerful "Gayaki" and early recording career.
- **Anjanibai Malpekar:** Represented the *Bhendi Bazaar* Gharana; she was highly respected for her spiritual depth and refined vocal technique.

Unit II: Instrumental Pioneers

- **Annapurna Devi:** The legendary master of the **Surbahar** and teacher to many world-renowned musicians.
- **Sharan Rani:** Famously known as "Sarod Rani," the first prominent female Sarod player of India.
- **Sisirkona Dhar Choudhury:** A pioneer in the field of Hindustani classical **Violin**.
- **Aban Mistry:** Renowned as India's first professional female **Tabla** player and a significant scholar of the instrument's history.

Unit III: The Queens of Thumri & Ghazal

- **Siddheswari Devi & Rasoolanbai:** Iconic representatives of the **Banaras Gharana** and its unique *Purab-Ang* Thumri.
- **Begum Akhtar:** Known as "Mallika-e-Ghazal," she bridged the gap between traditional courtesan music and modern public performance with her mastery of Ghazal, Thumri, and Dadra.

Unit IV: The Musicologists

- **Premlata Sharma:** A prolific scholar who worked on the critical editing of ancient texts and the study of the *Dhrupad* tradition.
- **Sumati Mutatkar:** A scholar-performer who contributed significantly to the academic structure of music education in India.
- **Subhadra Choudhury:** Noted for her analytical work on **Tala** (rhythm) and compositional structures (*Nibaddha*)

MUS-DSCC-7-3-P

Marks-75

Credits: 3

Paper: Morning and Night Ragas

Course Outcomes

Upon successful completion, the student will be able to:

1. **Execute Dual Notes:** Perform Ragas like Lalit (two Madhyams) and Jog (two Gandhars) with precision.
2. **Improvise Artistically:** Create *Alaap* and *Taans* that maintain the specific "mood" (Rasa) of the time of day.
3. **Perform Compositions:** Sing or play *Drut* and *Vilambit* Khayals with proper *Bol-Baant* and rhythmic variations.

Course Objectives

- To master the intricate swara patterns of *Sandhiprakash* (twilight) Ragas.
- To develop the ability to use "Vivadi" (dissonant) notes effectively for aesthetic appeal.
- To perfect the vocal/instrumental technique for morning and late-night atmospheres.

Key Skills Developed

- **Microtone (Shruti) Precision:** Tuning the voice/instrument to the specific shades of morning and night.
- **Mood Evocation:** Learning how to slow down tempo for the meditative quality of Raga Lalit versus the romantic depth of Rageshree.
- **Complex Vistaar:** Learning to expand a Raga without touching "forbidden" notes (*Varjit Swara*)

Career Paths

- **Professional Stage Performer:** Specializing in dawn/late-night thematic concerts.

- **Music Therapist:** Using the calming frequencies of morning Ragas for wellness applications.
- **Studio Artist:** Providing authentic Indian classical scores for films or documentaries requiring specific "time-of-day" moods.

Unit I: Morning and Night Ragas: Lalit, Devgiri Bilawal, Jog, Rageshree

The practical exam will likely require you to perform a **Vilambit Khayal** (slow) and a **Drut Khayal** (fast) with *Alaap*, *Bol-Baant*, and *Taans* of the mentioned ragas.

MUS-DSCC-7-4-T

Marks-75

Credits: 3

Aesthetics and Acoustics

Course Outcome:

The course outcomes of studying General and Musical Aesthetics might include:

-
- **Understanding aesthetic principles:** Grasping the fundamental concepts and theories of aesthetics in music.
- **Analyzing musical elements:** Breaking down musical components, such as melody, harmony, and rhythm, to appreciate their aesthetic value.
- **Appreciating cultural context:** Understanding how cultural and historical contexts influence musical aesthetics.
- **Developing critical thinking:** Evaluating musical works, considering factors like creativity, expression, and technical skill.
- **Enhancing musical interpretation:** Informing your performance or interpretation of music with aesthetic awareness.

Course Objectives

- **Objectives of such syllabus are to Introduce aesthetic theories:** Explore fundamental concepts and principles of aesthetics in music.
- **Analyze musical elements:** Examine melody, harmony, rhythm, and other components through an aesthetic lens.
- **Understand cultural context:** Study how cultural and historical contexts shape musical aesthetics.
- **Develop critical thinking:** Evaluate musical works, considering factors like creativity, expression, and technical skill.
- **Apply aesthetic awareness:** Inform performance, interpretation, or composition with aesthetic understanding.

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Key Skills Development Areas

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- **Studying General and Musical Aesthetics can help develop these key skills:**
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- **Critical thinking:** Evaluating musical works, considering factors like creativity, expression, and technical skill.
- **Analytical skills:** Breaking down musical components to appreciate their aesthetic value.
- **Cultural awareness:** Understanding how cultural and historical contexts influence musical aesthetics.
- **Musical interpretation:** Informing performance or interpretation with aesthetic awareness.
- **Creative thinking:** Applying aesthetic principles to composition or musical innovation.
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- **Career Paths:**
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- **Studying General and Musical Aesthetics can lead to various career paths:**
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- **Music Critic/Reviewer:** Evaluating and writing about music performances, albums, or trends.
- **Music Educator:** Teaching music appreciation, theory, or history, emphasizing aesthetic aspects.
- **Music Journalist:** Reporting on music events, interviewing artists, and exploring music's cultural significance.
- **Arts Administrator:** Managing music organizations, festivals, or events, applying aesthetic understanding.
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- **Composer/Music Producer:** Creating music, informed by aesthetic principles and cultural context.

MUS-DSCC-7-4-T (Paper-Aesthetics: General and Musical)

Marks-75

Credits: 3

Unit-I. 25 marks, Western Aesthetics

- Theory of Imitation,
- Theory of Emotion and Feeling,
- Theory of Imagination,
- Intuition theory of Croce,
- Realism,
- Dadaism and Surrealism,
- Romanticism,
- Classicism,
- Idealism etc.

Unit –II. 25 marks, Indian Aesthetics

- Aesthetical views of Rabindranath Tagore,
- Abanindra nath Tagore's views on Aesthetics,
- Alankarvad
- Rasavad etc.

Unit –III. 25 marks, Musical Aesthetics

- Referentialism in music,
- Extra Musical Idea,
- Musical Idea of Hanslick
- Absolutism in music,
- Configuration Theory,
- Formalism,
- Organic Unity of Harold Osborne, etc.

Suggested Reading:

For General Aesthetics:

- Kant, I. (1790). Critique of Judgment.
- Hegel, G. W. F. (1835). Aesthetics: Lectures on Fine Art.
- Adorno, T. W. (1970). Aesthetic Theory.
- Nandi. S. Nandantwatta

For Musical Aesthetics:

- Hanslick, E. (1854) On the Musically Beautiful
- Langer, S. K. (1953). Feeling and Form.
- Scruton, R. (1997). The Aesthetics of Music.
- Bandhopadhyay. A.R. Sangeeta Sundar

MUS-DSCC-7-4-P (Paper-Aesthetics: General and Musical)
Marks-25
Credits: 1

Unit I. Viva-Voce and PPT or Project **(a) Viva-Voce and PPT**

A viva-voce module for General and Musical Aesthetics could involve:

- Presentation (PPT): Students present their research project or a selected topic.
- Questioning: Panel asks questions on:
 - Understanding of aesthetic concepts and theories.
 - Application of aesthetics to musical examples, Critical thinking and analysis.
- Discussion: Explore implications, connections, and applications of aesthetic ideas.

Some potential questions:

- How does cultural context influence musical aesthetics?
- Compare Hanslick and Langer's views on music's expressive capacity.
- Analyze a musical piece through an aesthetic lens.
- How does Externalization differ from Expression as per Croce's view?
- Difference between Mimesis and Katharsis

(b)Project

A project structure for a syllabus on General and Musical Aesthetics could be:

Module 1

- Introduction to Aesthetics
- Overview of aesthetics and its significance
- Key concepts: beauty, taste, expression

Module 2:

- General Aesthetics
- Philosophical perspectives (Kant, Hegel, Adorno)
- -Art and aesthetics in cultural context

Module 3:

- Musical Aesthetics
- Music as an art form: expression, representation, and emotion
- Key thinkers: Hanslick, Langer, Scruton

Module 4:

- Applied Musical Aesthetics
- Analyzing musical works: structure, style, and aesthetic value
- Performance and interpretation: aesthetic considerations

Module 5:

- Research Project on Choice
- Students explore a topic in General or Musical Aesthetics
- Presentations and discussions

Module 6:

- Rasa Theory in Indian Music
- Explore the concept of Rasa in Indian classical music.
- Aesthetic implications.

Module 7:

- Aesthetic Principles in Hindustani and Carnatic Music
- Compare and contrast aesthetic principles in India's two major classical music traditions.
- Romanticism and Classicism in Indian Music

Module 8:

- Indian Aesthetics in Modern Music
- Examine how Indian aesthetic concepts influence contemporary music.
- Investigate the role of Alankar (ornamentation) in Indian musical aesthetics.

Unit 1:

MUS-DSCC-7-5-T

Marks-75

Credits: 3

Paper: Contribution of Male Musicians and Musicologists in Indian Music

Course Outcomes

1. **Gharana Expertise:** Identify and describe the stylistic hallmarks of the Agra, Kirana, Jaipur-Atrauli, and Patiala Gharanas.
2. **Instrumental Heritage:** Explain the development of the *Maihar* style, the evolution of the Flute (Bansuri), and the different schools of Sarangi and Tabla.
3. **Thematic Research:** Summarize the critical writings and theoretical frameworks established by scholars like Thakur Jaidev Singh and Ashok Ranade.
4. **Institutional Impact:** Evaluate the role of Pt. Ratanjankar and Pt. Deodhar in bringing classical music into the formal university system.

Course Objectives

- To study the biographical history and "Gayaki" (singing styles) of the great masters of the 20th century.
- To understand the evolution of instrumental music and the technical innovations introduced by legendary soloists and percussionists.
- To analyze the academic contributions of musicologists who standardized music education and theory.
- To recognize the influence of musician-scholars who bridged the gap between performance and pedagogy.

Key Skills Developed

- **Historical Analysis:** Connecting a musician's life to the evolution of their specific style.
- **Comparative Listening:** Identifying a recording's Gharana based on the technical traits of these masters.
- **Theoretical Writing:** Summarizing complex musicological debates and theories.

Career Paths

- **Music Historian/Archivist:** Specializing in the preservation of 20th-century recordings and documents.
- **Gharana Researcher:** Investigating the lineage and "Vani" (styles) of specific schools of music.
- **Music Educator:** Teaching the historical and theoretical foundations of Hindustani music at the university level.
- **Author/Biographer:** Writing life histories of great Indian musicians.

Suggested Reading

1. **"Between Two Tanpuras" by Vamanrao Deshpande:** An essential read for comparing the styles of the vocalists in Unit I.
2. **"Musicians of India" by Amal Das Sharma:** Provides detailed biographical accounts of almost all musicians mentioned in Units I and II.
3. **"On Music and Musicians of Hindoostan" by Ashok D. Ranade:** To understand the scholarly perspectives of Unit III.
4. **"Sangeetanjali" (Vols I–VI) by Pt. Omkarnath Thakur:** For insight into the pedagogical style of the Unit IV masters.
5. **"The Life of Music" by Ustad Ali Akbar Khan:** For a first-hand look at the legacy of Acharya Allauddin Khan.

Unit I: The Titans of Vocal Music

- **Ustad Faiyaz Khan:** The "Aftab-e-Mausiqi" (Sun of Music) and the face of the **Agra Gharana**.
- **Ustad Abdul Karim Khan:** The founder of the **Kirana Gharana**, known for his extreme sweetness and focus on *Swara*.
- **Ustad Alladiya Khan:** The patriarch of the **Jaipur-Atrauli Gharana**, famous for complex (Vakra) Ragas.
- **Ustad Bade Ghulam Ali Khan:** The "Tansen" of the 20th century, representing the **Patiala Gharana**.
- **Raja Bhairya Poonchwale:** A legendary figure of the **Gwalior Gharana** and a great educator.

Unit II: Instrumental & Percussion Maestros

- **Acharya Allauddin Khan:** The founder of the Maihar Gharana and teacher of Pt. Ravi Shankar and Ali Akbar Khan.
- **Ustad Inayat Khan:** A legendary Sitarist and Surbahar player of the Imdadkhani Gharana.
- **Ustad Bundu Khan:** The undisputed master of the Sarangi.
- **Pt. Pannalal Ghosh:** The pioneer who transformed the humble bamboo flute (**Bansuri**) into a classical concert instrument.
- **Ustad Ahmad Jaan Thirukwa & Ustad Nizamuddin Khan:** Two of the most influential Tabla legends, representing the Farrukhabad and Lucknow styles respectively.

Unit III: The Great Musicologists & Thinkers

- **Thakur Jaidev Singh:** A profound philosopher and musicologist who documented the history of Indian music and aesthetics.
- **Acharya Brihaspati:** Known for his research on ancient musical scales and the *Swayambhu Swara* theory.
- **Vamanrao Deshpande:** Famous for his analytical book "*Maharashtra's Contribution to Music*" and his categorization of Gharanas.
- **Dr. Ashok Ranade:** A multidisciplinary scholar who introduced the concepts of "Ethnomusicology" to the Indian context.
- **R.C. Mehta:** A noted scholar and the force behind the Indian Musicological Society.

Suggested Reading

1. "Between Two Tanpuras" by Vamanrao Deshpande
2. "Musicians of India" by Amal Das Sharma
3. "On Music and Musicians of Hindoostan" by Ashok D. Ranade
4. "Sangeetanjali" (Vols I–VI) by Pt. Omkarnath Thakur
5. "The Life of Music" by Ustad Ali Akbar Khan

MUS-DSCC-7-5-P

Marks-25

Credits: 3

Paper: Project Work

Course Outcomes

1. **Documentation Skills:** Collect, organize, and present historical data and interviews.
2. **Analytical Writing:** Formulate a thesis or a clear narrative about a musical subject.
3. **Fieldwork Experience:** Visit archives, instrument workshops, Collect data through interview of maestros and experts.

Course Objectives

- To develop foundational skills in **Musicological Research** and documentation.
- To encourage the study of music beyond performance, focusing on history, sociology, and organology (study of instruments).
- To enable students to critically analyze a specific lineage, institution, or physical instrument.

Skill Development

- **Fieldwork & Interviewing:** Gaining the confidence to interact with Gurus, instrument makers (luthiers), or administrators.
- **Structural Documentation:** Learning how to organize a project with an introduction, methodology, data analysis, and conclusion.
- **Critical Observation:** Learning to identify subtle differences in playing techniques or teaching styles.
- **Technical Writing:** Presenting musical concepts in a formal, academic format.

Career Opportunities

- Ethnomusicologist: Studying music in its cultural and social context.
- Museum Curator/Instrument Consultant: Specializing in the preservation and restoration of musical instruments.
- Arts Administrator: Managing or documenting the activities of cultural institutions and NGOs.
- Content Researcher: Working for media houses or streaming platforms to provide authentic background data on artists and traditions.

Unit 1 - Project Options & Details

Option 1: The Gharana System

- **Focus:** Choose one specific Gharana (e.g., Gwalior, Kirana, Jaipur-Atrauli).
- **Key Areas to Cover:** * Lineage (Vanshavali) and founding members.
 - Unique stylistic features (*Gayaki* or *Baqj*).
 - Specific Ragas or Bandishes associated with that Gharana.
 - The transition from the royal court to the modern stage.

Option 2: Musical Institutions

- **Focus:** Study an organization that has shaped music education.
- **Examples:** Gandharva Mahavidyalaya, Bhatkhande Sanskriti Vishwavidyalaya, ITC Sangeet Research Academy, or Prayag Sangeet Samiti.
- **Key Areas to Cover:** * The history of the institution's founding.
 - The curriculum and examination system.
 - Impact on the democratization of music (making it available to the public).

Option 3: Musical Instruments

- **Focus:** Study the evolution and construction of a specific instrument (e.g., Sitar, Tabla, Sarangi, or Flute).
- **Key Areas to Cover:** Evolution from ancient precursors (e.g., Veena to Sitar).
 - Anatomy and Acoustics (the role of the bridge, the strings, the resonance box).
 - Manufacturing process (wood selection, skin curing for percussion).
 - Major innovators in the instrument's design.

Suggested Reading & Research Sources

1. "Gharanas of Hindustani Music" by Vamanrao Deshpande
2. "Musical Instruments of India" by B.C. Deva
3. "Hindustani Music in the 20th Century" by Wim van der Meer
4. Journals of the Musicological Society of India

B.Mus. NEP 7TH Semester Syllabus (DSCC)

RABINDRA-SANGEET

7th Semester

DSCC/CORE 7.1 (Cr. 4)	Thematic categorization of Tagore song	1 Th + 3 Prac
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DSCC/CORE 7.2 (Cr. 4)	Songs Rendered at Brahmo Samaj	1 Th + 3 Prac
DSCC/CORE 7.3 (Cr. 4)	Songs Used In Tagore's Play	1 Th + 3 Prac
DSCC/CORE 7.4 (Cr. 4)	Aesthetics (General and Musical)	3 Th + 1 Prac
DSCC/CORE 7.5 (Cr. 4)	Dance-Drama Of Tagore	1 Th + 3 Prac

B.Mus. Rabindra-Sangeet 7th Semester Detail Syllabus (DSCC)

DSCC/CORE 7.1 (Cr. 4)	Thematic categorization of Tagore song	1 Th + 3 Prac
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Course Outcome:

After successful completion of the course, students will be able to:

- Explain the structure and significance of Geetabitan and its Parjaya-based classification system.
- Identify and differentiate between Puja, Prem, vichitra, and Anushthanik Parjayas based on theme and expression.
- Interpret the philosophical and emotional content of Rabindra Sangeet compositions.
- Analyze song texts and musical features relevant to each Parjaya in written examinations.
- Perform selected Rabindra Sangeet songs with appropriate mood, expression, and stylistic accuracy.
- Demonstrating and understanding of Tagore's socio-cultural and spiritual ideology through music.
- Apply theoretical insights to practical singing and presentation.

Course Objectives:

The objective of this course is to:

- Introduce students to the concept of Parjaya (classification) in Geetabitan by Rabindranath Tagore.
- Develop a theoretical understanding of Puja, Prem, Bichitra (Vichitra), and Anushthanik Parjayas.
- Enable students to analyze Rabindra Sangeet from literal, philosophical, and musical perspectives.
- Cultivate aesthetic sensitivity and cultural awareness through the study of Tagore songs.
- Integrate theoretical knowledge with practical performance of selected Rabindra Sangeet compositions.
- Prepare students for advanced study, teaching, and performance in Indian classical and semi-classical music traditions.

Key Skill Development:

This course helps students develop the following skills:

- Musical & Artistic Skills
- Vocal technique and voice modulation
- Expression (Bhava) and emotional delivery
- Understanding of melody, rhythm, and structure in Rabindra Sangeet
- Cognitive & Analytical Skills
- Critical analysis of song lyrics and themes
- Comparative understanding of different Parjayas
- Interpretation of philosophical and literary ideas
- Communication & Presentation Skills
- Verbal articulation of musical concepts
- Academic writing and exam-answer structuring
- Cultural & Personal Skills
- Appreciation of Indian cultural heritage
- Aesthetic sensitivity and emotional intelligence
- Discipline, concentration, and creative thinking

Career Paths & Opportunities:

Students completing this course may pursue careers in:

- Performance & Creative Fields
- Rabindra Sangeet Performer (solo or group)
- Stage and cultural program artist
- Recording artist for music archives and media
- Teaching & Academia
- Music Teacher (schools, colleges, music academies)
- Lecturer/Assistant Professor (with higher qualifications)
- Private tutor in Rabindra Sangeet
- Cultural & Institutional Roles
- Cultural coordinator in schools and institutions
- Program organizer in cultural organizations
- Research assistant in Tagore studies or musicology
- Media & Allied Fields
- Radio / television music performer
- Content creator for educational music platforms
- Archival and documentation work in music institutions
- Employability & Academic Progression
- Foundation for postgraduate studies in music
- Supports NET / SET / PhD pathways in performing arts
- Enhances eligibility for government and private cultural institutions

Theory-

Unit-I. 25 marks

Detailed study on Parjayas of Geetabitan

Practical (8 Songs)

Unit –II. 25 marks

Detailed study on Puja-Parjaya

Unit –III. 25 marks

Detailed study on Prem Parjaya

Unit –IV. 25 marks

Detailed study on Vichitra Parjayas and Anushthanik Parjaya

DSCC/CORE 7.2 (Cr. 4)	Songs Rendered at Brahmo Samaj	1 Th + 3 Prac
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Course Outcome:

On successful completion of the course, students will be able to:

- Explain the evolution of Indian Music Notation Systems.
- Describe and apply Akarmatrik notation in the study and performance of songs.
- Identify and perform compositions created by members of the Tagore family other than Rabindranath Tagore.
- Differentiate between root and derived compositions using musical examples.
- Interpret and perform Vedic hymns as set to music by Rabindranath Tagore.
- Demonstrate theoretical understanding and practical competence in selected vocal compositions.

Course Objectives:

The objective of this course is to:

- Provide an understanding of the evolution of the Indian music notation system, with special reference to Akarmatrik notation.
- Introduce students to the musical heritage of The Tagore Family, highlighting contributions of other members of the Family.
- Develop conceptual clarity regarding root compositions and derived compositions .
- Examine the musical adaptation of Vedic hymns as tuned by Rabindranath Tagore.
- Integrate theoretical knowledge of notation and composition with practical vocal performance.
- Foster appreciation of the historical, cultural, and spiritual foundations of Indian and Tagorean music traditions.

Key Skill Development

This course contributes to the development of the following skills:

- Musical & Technical Skills
- Reading and writing Indian music notation
- Understanding and application of Akarmatrik notation
- Analytical & Conceptual Skills
- Comparative analysis of notation systems
- Conceptual understanding of compositional structure
- Interpretation of musical adaptation and derivation
- Performance & Expressive Skills
- Expressive singing with stylistic awareness
- Application of notation in performance practice
- Understanding of Tagorean musical aesthetics
- Critical thinking and musicological reasoning
- Research orientation in Indian and Tagore studies

Career Paths & Opportunities

After completing this course, students may pursue careers in:

- Education & Academia
- Music Teacher in schools and colleges
- Lecturer / Assistant Professor (with higher qualifications)
- Private tutor in Indian music or Rabindra Sangeet
- Performance & Creative Fields
- Vocal performer of Rabindra Sangeet
- Cultural program and recital artist
- Theme-based and heritage music performer
- Research & Cultural Institutions
- Brief knowledge about the major Indian raagas bound in Root songs
- Music researcher or research assistant
- Archival and documentation work in music institutions
- Cultural heritage organizations and museums
- Media & Allied Fields
- Radio and television music contributor
- Content creator for music education platforms
- Cultural event coordinator

Theory-

Unit-I. 25 marks

Evolution of Indian Notation System with special focus on Akarmatrik Notation

Practical (8 songs)

Unit –II. 25 marks

Songs of Tagore-House -The other Tagores (3 Songs)

Unit –III. 25 marks

Root composition and Derived composition (2 Songs)

Unit –IV. 25 marks

Vedic Hymns : Tuned by Tagore (3 Songs)

DSCC/CORE 7.3 (Cr. 4)	Songs Used In Tagore's Play	1 Th + 3 Prac
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Course Outcome:

After successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of Natya-Geeti (songs in Tagore's plays).
- Explain different aspects of Tagore's play songs, including their dramatic and musical philosophy
- Identify and perform dramatic songs from Tagore's plays with appropriate emotional expression.
- Differentiate between dramatic and beyond-dramatic songs used in Tagore's theatre.
- Interpret songs from Pala-Natya, understanding their narrative and performative context.
- Apply theoretical understanding to effective stage performance of play songs.

Course Objectives

The objective of this course is to:

- Provide a comprehensive understanding of Natya-Geeti, the song tradition within Rabindranath Tagore's plays.
- Examine the dramatic, musical, and literary aspects of songs used in Tagore's theatre.
- Develop the ability to distinguish between dramatic and beyond-dramatic play songs.
- Introduce students to the structure and significance of Pala-Natya in Tagore's dramatic works.
- Integrate theoretical study with practical performance of selected songs from Tagore's plays.
- Cultivate interpretative and expressive skills necessary for stage-oriented musical presentation.

Key-Skill Development

This course contributes to the development of the following skills:

- Expressive singing suited to dramatic contexts
- Voice modulation and emotional control
- Integration of melody with lyrical meaning
- Understanding character, situation, and mood
- Stage awareness and performative confidence
- Coordination of music with theatrical expression
- Analytical & Academic Skills
- Critical analysis of academic songs function in drama
- Understanding of Tagore's musical-dramatic philosophy
- Ability to articulate theoretical concepts in written form
- Cultural & Creative Skills
- Appreciation of Indian musical theatre traditions
- Sensitivity to literary and aesthetic values
- Creative interpretation within classical frameworks

Career Paths & Opportunities

- Students completing this course may pursue careers in:
- Performance & Theatre
- Performer in Tagore plays and dance-drama
- Musical theatre and repertory theatre artist
- Cultural troupe and stage production performer
- Teaching & Academia
- Music or performing arts teacher
- Lecturer / Assistant Professor (with higher qualifications)
- Instructor in Rabindra Sangeet and theatrical music
- Cultural program coordinator
- Theatre director or assistant director (music-based productions)
- Consultant for Tagore theatre productions
- Media & Allied Fields
- Radio / television musical-drama performer
- Content creator for music and theatre education
- Archival and documentation work in Tagore studies

Theory-

Unit-I. 25 marks

Different Aspects of Tagore's Play song

Practical

Unit –II. 25 marks

Songs in Tagore Play – Dramatic only (4 Songs)

Unit –III. 25 marks

Songs in Tagore play – Beyond Dramatic (3 Songs)

Unit –IV. 25 marks

Songs In Tagore play - Pala-Natya (A Short Portion of any 1 of the Pala-Natyas)

DSCC/CORE 7.4 (Cr. 4)	Aesthetics (General and Musical)	3 Th + 1 Prac
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Course Outcome:

The course outcomes of studying General and Musical Aesthetics might include:

- Understanding aesthetic principles: Grasping the fundamental concepts and theories of aesthetics in music.
- Analyzing musical elements: Breaking down musical components, such as melody, harmony, and rhythm, to appreciate their aesthetic value.
- Appreciating cultural context: Understanding how cultural and historical contexts influence musical aesthetics.
- Developing critical thinking: Evaluating musical works, considering factors like creativity, expression, and technical skill.
- Enhancing musical interpretation: Informing your performance or interpretation of music with aesthetic awareness.

Course Objectives

- Objectives of such syllabus are to Introduce aesthetic theories: Explore fundamental concepts and principles of aesthetics in music.
- Analyze musical elements: Examine melody, harmony, rhythm, and other components through an aesthetic lens.
- Understand cultural context: Study how cultural and historical contexts shape musical aesthetics.
- Develop critical thinking: Evaluate musical works, considering factors like creativity, expression, and technical skill.
- Apply aesthetic awareness: Inform performance, interpretation, or composition with aesthetic understanding.

Key Skills Development Areas

Studying General and Musical Aesthetics can help develop these key skills:

- Critical thinking: Evaluating musical works, considering factors like creativity, expression, and technical skill.
- Analytical skills: Breaking down musical components to appreciate their aesthetic value.
- Cultural awareness: Understanding how cultural and historical contexts influence musical aesthetics.

- Musical interpretation: Informing performance or interpretation with aesthetic awareness.
- Creative thinking: Applying aesthetic principles to composition or musical innovation.

Career Paths:

Studying General and Musical Aesthetics can lead to various career paths:

- Music Critic/Reviewer: Evaluating and writing about music performances, albums, or trends.
- Music Educator: Teaching music appreciation, theory, or history, emphasizing aesthetic aspects.
- Music Journalist: Reporting on music events, interviewing artists, and exploring music's cultural significance.
- Arts Administrator: Managing music organizations, festivals, or events, applying aesthetic understanding.
- Composer/Music Producer: Creating music, informed by aesthetic principles and cultural context.

MUS-DSCC-7-4-T (Paper-Aesthetics: General and Musical)

Marks-75

Credits: 3

Unit-I. 25 marks, Western Aesthetics

- Theory of Imitation,
- Theory of Emotion and Feeling,
- Theory of Imagination,
- Intuition theory of Croce,
- Realism,
- Dadaism and Surrealism,
- Romanticism,
- Classicism,
- Idealism etc.

Unit –II. 25 marks, Indian Aesthetics

- Aesthetical views of Rabindranath Tagore,
- Abanindra Nath Tagore's views on Aesthetics,
- Alankarvad
- Rasavad etc.

Unit –III. 25 marks, Musical Aesthetics

- Referentialism in music,
- Extra Musical Idea,
- Musical Idea of Hanslick
- Absolutism in music,
- Configuration Theory,
- Formalism,
- Organic Unity of Harold Osborne, etc.

Suggested Reading:

For General Aesthetics:

- Kant, I. (1790). Critique of Judgment.
- Hegel, G. W. F. (1835). Aesthetics: Lectures on Fine Art.
- Adorno, T. W. (1970). Aesthetic Theory.
- Nandi. S. Nandantwatta

For Musical Aesthetics:

- Hanslick, E. (1854) On the Musically Beautiful
- Langer, S. K. (1953). Feeling and Form.
- Scruton, R. (1997). The Aesthetics of Music.
- Bandhopadhyay. A.R. Sangeeta Sundar

MUS-DSCC-7-4-P (Paper-Aesthetics: General and Musical) Marks-25 Credits: 1

Unit I. Viva-Voce and PPT or Project (c) Viva-Voce and PPT

A viva-voce module for General and Musical Aesthetics could involve:

- Presentation (PPT): Students present their research project or a selected topic.
- Questioning: Panel asks questions on:
 - Understanding of aesthetic concepts and theories.
 - Application of aesthetics to musical examples, Critical thinking and analysis.
 - Discussion: Explore implications, connections, and applications of aesthetic ideas.

Some potential questions:

- How does cultural context influence musical aesthetics?
- Compare Hanslick and Langer's views on music's expressive capacity.
- Analyze a musical piece through an aesthetic lens.
- How does Externalization differ from Expression as per Croce's view?

- Difference between Mimesis and Katharsis

(d)Project

A project structure for a syllabus on General and Musical Aesthetics could be:

Module 1

- Introduction to Aesthetics
- Overview of aesthetics and its significance
- Key concepts: beauty, taste, expression

Module 2:

- General Aesthetics
- Philosophical perspectives (Kant, Hegel, Adorno)
- -Art and aesthetics in cultural context

Module 3:

- Musical Aesthetics
- Music as an art form: expression, representation, and emotion
- Key thinkers: Hanslick, Langer, Scruton

Module 4:

- Applied Musical Aesthetics
- Analyzing musical works: structure, style, and aesthetic value
- Performance and interpretation: aesthetic considerations

Module 5:

- Research Project on Choice
- Students explore a topic in General or Musical Aesthetics
- Presentations and discussions

Module 6:

- Rasa Theory in Indian Music
- Explore the concept of Rasa in Indian classical music.
- Aesthetic implications.

Module 7:

- Aesthetic Principles in Hindustani and Carnatic Music
- Compare and contrast aesthetic principles in India's two major classical music traditions.
- Romanticism and Classicism in Indian Music

Module 8:

- Indian Aesthetics in Modern Music
- Examine how Indian aesthetic concepts influence contemporary music.
- Investigate the role of Alankar (ornamentation) in Indian musical aesthetics.

DSCC/CORE 7.5 (Cr. 4)	Dance-Drama Of Tagore	1 Th + 3 Prac
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Course Outcome:

After successful completion of the course, students will be able to:

- Explain Tagore's views on dance and its role in cultural and artistic expression.
- Describe the development and distinctive features of Tagore's dance-drama (Nritya-Natya).
- Analyze themes, characters, and symbolism in Tagore's major dance-drama.
- Perform short scenes from Tagorean dance-drama with appropriate expression and movement.
- Present complete songs from Chitrangada, Chandalika, and Shyama with stylistic accuracy.
- Demonstrate coordination of music, movement, and dramatic expression in performance.
- Apply theoretical knowledge to stage-oriented dance-drama presentation.

Course Objectives

The objective of this course is to:

- Introduce students to Rabindranath Tagore's philosophy and vision of dance as an expressive art form.
- Examine the concept, structure, and aesthetic principles of Tagore's dance-dramas.
- Develop an understanding of the integration of music, dance, and drama in Tagore's creation.
- Enable students to study and perform selected scenes and songs from major dance-drama such as Chitrangada, Chandalika, Shyama, and Mayar Khela.
- Cultivate skills of expressive movement, character portrayal, and stage presentation.
- Integrate theoretical understanding with practical performance of Tagore's dance-drama repertoire.

Key-Skill Development

This course contributes to the development of the following skills:

- Understanding rhythm, movement, and musical phrasing
- Expressive singing suitable for dance-drama
- Coordination of voice and bodily movement
- Character interpretation and emotional expression
- Stage awareness and confidence
- Narrative expression through movement and song
- Critical understanding of Tagore's dance philosophy
- Ability to connect theory with practical performance
- Analytical interpretation of dance-drama themes
- Appreciation of Indian dance-drama traditions
- Aesthetic sensitivity and creative discipline
- Teamwork and collaborative performance skills

Career Paths & Opportunities

- Students completing this course may pursue careers in:
- Performance & Dance-Drama
- Performer in Tagore dance-drama and musical productions
- Member of cultural and repertory theatre groups
- Stage artist specializing in dance-drama
- Teaching & Academia
- music teacher in schools and institutions
- Lecturer / Assistant Professor (with higher qualifications)
- Instructor in Tagorean dance-drama and performing arts
- Cultural & Creative Fields
- Cultural program coordinator
- Assistant choreographer or production assistant
- Consultant for Tagore dance-drama productions
- Media & Allied Fields
- Stage, television, or digital dance-drama performer
- Content creator for dance and music education
- Archival and documentation work in Tagore studies

Theory-

Unit-I. 25 marks

Tagore's view on Dance and his Dance-Drama

Practical

Unit –II. 25 marks

A Short scene from Chitrangada or Chandalika

Unit –III. 25 marks

A Short scene from Shyama or Nritya-Natya Mayar-Khela

Unit –IV. 25 marks

One complete song from each of the three Dance-Dramas (Chitrangada - Chandalika-Shyama) 3 Songs

B.Mus. NEP 7TH Semester Syllabus (DSCC)

Bengali Songs

7th Semester

DSCC/CORE 7.1 (Cr. 4)	Indigenous Forms of Bengali Songs	1 Th + 3 Prac
DSCC/CORE 7.2 (Cr. 4)	Special Focus on the Compositions of Kazi Nazrul Islam	1 Th + 3 Prac
DSCC/CORE 7.3 (Cr. 4)	Rag Pradhan and Raga based Bengali songs	1 Th + 3 Prac
DSCC/CORE 7.4 (Cr. 4)	Aesthetics: General and Musical	3 Th + 1Prac
DSCC/CORE 7.5 (Cr. 4)	Contributions of Selective Composers and their songs	1 Th + 3Prac

B.Mus. Bengali Songs 7th Semester Detail Syllabus (DSCC)

MUS-DSCC-7-1 (Paper: Indigenous Forms of Bengali Songs)

Course Outcomes

The syllabus of the paper would likely to cover rich cultural heritage of the region, including

- History and evolution of Bengali folk music
- Traditional instruments like the dotara, dhol, and ektara
- Various forms like baul, kirtan,
- Influential artists and composers
- Cultural significance and social context

Course Objectives

- To understand the historical and cultural context of Bengal's folk music traditions
- To explore the various forms and styles of folk music in Bengal, such as Baul, and Jhumur
- To analyze the lyrical and musical themes in Bengal folk music, including love, spirituality, and social commentary
- To appreciate the role of folk music in Bengal's cultural identity and its influence on contemporary music
- To learn about the lives and contributions of notable folk musicians from Bengal

Key Skills Development areas

- Vocal Techniques: Training in traditional Bengali folk singing styles, such as Baul, Kirtan, or Bhatiali.
- Instrumental Skills: Proficiency in traditional instruments like the Dohar, Ektara, or Dotara.
- Rhythmic Patterns: Understanding and mastering Bengali folk rhythms, such as the use of tabla or dhol.
- Lyrics and Composition: Studying and interpreting traditional Bengali folk songs, including understanding the cultural context and lyrical themes.
- Cultural Context: Exploring the history, mythology, and cultural significance of Bengali folk music.
- Performance Skills: Developing stage presence and performance techniques for traditional Bengali folk music.

Career Paths

Studying Folk Music of Bengal can lead to various opportunities:

- Musician/Performer: Perform traditional Bengali folk music or blend it with modern styles
- Music Teacher/Instructor: Teach folk music in schools, colleges, or private studios
- Music Researcher: Explore and document Bengal's rich folk music heritage
- Cultural Consultant: Work with cultural organizations or event planners to promote Bengali folk music
- Music Therapist: Use folk music for therapeutic benefits
- Composer/Music Director: Incorporate folk elements into film scores, theater, or other creative projects
- All India Radio (AIR) Artist: Qualifying for graded artist positions.

MUS-DSCC-7-1-T

Marks-25

Credits: 1

Paper: Indigenous Forms of Bengali Songs

Unit I: Concept of Indigenous Forms of Bengali Songs

- What is Folk Music?
- Characteristics of Folk Music of Bengal.
- Types of Indigenous Forms of Bengal.

Unit II: Specific Forms of Bengali Folk Songs

- Baul,
- Kirtan,
- Bhatiyali,
- Bhawaiya,
- Jhumur,
- Tusu ,
- Bhadu,
- Chatka,
- Gambhira ,
- Gajan,
- Sari,
- Jari,
- Alkap,
- Prabhati

Unit III: Specific Folk Musical Instruments and Folk Artists

- Study of Folk Musical Instruments of Bengal,
- Contributions of Folk Artists.

Suggested Readings:

- Arnold, Alison (2000). The Garland Encyclopedia of World Music: South Asia: The Indian Subcontinent. Routledge. ISBN 978-0824049461.
- Deva, Bigamudre Chaitanya (1987). Musical Instruments of India: Their History and Development. MunshiramManoharlal Publishers. ISBN 978-8121500401.
- "Baul songs - intangible heritage - Culture Sector". UNESCO. Retrieved 2024-05-20.
- (ACCU), AsiaPacific Cultural Centre for UNESCO. "Asia-Pacific Database on Intangible Cultural Heritage(ICH)". www.accu.or.jp. Archived from the original on 2016-06-05. Retrieved 2018-07-21.
- "The Telegraph - Calcutta (Kolkata) | North Bengal & Sikkim | Hira Devi dies of burn injuries". www.telegraphindia.com. Archived from the original on October 25, 2012. Retrieved 2018-07-21.
- "Songs of Tribute". The Himalayan Times. 2017-01-10. Archived from the original on 2018-02-16. Retrieved 2018-07-21.
- "Out of the Dark". democratic world.in. Archived from the original on 2019-03-28. Retrieved 2019-07-18.
- "manganiyar". Archived from the original on 2016-03-03. Retrieved 2007-03-01.

MUS-DSCC-7-1-P

Marks- 75

Credits: 3

Paper:- Indigenous Forms of Bengali Songs (9 songs or more)

Unit –I:

- Bhatiyali (Loukik bhatiyali, Prem bishayak Bhatiyali, Radha Krishna Bhatiyali ,Bichhedi Bhatiyali, Dehatatwa Bhatiyali, Kunja bhangergaan)
- Sari,
- Jari,
- Tusu,
- Bhadu,
- Jhumur,
- Dhamail etc.

Unit –II:

- Bhawaiya (GariyalBhadhur Gaan, MaishalBandhur Gaan, Gaan dariya,
- Goyal-pariya, Chatka, Khirol Bhawaiya),
- Baro-maisha Gaan,
- Marriage Song
- Holi Song etc...

Unit –III:

- Baul (Dehatatto, gurutatto, monermanush and other types)..

- Kirtan (any one),
- Manosha mangal,
- Bano bibir Pala,
- Prabhati,
- Goshther Gaan etc..

MUS-DSCC-7-2(Paper: Special Focus on the Compositions of Kazi Nazrul Islam)

Course Outcomes

- Appreciation for Bengali culture: Understanding the rich cultural heritage of Bengal and its influence on Nazrul's work.
- Musical versatility: Recognizing the blend of Indian, Western, and Sufi musical styles in Nazrul Geeti.
- Thematic depth: Analyzing themes like love, freedom, and spirituality in his songs.
- Historical context: Understanding the socio-political climate of Bengal during Nazrul's time and its impact on his work.
- Literary appreciation: Appreciating Nazrul's poetic style, imagery, and use of language.
- Emotional connection: Connecting with the emotions and sentiments expressed in his songs.
- Influence on modern music: Exploring how Nazrul's work has influenced modern Bengali music and beyond.

Course Objectives

- Understand Nazrul's literary style: Analyze the themes, imagery, and language used in Nazrul's poetry and songs.
- Explore historical context: Study the socio-political climate of Bengal during Nazrul's time and its influence on his work.
- Appreciate cultural significance: Examine the impact of Nazrul Geeti on Bengali culture and literature.
- Identify themes and motifs: Discuss recurring themes like love, freedom, and spirituality in Nazrul's work.
- Develop critical thinking: Interpret and analyze Nazrul's poetry and songs to understand their relevance today.

Key Skills Development areas

- Linguistic skills: Understanding the nuances of Bengali language, vocabulary, and poetic expression.
- Musical appreciation: Exposure to classical Indian music, melody, and rhythm.
- Cultural knowledge: Insight into Indian culture, history, and social context of the time.
- Analytical thinking: Interpreting themes, symbolism, and literary devices used by Nazrul.
- Creativity: Inspiration for writing, poetry, or musical compositions.

Career Paths

- Music Performance: You can become a professional singer or musician, specializing in Nazrul Sangeet, which is a unique genre of Bengali music.

- Music Education: You can teach Nazrul Sangeet in schools, colleges, or private institutions, sharing your knowledge with students.
- Music Research: You can delve deeper into the life and works of Nazrul, exploring his compositions, lyrics, and musical styles.
- Music Composition: Inspired by Nazrul's style, you can create your own music, blending traditional and modern elements.
- Cultural Preservation: You can work with organizations dedicated to preserving and promoting Bengali culture, including Nazrul's works.
- Academia: Pursue higher education in music, literature, or cultural studies, focusing on Nazrul's contributions.
- Music Criticism: You can write reviews, critiques, or articles about Nazrul Sangeet, contributing to the field of music journalism.
- Film and Media: You can work in the film industry, composing music or creating soundtracks inspired by Nazrul's style.

MUS-DSCC-7-2-T

Marks-25

Credits: 1

Paper: Special Focus on the Compositions of Kazi Nazrul Islam

Unit I: Life and Contributions of Kazi Nazrul Islam

- Life and Struggles
- Contribution of Kazi Nazrul Islam

Unit II: Different types of Nazrul Geeti (part I)

- Kabya Geeti
- Bhakti Geeti
- Shyama Sangeet
- Gazal/Islamic Songs

Unit III: Different types of Nazrul Geeti (Part II)

- Songs based on folk tune,
- Compositions on Nazrul's own created Ragas.
- Songs of Rebellion, etc..

Suggested Reading:

- "Nazrul: The ever-shining beacon". The Daily Star. 31 August 2013. Archived from the original on 26 December 2013. Retrieved 26 December 2013.
- Hossain, Quazi Motahar (2000). "Nazrul Islam, the Singer and Writer of Songs". In Mohammad Nurul Huda (ed.). Nazrul: An Evaluation. Dhaka: Nazrul Institute. p. 55. ISBN 984-555-167-X.

- Dey, Saurav (4 September 2014). "The depth of Nazrul's lyrics attracts me..." The Daily Star. Archived from the original on 18 April 2017. Retrieved 18 April 2017..
- "Sabiha Mahboob talks to VOA Bangla". VOA. 28 June 2008. Archived from the original on 16 August 2021. Retrieved 16 August 2021

MUS-DSCC-7-2-P

Marks- 75

Credits: 3

Paper: Special Focus on the Compositions of Kazi Nazrul Islam (9 songs or more)

Unit –I.

- Kabya Geeti,
- Bhakti Geeti,
- Premo Geeti.

Unit –II.

- Shyama Sangeet,
- Gazal/Islamic Songs,
- Songs based on folk tune.

Unit –III.

- Raga-Pradhan,
- Compositions on Nazrul's created Ragas.
- Patriotic and Rebellion Songs.

MUS-DSCC-7-3 Paper: Raga-Pradhan and Raga based Bengali Songs

Course Outcomes

- Understand musical structure: Grasp the intricacies of raga-based Bengali music.
- Appreciate cultural context: Explore the cultural and historical significance of these songs in Bengal.
- Analyze musical elements: Break down compositions, identifying ragas, talas, and lyrical themes.
- Develop performance skills: Learn to sing or play these songs with proper technique and expression.
- Research and critique: Analyze and interpret the works of various composers and artists.

Course Objectives

- Definition and Characteristics: Understanding the core elements of Raga-Pradhan songs, including its focus on ragas and musical expression.
- Influences: Examining the impact of other music styles on Raga-Pradhan Bengali songs.
- Artist Legacy: Studying the contributions of notable artists to the Rag Pradhan genre.

Key Skills Development areas

- Music Performance: Singer or instrumentalist specializing in Raga-Pradhan songs.
- Music Education: Teaching Raga-Pradhan songs in schools, colleges, or private institutions.
- Music Composition: Creating new compositions inspired by Raga-Pradhan style.
- Music Research: Exploring the history, evolution, and cultural significance of Raga-Pradhansongs.
- Cultural Preservation: Working with organizations to preserve and promote Bengali cultural heritage.

Career Paths

- Music Performance: You can become a professional singer or musician, specializing in Raga-Pradhan songs, which is a unique genre of Bengali music.
- Music Education: You can teach Raga-Pradhan Songs in schools, colleges, or private institutions, sharing your knowledge with students.
- Cultural Consultant: Work with cultural organizations or event planners to promote Bengali Raga-Pradhan Songs.
- Composer/Music Director: Incorporate Rag based songs elements into film scores, theater, or other creative projects
- All India Radio (AIR) Artist: Qualifying for graded artist positions.

MUS-DSCC-7-3-T

Marks-25

Credits: 1

Paper: Raga-Pradhan and Raga based Bengali Songs

Unit-I.

- What is Raga-Pradhan and what is Raga based song?
- Short study on Various composer of raag based and Raga-Pradhansongs such as, Gyan Prakash Ghosh, Amalendu Bikash kar Chaudhury.

Unit-II.

- Short study on Various composer of raag based and Raga-Pradhansongs such as, Krishna Chandra Dey, Gyanendra Prasad Goswami, Sudhin Das Gupta,

Unit- III.

- Short study on Various composer of raag based and Raga-Pradhansongs such as, Ajoy Bhattacharyya, Nittya Nanda Karmakar, etc.).

Suggested Reading

- "Raga-Pradhan Bengali Songs" by Dipali Nag: A comprehensive guide to the genre.
- "Bengali Rag Pradhan Songs: A Study" by Smt. Dipali Nag: Explores the history and significance of Raga-Pradhan songs.

- "Rag-Rang" by Rajendra prasad Shrivastava: Discusses various aspects of Indian music, including Raga-Pradhan songs.
- Here are some references on Raga-Pradhan Bengali songs:
- Research Paper: "Raag-Pradhan Bangla song: An Analytical study" by Pratyusha Roy, published in International Journal Of Novel Research And Development (IJNRD), Volume 9, Issue 4, April 2024

MUS-DSCC-7-3-P

Marks-75

Credits: 3

**Paper: Raga-Pradhan and Raga based Bengali Songs
(6 songs or more)**

Unit –I.

- Songs of Gyan Prakash Ghosh, Amalendu Bikash Kar Chaudhury, Krishna Chandra Dey.

Unit –II.

- Songs of Viswa Deb Chattapadhyay, Ajoy Bhattacharyya.

Unit –III.

- Songs of Gyanendra Prasad Goswami, Sudhin Das Gupta, Nittya Nanda Karmarkar.

MUS-DSCC-7-4 (Aesthetics: General and Musical)

Course Outcome

The course outcomes of studying General and Musical Aesthetics might include:

- Understanding aesthetic principles: Grasping the fundamental concepts and theories of aesthetics in music.
- Analyzing musical elements: Breaking down musical components, such as melody, harmony, and rhythm, to appreciate their aesthetic value.
- Appreciating cultural context: Understanding how cultural and historical contexts influence musical aesthetics.
- Developing critical thinking: Evaluating musical works, considering factors like creativity, expression, and technical skill.
- Enhancing musical interpretation: Informing your performance or interpretation of music with aesthetic awareness.

Course Objectives

- Objectives of such syllabus are to Introduce aesthetic theories: Explore fundamental concepts and principles of aesthetics in music.
- Analyze musical elements: Examine melody, harmony, rhythm, and other components through an aesthetic lens.
- Understand cultural context: Study how cultural and historical contexts shape musical aesthetics.
- Develop critical thinking: Evaluate musical works, considering factors like creativity, expression, and technical skill.
- Apply aesthetic awareness: Inform performance, interpretation, or composition with aesthetic understanding.

Key Skills Development Areas

Studying General and Musical Aesthetics can help develop these key skills:

- Critical thinking: Evaluating musical works, considering factors like creativity, expression, and technical skill.
- Analytical skills: Breaking down musical components to appreciate their aesthetic value.
- Cultural awareness: Understanding how cultural and historical contexts influence musical aesthetics.
- Musical interpretation: Informing performance or interpretation with aesthetic awareness.
- Creative thinking: Applying aesthetic principles to composition or musical innovation.

Career Paths

Studying General and Musical Aesthetics can lead to various career paths:

- Music Critic/Reviewer: Evaluating and writing about music performances, albums, or trends.
- Music Educator: Teaching music appreciation, theory, or history, emphasizing aesthetic aspects.
- Music Journalist: Reporting on music events, interviewing artists, and exploring music's cultural significance.
- Arts Administrator: Managing music organizations, festivals, or events, applying aesthetic understanding.
- Composer/Music Producer: Creating music, informed by aesthetic principles and cultural context.

MUS-DSCC-7-4-T (Paper-Aesthetics: General and Musical)

Marks-75

Credits: 3

Unit-I. 25 marks, Western Aesthetics

- Theory of Imitation,
- Theory of Emotion and Feeling,

- Theory of Imagination,
- Intuition theory of Croce,
- Realism,
- Dadaism and Surrealism,
- Romanticism,
- Classicism,
- Idealism etc.

Unit –II. 25 marks, Indian Aesthetics

- Aesthetical views of Rabindranath Tagore,
- Abanindra nath Tagore's views on Aesthetics,
- Alankarvad
- Rasavad etc.

Unit –III. 25 marks, Musical Aesthetics

- Referentialism in music,
- Extra Musical Idea,
- Musical Idea of Hanslick
- Absolutism in music,
- Configuration Theory,
- Formalism,
- Organic Unity of Harold Osborne, etc.

Suggested Reading:

For General Aesthetics:

- Kant, I. (1790). Critique of Judgment.
- Hegel, G. W. F. (1835). Aesthetics: Lectures on Fine Art.
- Adorno, T. W. (1970). Aesthetic Theory.
- Nandi. S. Nandantwatta

For Musical Aesthetics:

- Hanslick, E. (1854) On the Musically Beautiful
- Langer, S. K. (1953). Feeling and Form.
- Scruton, R. (1997). The Aesthetics of Music.
- Bandhopadhyay. A.R. Sangeete Sundar

MUS-DSCC-7-4-P (Paper-Aesthetics: General and Musical)

Marks-25

Credits: 1

Unit I. Viva-Voce and PPT or Project

(e) Viva-Voce and PPT

A viva-voce module for General and Musical Aesthetics could involve:

- Presentation (PPT): Students present their research project or a selected topic.
- Questioning: Panel asks questions on:
 - Understanding of aesthetic concepts and theories.
 - Application of aesthetics to musical examples, Critical thinking and analysis.
- Discussion: Explore implications, connections, and applications of aesthetic ideas.

Some potential questions:

- How does cultural context influence musical aesthetics?
- Compare Hanslick and Langer's views on music's expressive capacity.
- Analyze a musical piece through an aesthetic lens.
- How does Externalization differ from Expression as per Croce's view?
- Difference between Mimesis and Katharsis

(f) Project

A project structure for a syllabus on General and Musical Aesthetics could be:

Module 1

- Introduction to Aesthetics
- Overview of aesthetics and its significance
- Key concepts: beauty, taste, expression

Module 2:

- General Aesthetics
- Philosophical perspectives (Kant, Hegel, Adorno)
- -Art and aesthetics in cultural context

Module 3:

- Musical Aesthetics
- Music as an art form: expression, representation, and emotion
- Key thinkers: Hanslick, Langer, Scruton

Module 4:

- Applied Musical Aesthetics
- Analyzing musical works: structure, style, and aesthetic value
- Performance and interpretation: aesthetic considerations

Module 5:

- Research Project on Choice
- Students explore a topic in General or Musical Aesthetics

- Presentations and discussions

Module 6:

- Rasa Theory in Indian Music
- Explore the concept of Rasa in Indian classical music.
- Aesthetic implications.

Module 7:

- Aesthetic Principles in Hindustani and Carnatic Music
- Compare and contrast aesthetic principles in India's two major classical music traditions.
- Romanticism and Classicism in Indian Music

Module 8:

- Indian Aesthetics in Modern Music
- Examine how Indian aesthetic concepts influence contemporary music.
- Investigate the role of Alankar (ornamentation) in Indian musical aesthetics.

MUS-DSCC-7-5-T

Marks-25

Credits: 1

Paper: Contributions of Selective Composers and their songs

Unit-I.

A brief study of various composers of Bengali songs,

- Mohini Chauwdhury,
- Ayodhya Nath Pakrashi,
- Salil Chauwdhury,
- Jatileshtwer Mukherjee,
- Subal Das Gupta,
- Sailen Roy

UNIT II.

A concise study of different composers of Bengali songs :

- Gouri Prasanna Mazumder,
- Sachin Deb Barman,
- Anupam Ghatak,
- Sudhir Lal Chakraborty,
- Shayam Gupta,

UNIT III.

A brief study of various composers of Bengali songs,

- Anil Bhattacharjya,
- Kamal Das Gupta,

- Subodh Purkayastha,
- Pranab Roy,
- Pabitra Mitra etc.

Suggested Reading:

- Bhattacharjya Ajoy(1975)Ajoy-Geeti Sangraha,edited byNarayan Chaudhuri, M.C Sakrak & Sons Pvt kol-12
- Lahiri Durga Das.Bangalir Gan, Tathagata publication(vol 1 & vol 2)
- Gyanprakash Ghosher Gaan,edited by:Ajoy Chakraborty & Arun Bhadhuri.
- "Rag-Rang" by Rajendraprasad Shrivastava: Discusses various aspects of Indian music, including Raga-Pradhan songs.
- "Raga-Pradhan Bengali Songs" by Dipali Nag: A comprehensive guide to the genre.
- Bengali Rag Pradhan Songs:A Study"by Smt.Dipali Nag: Explores the history and significance of Raga-Pradhan songs.
- "Daughter revives mother's songs". The Telegraph. Archived from the original on February 2, 2017. Retrieved 2018-07-21.

MUS-DSCC-7-5-P

Marks-75

Credits: 3

**Paper: Contributions of Selective Composers and their songs
(6 songs or more)**

Unit –I.

- Mohini Chauwdhury,
- Ajyadhya Nath Pakrashi,
- Salil Chauwdhury,
- Jatileshwer Mukherjee.

Unit –II.

- Subal Das Gupta,
- Sailen Roy,
- Gouri Prasanna Mazumder,
- Sachindeb Barman,
- Anupam Ghatak,
- Pranab Roy.

Unit –III.

- Sudhir Lal Chakraborty,
- Shayam Gupta,
- Anil Bhattaarjyya,
- Kamal Das Gupta,
- Subodh Purkayastha,
- Pabitra Mitra.

Hindustani Classical Music **8th Semester with Research**

RM- 8.1	Research Methodology Part I	3 Th + 1 Viva
RM- 8.2	Research Methodology Part II	3 Th + 1 Viva
DSCC/CORE 8.3 (Cr. 4)	Research Internship to prepare: Review of Literature, Preparing Questionnaire, Survey/Synopsis Writing	3 Th + 1 Viva
DSCC/CORE 8.4 (Cr. 8)	Dissertation	6 Th + 2 Viva

Research Methodology Part I (R.M. 1- 8-1-T)(WITH - RESEARCH)

R.M. 1- 8-1-T

Marks-75

Credits: 3

Major

Upon successful completion of this course, students will be able to:

1. **Define and apply** the core principles of research to any given academic problem.
2. **Differentiate** between various types of research (Qualitative vs. Quantitative, Empirical vs. Analytical).
3. **Construct** a structured research proposal, including a literature review and bibliography.
4. **Execute** basic data collection strategies and identify appropriate sampling methods.
5. **Critique** academic work based on reliability, validity, and ethical standards.

Course Objectives

- To introduce the **fundamental concepts** and characteristics of systematic research.
- To equip students with the skills to identify research gaps and formulate **testable hypotheses**.
- To provide a comprehensive understanding of diverse **research methodologies** across various disciplines.
- To train students in the formal **technicalities of thesis writing** and academic documentation.
- To instill an understanding of **research ethics**, integrity, and the prevention of plagiarism.

Key Skills Acquired

- **Critical Thinking:** Analyzing existing literature to find "The Gap."

- **Academic Writing:** Mastering formal structures, citations, and technical language.
- **Data Literacy:** Understanding how to source and categorize information effectively.
- **Methodological Rigor:** Choosing the right "tool" (type of research) for the specific "job" (problem).
- **Ethical Judgment:** Navigating the complexities of intellectual property and academic honesty.

Career Options

Knowledge of Research Methodology is a "power skill" applicable in many high-demand fields:

- **Academic Researcher/Professor:** Leading institutional studies.
- **Market Research Analyst:** Helping brands understand consumer behavior.
- **Policy Analyst:** Working for NGOs or Government bodies to evaluate social programs.
- **Content Strategist/Technical Writer:** Managing complex documentation and data-driven reports.
- **Data Scientist:** Applying quantitative methods to large datasets.

Unit I: Basics of Research

- **Definitions:** Establishing research as a systematic, objective, and empirical search for knowledge.
- **Scientific Inquiry:**
 - * **Objectivity:** Eliminating personal bias.
 - **Replicability:** Ensuring others can repeat the study and get the same results.
 - **Precision:** Using exact definitions and measurements.
- **Primary Aims & Objectives:**
 - * **Exploration:** Gaining background information on a new topic.
 - **Description:** Accurately portraying the characteristics of a group or situation.
 - **Explanation:** Identifying the "why" and "how" behind relationships.

Unit II: The Research Process

- **Steps of Research:** The chronological path from selecting a topic to data analysis and reporting.
- **Identifying the Problem:** Narrowing a broad area of interest into a specific, solvable research question.
- **Hypothesis Formulation:** Creating a testable, "falsifiable" statement that predicts an outcome.
- **Data Collection Methods:**
 - **Primary Sources:** Fresh data gathered specifically for the study (Surveys, Interviews, Experiments).

- **Secondary Sources:** Existing data processed by others (Journals, Government Reports, Books).

Unit III: Types of Research

- **Basic vs. Applied:** "Knowledge for the sake of knowledge" vs. "Knowledge to solve a practical crisis."
- **Descriptive & Historical:** Describing current status vs. interpreting past events to understand the present.
- **Experimental & Correlational:** Controlling variables to find cause-and-effect vs. observing how variables move together.
- **Ethnographical:** Studying people and cultures in their natural setting through participant observation.
- **Quantitative vs. Qualitative:**
 - **Quantitative:** Focuses on numbers, logic, and objective statistical data.
 - **Qualitative:** Focuses on words, deep meanings, and subjective experiences.

Unit IV: Structure of Thesis

- **Abstract:** A concise one-page summary of the problem, method, and results.
- **Review of Literature:** A critical evaluation of existing research to justify the need for your new study.
- **Chapter Division:** Standard flow (Introduction, Lit Review, Methodology, Results, Conclusion).
- **Technical Documentation:**
 - **Footnotes:** Citations at the bottom of the page for immediate reference.
 - **Bibliography:** A comprehensive list of all sources at the end of the document.
 - **Glossary & Appendix:** Definitions of terms and supplementary materials like raw data charts or survey forms.

Unit V: Research Terminology

- **Variables:** The factors being measured (Independent, Dependent, and Extraneous).
- **Sampling & Population:** Picking a small representative group (Sample) from the entire group of interest (Population).
- **Inductive vs. Deductive Reasoning:**
 - **Inductive:** Bottom-up (Observations $\rightarrow$ Pattern $\rightarrow$ Theory).
 - **Deductive:** Top-down (Theory $\rightarrow$ Hypothesis $\rightarrow$ Confirmation).

- **Reliability & Validity:** Consistency of measurement vs. accuracy of measurement.
- **Ethics & Plagiarism:** * Protecting participant rights (Informed Consent).
 - Avoiding the theft of intellectual property (Citations).

8-1-P (viva)

Credits: 1 Marks- 25

Practical-

Course Objectives

- **Analytical Benchmarking:** To analyze the structure and quality of successful theses across different universities.
- **Academic Literacy:** To familiarize students with the landscape of professional musicology through specialized journals.
- **Formatting Mastery:** To develop expert-level proficiency in the three primary global referencing styles (MLA, APA, and Chicago).
- **Resource Navigation:** To enhance the ability to locate, categorize, and document high-quality academic sources.

Course Outcomes

- Evaluate the organizational flow and methodology used in doctoral and master's level theses.
- Identify and categorize key music journals based on their peer-review status, scope, and impact.
- Apply complex citation rules to various source types (books, journals, and articles) without errors.
- Produce a professionally formatted reference list that meets international publication standards.

Key Skills Acquired

- **Bibliographic Accuracy:** Eliminating errors in punctuation and formatting within citations.
- **Comparative Analysis:** Spotting differences in academic standards across institutions.
- **Research Sourcing:** Navigating academic databases to find credible journals.
- **Attention to Detail:** Managing the minute nuances of different style guides.

Career Paths

- **Academic Editor:** Proofreading and formatting theses for doctoral candidates.
- **Librarian/Archivist:** Managing specialized music collections and metadata.
- **Musicologist:** Conducting independent research for museums or universities.
- **Technical Writer:** Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature

Unit I: Study of Different Theses

Focus: Comparative Analysis of Academic Structures

- Scope: Examining a selection of theses submitted to various National and International Universities.
- Key Focus Areas:
 - Organizational Logic: How chapters are divided (Introduction, Literature Review, Methodology, Analysis, Conclusion).
 - Formatting Variations: Observing how different universities enforce specific margin, font, and titling rules.
 - Topic Selection: Analyzing how research problems are framed in successful submissions.

Unit II: Names and Details of Music Journals

Focus: Mapping the Scholarly Landscape

- Scope: Identifying reputable journals in the field of Music (e.g., *Journal of the Indian Musicological Society*, *Ethnomusicology*, *The Musical Quarterly*).
- Key Focus Areas:
 - Journal Metadata: Understanding ISSN, Publisher details, and Frequency of publication.
 - Indexing: Recognizing which journals are peer-reviewed or indexed in major databases (like JSTOR or RILM).
 - Thematic Focus: Distinguishing between journals focused on Performance, History, Theory, or Therapy.

Unit III: Referencing Styles (MLA, APA, and Chicago)

Focus: Technical Documentation

- Scope: Practical application of the three major style guides for Books, Journals, Research Papers, and Articles.
- Key Focus Areas:
 - MLA (Modern Language Association): Focus on "Works Cited" and Author-Page Number citations (Common in Humanities).
 - APA (American Psychological Association): Focus on "References" and Author-Date citations (Common in Social Sciences).
 - Chicago Manual of Style: Mastery of the Notes-Bibliography system (Common in History and Musicology).
 - Practical Exercise: Creating 5 distinct entries for each source type under each style (Total of 60 unique reference entries).

Key Skills Acquired

- Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.
- Comparative Analysis: Spotting differences in academic standards across institutions.
- Research Sourcing: Navigating academic databases to find credible journals.
- Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

- Academic Editor: Proofreading and formatting theses for doctoral candidates.
- Librarian/Archivist: Managing specialized music collections and metadata.
- Musicologist: Conducting independent research for museums or universities.
- Technical Writer: Creating structured documentation for arts organizations.
- Research Assistant: Supporting lead investigators in gathering and citing literature.

Research Methodology Part II (R.M. 2- 8-2-T)

R.M. 2- 8-2-T

Marks-75

Credits: 3

- **Course Outcomes:**
 - **Execute** data collection using scientifically validated instruments (Questionnaires, Interviews).
 - **Design** a robust research model that minimizes bias and maximizes reliability.
 - **Determine** the most effective sampling method for a given population size and study type.
 - **Synthesize** complex data sets into clear, interpretative visual formats.
 - **Compose** a final research report that adheres to international scholarly standards.
- **Course Objectives:**
 - To master the tools of data collection and the mathematical scales of measurement.
 - To understand the structural framework of different Research Designs.
 - To gain expertise in selecting representative samples using probability and non-probability techniques.
 - To develop the ability to transform raw data into visual intelligence through tables and graphs.
 - To refine the art of formal Report Writing for academic and professional audiences.

Unit I: Methods of Data Collection & Measurement

- **Collection Tools:** Deep dive into **Surveys** (broad reach), **Questionnaires** (structured feedback), **Interviews** (qualitative depth), and **Observation** (behavioral data).
- **Measurement Scales:** * **Nominal:** Classification only (e.g., Gender, Genre).
 - **Ordinal:** Ranking/Order (e.g., Level of satisfaction).
 - **Interval:** Consistent scale without a true zero (e.g., Temperature).
 - **Ratio:** Consistent scale with a true zero (e.g., Weight, Duration of a musical piece).

Unit II: Research Design

- **Principles:** Focus on flexibility, appropriateness, and efficiency.
- **Purposes:** To provide a blueprint that ensures the study answers the research question accurately.
- **Models:** Exploratory, Descriptive, and Causal designs.

Unit III: Sampling Techniques

- **Probability (Random):** Ensuring every member has a chance of selection. Includes **Simple Random**, **Stratified** (groups), **Systematic** (intervals), and **Cluster** (geographic/natural groups).
- **Non-Probability (Non-Random):** Based on researcher judgment. Includes **Convenience**, **Purposive** (specific targets), **Quota**, and **Snowball** (referral-based).

Unit IV: Data Analysis & Presentation

- **Interpretation:** Moving from "What the data says" to "What the data means."
- **Visualization:** Technical guidelines for creating **Tables**, **Bar/Pie Graphs**, **Histograms**, and **Illustrations** that are self-explanatory and accurate.

Unit V: Report Writing

- **Structure:** Title page, Table of Contents, Executive Summary, Methodology, Findings, and Recommendations.
- **Tone & Style:** Maintaining formal, objective, and clear academic language.

Key Skills Acquired

- **Quantitative Analysis:** Ability to measure variables accurately using mathematical scales.
- **Strategic Sampling:** Expertise in selecting the right group of participants to represent a whole population.
- **Visual Communication:** Mastery of data visualization tools and techniques.
- **Instrument Design:** Competence in drafting effective survey questions, interview scripts, and observation checklists.

- **Technical Reporting:** Proficiency in drafting professional "White Papers" and comprehensive research reports.

Career Paths

- **Data Analyst:** * Role: Interpreting complex data trends for corporate, government, or healthcare sectors.
- **Survey Researcher:** * Role: Designing and conducting professional polls for media outlets, political campaigns, or social science institutes.
- **Business Intelligence (BI) Developer:** * Role: Visualizing Key Performance Indicators (KPIs) for businesses.
- **Project Manager:** Role: Overseeing research-heavy initiatives from start to finish.
- **Market Research Consultant:** Investigating consumer preferences and market gaps.

DSCC CORE 8.3.

Course Outcomes

Upon successful completion, students will be able to:

- **Synthesize** at least 15 high-quality sources into a coherent Review of Literature that identifies a clear "Research Gap."
- **Construct** professional-grade questionnaires using both Open-ended (qualitative) and Close-ended (quantitative) logic.
- **Execute** a pilot survey and analyze the logistics of data collection.
- **Draft** a comprehensive Research Synopsis that includes a clear problem statement, methodology, and expected outcomes.

Course Objectives

- **Practical Synthesis:** To apply theoretical knowledge of Research Methodology to a real-world project or academic proposal.
- **Tool Construction:** To develop the technical skill of designing validated data collection instruments (Questionnaires).
- **Literature Mapping:** To master the art of critical synthesis by evaluating existing academic works to justify a new study.
- **Proposal Mastery:** To train students in the formal art of Synopsis writing, ensuring they can pitch research ideas to committees or funding bodies.

Key Skills Acquired

- **Information Retrieval:** Navigating digital libraries (JSTOR, Google Scholar) to find and summarize 15+ relevant sources.
- **Instrument Validation:** Designing "Open-ended" questions for depth and "Close-ended" questions for statistical ease.
- **Analytical Writing:** Moving beyond "summarizing" to "critically reviewing" literature.

- **Project Planning:** Organizing a research timeline and methodology within a Synopsis framework.
- **Data Ethics:** Ensuring surveys are conducted with respondent consent and privacy.

Career Paths

- **Research Associate:** Supporting senior investigators in literature reviews and survey management.
- **Academic Content Creator:** Drafting high-level educational content and research-based modules.
- **Market Research Executive:** Developing questionnaires and managing field surveys for consumer insights.
- **Grant Writer:** Using synopsis-writing skills to help organizations apply for research funding and projects.
- **UX (User Experience) Researcher:** Using survey and questionnaire skills to test product usability and user satisfaction.

Internship Module Details

Task	Key Requirements	Focus Area
Review of Literature	Analyze a minimum of 15 sources .	Identifying gaps and establishing context.
Questionnaire Design	Mix of Open & Close-ended questions.	Ensuring data reliability and ease of analysis.
Survey/Synopsis	Practical data collection OR Formal Proposal.	Demonstrating the ability to plan or execute research.

DSCC/CORE 8.4

1. Dissertation

Course Outcomes

Upon successful completion of the dissertation, students will be able to:

- Synthesize a massive body of literature into a focused theoretical framework.
- Execute a rigorous data collection and analysis phase that supports or refutes a specific hypothesis.
- Evaluate their own research findings in the context of broader global or local trends in the subject.
- Present and Defend their research findings before an expert panel with clarity and academic rigor.
- Produce a publication-ready manuscript that demonstrates mastery of their chosen specialization.

Course Objective

- **Independent Investigation:** To empower students to conduct an original, independent piece of research from conception to completion.
- **Methodological Application:** To apply advanced research techniques, sampling methods, and data analysis tools learned in previous semesters.
- **Argumentation & Logic:** To develop the ability to build a sustained, evidence-based academic argument over a long-form document.
- **Professional Standards:** To produce a document that adheres to international standards of academic formatting, citation, and ethical integrity.

Key Skills Acquired

- **Advanced Project Management:** Managing a long-term project with multiple phases (Proposal → Research → Drafting → Defense).
- **Data Synthesis:** Filtering large amounts of raw information to find meaningful patterns and conclusions.
- **Critical Self-Correction:** Identifying limitations in one's own research design and addressing them objectively.
- **Academic "Voice":** Developing a professional, objective, and authoritative style of writing.
- **Advanced Citational Integrity:** Maintaining perfect accuracy across hundreds of references in MLA, APA, or Chicago styles.

Career Paths

- **Ph.D. / Doctoral Candidate:** The dissertation is the primary requirement for admission into high-level doctoral programs.
- **Policy Researcher:** Working for government agencies or NGOs to draft evidence-based policy papers and white papers.
- **Think Tank Analyst:** Conducting specialized research on socio-economic, cultural, or scientific issues.
- **Specialized Consultant:** Using deep subject-matter expertise to advise firms or organizations on specific trends.
- **Academic Publisher/Editor:** Managing the peer-review and publication process for scholarly journals.
- **Institutional Investigator:** Leading R&D (Research and Development) departments in the corporate or educational sectors.

B.Mus. NEP 8th Semester Syllabus (DSCC)

RABINDRA-SANGEET

8th Semester with Research

RM- 8.1	Research Methodology Part I	3 Th + 1 Viva
RM- 8.2	Research Methodology Part II	3 Th + 1 Viva

DSCC/CORE 8.3 (Cr. 4)	Research Internship to prepare: Review of Literature, Preparing Questionnaire, Survey/Synopsis Writing	3 Th + 1 Viva
DSCC/CORE 8.4 (Cr. 8)	Dissertation	6 Th + 2 Viva

8th Semester with Research

Research Methodology Part I (R.M. 1- 8-1-T)

R.M. 1- 8-1-T

Marks-75

Credits: 3

Major

Upon successful completion of this course, students will be able to:

Define and apply the core principles of research to any given academic problem.

Differentiate between various types of research (Qualitative vs. Quantitative, Empirical vs. Analytical).

Construct a structured research proposal, including a literature review and bibliography.

Execute basic data collection strategies and identify appropriate sampling methods.

Critique academic work based on reliability, validity, and ethical standards.

Course Objectives

To introduce the fundamental concepts and characteristics of systematic research.

To equip students with the skills to identify research gaps and formulate testable hypotheses.

To provide a comprehensive understanding of diverse research methodologies across various disciplines.

To train students in the formal technicalities of thesis writing and academic documentation.

To instill an understanding of research ethics, integrity, and the prevention of plagiarism.

Key Skills Acquired

Critical Thinking: Analyzing existing literature to find "The Gap."

Academic Writing: Mastering formal structures, citations, and technical language.

Data Literacy: Understanding how to source and categorize information effectively.

Methodological Rigor: Choosing the right "tool" (type of research) for the specific "job" (problem).

Ethical Judgment: Navigating the complexities of intellectual property and academic honesty.

Career Options

Knowledge of Research Methodology is a "power skill" applicable in many high-demand fields:

Academic Researcher/Professor: Leading institutional studies.

Market Research Analyst: Helping brands understand consumer behavior.

Policy Analyst: Working for NGOs or Government bodies to evaluate social programs.

Content Strategist/Technical Writer: Managing complex documentation and data-driven reports.

Data Scientist: Applying quantitative methods to large datasets.

Unit I: Basics of Research

Definitions: Establishing research as a systematic, objective, and empirical search for knowledge.

Scientific Inquiry: * Objectivity: Eliminating personal bias.

Replicability: Ensuring others can repeat the study and get the same results.

Precision: Using exact definitions and measurements.

Primary Aims & Objectives: * Exploration: Gaining background information on a new topic.

Description: Accurately portraying the characteristics of a group or situation.

Explanation: Identifying the "why" and "how" behind relationships.

Unit II: The Research Process

Steps of Research: The chronological path from selecting a topic to data analysis and reporting.

Identifying the Problem: Narrowing a broad area of interest into a specific, solvable research question.

Hypothesis Formulation: Creating a testable, "falsifiable" statement that predicts an outcome.

Data Collection Methods:

Primary Sources: Fresh data gathered specifically for the study (Surveys, Interviews, Experiments).

Secondary Sources: Existing data processed by others (Journals, Government Reports, Books).

Unit III: Types of Research

Basic vs. Applied: "Knowledge for the sake of knowledge" vs. "Knowledge to

solve a practical crisis."

Descriptive & Historical: Describing current status vs. interpreting past events to understand the present.

Experimental & Correlational: Controlling variables to find cause-and-effect vs. observing how variables move together.

Ethnographical: Studying people and cultures in their natural setting through participant observation.

Quantitative vs. Qualitative:

Quantitative: Focuses on numbers, logic, and objective statistical data.

Qualitative: Focuses on words, deep meanings, and subjective experiences.

Unit IV: Structure of Thesis

Abstract: A concise one-page summary of the problem, method, and results.

Review of Literature: A critical evaluation of existing research to justify the need for your new study.

Chapter Division: Standard flow (Introduction, Lit Review, Methodology, Results, Conclusion).

Technical Documentation:

Footnotes: Citations at the bottom of the page for immediate reference.

Bibliography: A comprehensive list of all sources at the end of the document.

Glossary & Appendix: Definitions of terms and supplementary materials like raw data charts or survey forms.

Unit V: Research Terminology

Variables: The factors being measured (Independent, Dependent, and Extraneous).

Sampling & Population: Picking a small representative group (Sample) from the entire group of interest (Population).

Inductive vs. Deductive Reasoning:

Inductive: Bottom-up (Observations $\rightarrow$ Pattern $\rightarrow$ Theory).

Deductive: Top-down (Theory $\rightarrow$ Hypothesis $\rightarrow$ Confirmation).

Reliability & Validity: Consistency of measurement vs. accuracy of measurement.

Ethics & Plagiarism: * Protecting participant rights (Informed Consent).

Avoiding the theft of intellectual property (Citations).

Credits: 1 Marks- 25

Practical-

Course Objectives

Analytical Benchmarking: To analyze the structure and quality of successful theses across different universities.

Academic Literacy: To familiarize students with the landscape of professional musicology through specialized journals.

Formatting Mastery: To develop expert-level proficiency in the three primary global referencing styles (MLA, APA, and Chicago).

Resource Navigation: To enhance the ability to locate, categorize, and document high-quality academic sources.

Course Outcome:

Evaluate the organizational flow and methodology used in doctoral and master's level theses.

Identify and categorize key music journals based on their peer-review status, scope, and impact.

Apply complex citation rules to various source types (books, journals, and articles) without errors.

Produce a professionally formatted reference list that meets international publication standards.

Key Skills Acquired

Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.

Comparative Analysis: Spotting differences in academic standards across institutions.

Research Sourcing: Navigating academic databases to find credible journals.

Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

Academic Editor: Proofreading and formatting theses for doctoral candidates.

Librarian/Archivist: Managing specialized music collections and metadata.

Musicologist: Conducting independent research for museums or universities.

Technical Writer: Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature

Unit I: Study of Different Theses

Focus: Comparative Analysis of Academic Structures

Scope: Examining a selection of theses submitted to various National and International Universities.

Key Focus Areas:

Organizational Logic: How chapters are divided (Introduction, Literature Review, Methodology, Analysis, Conclusion).

Formatting Variations: Observing how different universities enforce specific margin, font, and titling rules.

Topic Selection: Analyzing how research problems are framed in successful submissions.

Unit II: Names and Details of Music Journals

Focus: Mapping the Scholarly Landscape

Scope: Identifying reputable journals in the field of Music (e.g., Journal of the Indian Musicological Society, Ethnomusicology, The Musical Quarterly).

Key Focus Areas:

Journal Metadata: Understanding ISSN, Publisher details, and Frequency of publication.

Indexing: Recognizing which journals are peer-reviewed or indexed in major databases (like JSTOR or RILM).

Thematic Focus: Distinguishing between journals focused on Performance, History, Theory, or Therapy.

Unit III: Referencing Styles (MLA, APA, and Chicago)

Focus: Technical Documentation

Scope: Practical application of the three major style guides for Books, Journals, Research Papers, and Articles.

Key Focus Areas:

MLA (Modern Language Association): Focus on "Works Cited" and Author-Page Number citations (Common in Humanities).

APA (American Psychological Association): Focus on "References" and Author-Date citations (Common in Social Sciences).

Chicago Manual of Style: Mastery of the Notes-Bibliography system (Common in History and Musicology).

Practical Exercise: Creating 5 distinct entries for each source type under each style (Total of 60 unique reference entries).

Key Skills Acquired

Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.

Comparative Analysis: Spotting differences in academic standards across

institutions.

Research Sourcing: Navigating academic databases to find credible journals.

Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

Academic Editor: Proofreading and formatting theses for doctoral candidates.

Librarian/Archivist: Managing specialized music collections and metadata.

Musicologist: Conducting independent research for museums or universities.

Technical Writer: Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature.

Research Methodology Part II (R.M. 2- 8-2-T)

R.M. 2- 8-2-T

Marks-75

Credits: 3

Course Outcome:

Execute data collection using scientifically validated instruments (Questionnaires, Interviews).

Design a robust research model that minimizes bias and maximizes reliability.

Determine the most effective sampling method for a given population size and study type.

Synthesize complex data sets into clear, interpretative visual formats.

Compose a final research report that adheres to international scholarly standards.

Course Objectives:

To master the tools of data collection and the mathematical scales of measurement.

To understand the structural framework of different Research Designs.

To gain expertise in selecting representative samples using probability and non-probability techniques.

To develop the ability to transform raw data into visual intelligence through tables and graphs.

To refine the art of formal Report Writing for academic and professional audiences.

Unit I: Methods of Data Collection & Measurement

Collection Tools: Deep dive into Surveys (broad reach), Questionnaires (structured feedback), Interviews (qualitative depth), and Observation (behavioral data).

Measurement Scales: * Nominal: Classification only (e.g., Gender, Genre).
Ordinal: Ranking/Order (e.g., Level of satisfaction).
Interval: Consistent scale without a true zero (e.g., Temperature).
Ratio: Consistent scale with a true zero (e.g., Weight, Duration of a musical piece).

Unit II: Research Design

Principles: Focus on flexibility, appropriateness, and efficiency.
Purposes: To provide a blueprint that ensures the study answers the research question accurately.
Models: Exploratory, Descriptive, and Causal designs.

Unit III: Sampling Techniques

Probability (Random): Ensuring every member has a chance of selection. Includes Simple Random, Stratified (groups), Systematic (intervals), and Cluster (geographic/natural groups).
Non-Probability (Non-Random): Based on researcher judgment. Includes Convenience, Purposive (specific targets), Quota, and Snowball (referral-based).

Unit IV: Data Analysis & Presentation

Interpretation: Moving from "What the data says" to "What the data means."
Visualization: Technical guidelines for creating Tables, Bar/Pie Graphs, Histograms, and Illustrations that are self-explanatory and accurate.

Unit V: Report Writing

Structure: Title page, Table of Contents, Executive Summary, Methodology, Findings, and Recommendations.
Tone & Style: Maintaining formal, objective, and clear academic language.

Key Skills Acquired

Quantitative Analysis: Ability to measure variables accurately using mathematical scales.
Strategic Sampling: Expertise in selecting the right group of participants to represent a whole population.
Visual Communication: Mastery of data visualization tools and techniques.
Instrument Design: Competence in drafting effective survey questions, interview scripts, and observation checklists.
Technical Reporting: Proficiency in drafting professional "White Papers" and comprehensive research reports.

Career Paths

Data Analyst: * Role: Interpreting complex data trends for corporate, government, or healthcare sectors.

Survey Researcher: * Role: Designing and conducting professional polls for media outlets, political campaigns, or social science institutes.

Business Intelligence (BI) Developer: * Role: Visualizing Key Performance Indicators (KPIs) for businesses.

Project Manager: Role: Overseeing research-heavy initiatives from start to finish.

Market Research Consultant: Investigating consumer preferences and market gaps.

DSCC CORE 8.3.

Course Outcomes

Upon successful completion, students will be able to:

Synthesize at least 15 high-quality sources into a coherent Review of Literature that identifies a clear "Research Gap."

Construct professional-grade questionnaires using both Open-ended (qualitative) and Close-ended (quantitative) logic.

Execute a pilot survey and analyze the logistics of data collection.

Draft a comprehensive Research Synopsis that includes a clear problem statement, methodology, and expected outcomes.

Course Objectives

Practical Synthesis: To apply theoretical knowledge of Research Methodology to a real-world project or academic proposal.

Tool Construction: To develop the technical skill of designing validated data collection instruments (Questionnaires).

Literature Mapping: To master the art of critical synthesis by evaluating existing academic works to justify a new study.

Proposal Mastery: To train students in the formal art of Synopsis writing, ensuring they can pitch research ideas to committees or funding bodies.

Key Skills Acquired

Information Retrieval: Navigating digital libraries (JSTOR, Google Scholar) to find and summarize 15+ relevant sources.

Instrument Validation: Designing "Open-ended" questions for depth and "Close-ended" questions for statistical ease.

Analytical Writing: Moving beyond "summarizing" to "critically reviewing" literature.

Project Planning: Organizing a research timeline and methodology within a Synopsis framework.

Data Ethics: Ensuring surveys are conducted with respondent consent and privacy.

Career Paths

Research Associate: Supporting senior investigators in literature reviews and survey management.

Academic Content Creator: Drafting high-level educational content and research-based modules.

Market Research Executive: Developing questionnaires and managing field surveys for consumer insights.

Grant Writer: Using synopsis-writing skills to help organizations apply for research funding and projects.

UX (User Experience) Researcher: Using survey and questionnaire skills to test product usability and user satisfaction.

Internship Module Details

Task	Key Requirements	Focus Area
Review of Literature	Analyze a minimum of 15 sources.	Identifying gaps and establishing context.
Questionnaire Design	Mix of Open & Close-ended questions.	Ensuring data reliability and ease of analysis.
Survey/Synopsis	Practical data collection OR Formal Proposal.	Demonstrating the ability to plan or execute research.

DSCC/CORE 8.4

Dissertation

Course Outcome

Upon successful completion of the dissertation, students will be able to:

Synthesize a massive body of literature into a focused theoretical framework.

Execute a rigorous data collection and analysis phase that supports or refutes a specific hypothesis.

Evaluate their own research findings in the context of broader global or local trends in the subject.

Present and Defend their research findings before an expert panel with clarity and academic rigor.

Produce a publication-ready manuscript that demonstrates mastery of their chosen specialization.

Course Objective

Independent Investigation: To empower students to conduct an original, independent piece of research from conception to completion.

Methodological Application: To apply advanced research techniques, sampling methods, and data analysis tools learned in previous semesters.

Argumentation & Logic: To develop the ability to build a sustained, evidence-based academic argument over a long-form document.

Professional Standards: To produce a document that adheres to international

standards of academic formatting, citation, and ethical integrity.

Key Skills Acquired

Advanced Project Management: Managing a long-term project with multiple phases (Proposal → Research → Drafting → Defense).

Data Synthesis: Filtering large amounts of raw information to find meaningful patterns and conclusions.

Critical Self-Correction: Identifying limitations in one's own research design and addressing them objectively.

Academic "Voice": Developing a professional, objective, and authoritative style of writing.

Advanced Citational Integrity: Maintaining perfect accuracy across hundreds of references in MLA, APA, or Chicago styles.

Career Paths

Ph.D. / Doctoral Candidate: The dissertation is the primary requirement for admission into high-level doctoral programs.

Policy Researcher: Working for government agencies or NGOs to draft evidence-based policy papers and white papers.

Think Tank Analyst: Conducting specialized research on socio-economic, cultural, or scientific issues.

Specialized Consultant: Using deep subject-matter expertise to advise firms or organizations on specific trends.

Academic Publisher/Editor: Managing the peer-review and publication process for scholarly journals.

Institutional Investigator: Leading R&D (Research and Development) departments in the corporate or educational sectors.

B.Mus. NEP 8th Semester Syllabus (DSCC)

Bengali Songs

8th Semester with Research

RM-8.1	Research Methodology Part I	3 Th + 1 Viva
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RM-8.2	Research Methodology Part II	3 Th + 1 Viva
DSCC/CORE 8.3 (Cr. 4)	Research Internship to prepare: Review of Literature, Preparing Questionnaire, Survey/Synopsis Writing	3 Th + 1 Viva
DSCC/CORE 8.4 (Cr. 8)	Dissertation (Bengali Song)	6 Th + 2 Viva

8th Semester with Research

Research Methodology Part I (R.M. 1- 8-1-T)

R.M. 1- 8-1-T

Marks-75

Credits: 3

Major

Upon successful completion of this course, students will be able to:

6. **Define and apply** the core principles of research to any given academic problem.
7. **Differentiate** between various types of research (Qualitative vs. Quantitative, Empirical vs. Analytical).
8. **Construct** a structured research proposal, including a literature review and bibliography.
9. **Execute** basic data collection strategies and identify appropriate sampling methods.
10. **Critique** academic work based on reliability, validity, and ethical standards.

Course Objectives

- To introduce the **fundamental concepts** and characteristics of systematic research.
- To equip students with the skills to identify research gaps and formulate **testable hypotheses**.
- To provide a comprehensive understanding of diverse **research methodologies** across various disciplines.
- To train students in the formal **technicalities of thesis writing** and academic documentation.
- To instill an understanding of **research ethics**, integrity, and the prevention of plagiarism.

Key Skills Acquired

- **Critical Thinking:** Analyzing existing literature to find "The Gap."
- **Academic Writing:** Mastering formal structures, citations, and technical language.
- **Data Literacy:** Understanding how to source and categorize information effectively.
- **Methodological Rigor:** Choosing the right "tool" (type of research) for the specific "job" (problem).
- **Ethical Judgment:** Navigating the complexities of intellectual property and academic honesty.

Career Options

Knowledge of Research Methodology is a "power skill" applicable in many high-demand fields:

- **Academic Researcher/Professor:** Leading institutional studies.

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- **Policy Analyst:** Working for NGOs or Government bodies to evaluate social programs.
- **Content Strategist/Technical Writer:** Managing complex documentation and data-driven reports.
- **Data Scientist:** Applying quantitative methods to large datasets.

Unit I: Basics of Research

- **Definitions:** Establishing research as a systematic, objective, and empirical search for knowledge.
- **Scientific Inquiry:** * **Objectivity:** Eliminating personal bias.
 - **Replicability:** Ensuring others can repeat the study and get the same results.
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 - **Description:** Accurately portraying the characteristics of a group or situation.
 - **Explanation:** Identifying the "why" and "how" behind relationships.

Unit II: The Research Process

- **Steps of Research:** The chronological path from selecting a topic to data analysis and reporting.
- **Identifying the Problem:** Narrowing a broad area of interest into a specific, solvable research question.
- **Hypothesis Formulation:** Creating a testable, "falsifiable" statement that predicts an outcome.
- **Data Collection Methods:**
 - **Primary Sources:** Fresh data gathered specifically for the study (Surveys, Interviews, Experiments).
 - **Secondary Sources:** Existing data processed by others (Journals, Government Reports, Books).

Unit III: Types of Research

- **Basic vs. Applied:** "Knowledge for the sake of knowledge" vs. "Knowledge to solve a practical crisis."
- **Descriptive & Historical:** Describing current status vs. interpreting past events to understand the present.
- **Experimental & Correlational:** Controlling variables to find cause-and-effect vs. observing how variables move together.
- **Ethnographical:** Studying people and cultures in their natural setting through participant observation.
- **Quantitative vs. Qualitative:**
 - **Quantitative:** Focuses on numbers, logic, and objective statistical data.
 - **Qualitative:** Focuses on words, deep meanings, and subjective experiences.

Unit IV: Structure of Thesis

- **Abstract:** A concise one-page summary of the problem, method, and results.
- **Review of Literature:** A critical evaluation of existing research to justify the need for your new study.
- **Chapter Division:** Standard flow (Introduction, Lit Review, Methodology, Results, Conclusion).
- **Technical Documentation:**
 - **Footnotes:** Citations at the bottom of the page for immediate reference.
 - **Bibliography:** A comprehensive list of all sources at the end of the document.
 - **Glossary & Appendix:** Definitions of terms and supplementary materials like raw data charts or survey forms.

Unit V: Research Terminology

- **Variables:** The factors being measured (Independent, Dependent, and Extraneous).
- **Sampling & Population:** Picking a small representative group (Sample) from the entire group of interest (Population).
- **Inductive vs. Deductive Reasoning:**
 - **Inductive:** Bottom-up (Observations $\rightarrow$ Pattern $\rightarrow$ Theory).
 - **Deductive:** Top-down (Theory $\rightarrow$ Hypothesis $\rightarrow$ Confirmation).
- **Reliability & Validity:** Consistency of measurement vs. accuracy of measurement.
- **Ethics & Plagiarism:** * Protecting participant rights (Informed Consent).
 - Avoiding the theft of intellectual property (Citations).

8-1-P (viva)

Credits: 1 Marks- 25

Practical-

Course Objectives

- **Analytical Benchmarking:** To analyze the structure and quality of successful theses across different universities.
- **Academic Literacy:** To familiarize students with the landscape of professional musicology through specialized journals.
- **Formatting Mastery:** To develop expert-level proficiency in the three primary global referencing styles (MLA, APA, and Chicago).
- **Resource Navigation:** To enhance the ability to locate, categorize, and document high-quality academic sources.

Course Outcomes

- Evaluate the organizational flow and methodology used in doctoral and master's level theses.

- Identify and categorize key music journals based on their peer-review status, scope, and impact.
- Apply complex citation rules to various source types (books, journals, and articles) without errors.
- Produce a professionally formatted reference list that meets international publication standards.

Key Skills Acquired

- **Bibliographic Accuracy:** Eliminating errors in punctuation and formatting within citations.
- **Comparative Analysis:** Spotting differences in academic standards across institutions.
- **Research Sourcing:** Navigating academic databases to find credible journals.
- **Attention to Detail:** Managing the minute nuances of different style guides.

Career Paths

- **Academic Editor:** Proofreading and formatting theses for doctoral candidates.
- **Librarian/Archivist:** Managing specialized music collections and metadata.
- **Musicologist:** Conducting independent research for museums or universities.
- **Technical Writer:** Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature

Unit I: Study of Different Theses

Focus: Comparative Analysis of Academic Structures

- Scope: Examining a selection of theses submitted to various National and International Universities.
- Key Focus Areas:
 - Organizational Logic: How chapters are divided (Introduction, Literature Review, Methodology, Analysis, Conclusion).
 - Formatting Variations: Observing how different universities enforce specific margin, font, and titling rules.
 - Topic Selection: Analyzing how research problems are framed in successful submissions.

Unit II: Names and Details of Music Journals

Focus: Mapping the Scholarly Landscape

- Scope: Identifying reputable journals in the field of Music (e.g., *Journal of the Indian Musicological Society*, *Ethnomusicology*, *The Musical Quarterly*).
- Key Focus Areas:
 - Journal Metadata: Understanding ISSN, Publisher details, and Frequency of publication.
 - Indexing: Recognizing which journals are peer-reviewed or indexed in major databases (like JSTOR or RILM).
 - Thematic Focus: Distinguishing between journals focused on Performance, History, Theory, or Therapy.

Unit III: Referencing Styles (MLA, APA, and Chicago)

Focus: Technical Documentation

- Scope: Practical application of the three major style guides for Books, Journals, Research Papers, and Articles.
- Key Focus Areas:
 - MLA (Modern Language Association): Focus on "Works Cited" and Author-Page Number citations (Common in Humanities).
 - APA (American Psychological Association): Focus on "References" and Author-Date citations (Common in Social Sciences).
 - Chicago Manual of Style: Mastery of the Notes-Bibliography system (Common in History and Musicology).
 - Practical Exercise: Creating 5 distinct entries for each source type under each style (Total of 60 unique reference entries).
 -

Key Skills Acquired

- Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.
- Comparative Analysis: Spotting differences in academic standards across institutions.
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Career Paths

- Academic Editor: Proofreading and formatting theses for doctoral candidates.
- Librarian/Archivist: Managing specialized music collections and metadata.
- Musicologist: Conducting independent research for museums or universities.
- Technical Writer: Creating structured documentation for arts organizations.
- Research Assistant: Supporting lead investigators in gathering and citing literature.

Research Methodology Part II (R.M. 2- 8-2-T)

R.M. 2- 8-2-T

Marks-75

Credits: 3

- **Course Outcomes:**
 - **Execute** data collection using scientifically validated instruments (Questionnaires, Interviews).
 - **Design** a robust research model that minimizes bias and maximizes reliability.
 - **Determine** the most effective sampling method for a given population size and study type.
 - **Synthesize** complex data sets into clear, interpretative visual formats.
 - **Compose** a final research report that adheres to international scholarly standards.

- **Course Objectives:**

- To master the tools of data collection and the mathematical scales of measurement.
- To understand the structural framework of different Research Designs.
- To gain expertise in selecting representative samples using probability and non-probability techniques.
- To develop the ability to transform raw data into visual intelligence through tables and graphs.
- To refine the art of formal Report Writing for academic and professional audiences.

Unit I: Methods of Data Collection & Measurement

- **Collection Tools:** Deep dive into **Surveys** (broad reach), **Questionnaires** (structured feedback), **Interviews** (qualitative depth), and **Observation** (behavioral data).
- **Measurement Scales:** * **Nominal:** Classification only (e.g., Gender, Genre).
 - **Ordinal:** Ranking/Order (e.g., Level of satisfaction).
 - **Interval:** Consistent scale without a true zero (e.g., Temperature).
 - **Ratio:** Consistent scale with a true zero (e.g., Weight, Duration of a musical piece).

Unit II: Research Design

- **Principles:** Focus on flexibility, appropriateness, and efficiency.
- **Purposes:** To provide a blueprint that ensures the study answers the research question accurately.
- **Models:** Exploratory, Descriptive, and Causal designs.

Unit III: Sampling Techniques

- **Probability (Random):** Ensuring every member has a chance of selection. Includes **Simple Random**, **Stratified** (groups), **Systematic** (intervals), and **Cluster** (geographic/natural groups).
- **Non-Probability (Non-Random):** Based on researcher judgment. Includes **Convenience**, **Purposive** (specific targets), **Quota**, and **Snowball** (referral-based).

Unit IV: Data Analysis & Presentation

- **Interpretation:** Moving from "What the data says" to "What the data means."
- **Visualization:** Technical guidelines for creating **Tables**, **Bar/Pie Graphs**, **Histograms**, and **Illustrations** that are self-explanatory and accurate.

Unit V: Report Writing

- **Structure:** Title page, Table of Contents, Executive Summary, Methodology, Findings, and Recommendations.
- **Tone & Style:** Maintaining formal, objective, and clear academic language.

Key Skills Acquired

- **Quantitative Analysis:** Ability to measure variables accurately using mathematical scales.

- **Strategic Sampling:** Expertise in selecting the right group of participants to represent a whole population.
- **Visual Communication:** Mastery of data visualization tools and techniques.
- **Instrument Design:** Competence in drafting effective survey questions, interview scripts, and observation checklists.
- **Technical Reporting:** Proficiency in drafting professional "White Papers" and comprehensive research reports.

Career Paths

- **Data Analyst:** * Role: Interpreting complex data trends for corporate, government, or healthcare sectors.
- **Survey Researcher:** * Role: Designing and conducting professional polls for media outlets, political campaigns, or social science institutes.
- **Business Intelligence (BI) Developer:** * Role: Visualizing Key Performance Indicators (KPIs) for businesses.
- **Project Manager:** Role: Overseeing research-heavy initiatives from start to finish.
- **Market Research Consultant:** Investigating consumer preferences and market gaps.

DSCC CORE 8.3.

Course Outcomes

Upon successful completion, students will be able to:

- **Synthesize** at least 15 high-quality sources into a coherent Review of Literature that identifies a clear "Research Gap."
- **Construct** professional-grade questionnaires using both Open-ended (qualitative) and Close-ended (quantitative) logic.
- **Execute** a pilot survey and analyze the logistics of data collection.
- **Draft** a comprehensive Research Synopsis that includes a clear problem statement, methodology, and expected outcomes.

Course Objectives

- **Practical Synthesis:** To apply theoretical knowledge of Research Methodology to a real-world project or academic proposal.
- **Tool Construction:** To develop the technical skill of designing validated data collection instruments (Questionnaires).
- **Literature Mapping:** To master the art of critical synthesis by evaluating existing academic works to justify a new study.
- **Proposal Mastery:** To train students in the formal art of Synopsis writing, ensuring they can pitch research ideas to committees or funding bodies.

Key Skills Acquired

- **Information Retrieval:** Navigating digital libraries (JSTOR, Google Scholar) to find and summarize 15+ relevant sources.
- **Instrument Validation:** Designing "Open-ended" questions for depth and "Close-ended" questions for statistical ease.
- **Analytical Writing:** Moving beyond "summarizing" to "critically reviewing" literature.
- **Project Planning:** Organizing a research timeline and methodology within a Synopsis framework.
- **Data Ethics:** Ensuring surveys are conducted with respondent consent and privacy.

Career Paths

- **Research Associate:** Supporting senior investigators in literature reviews and survey management.
- **Academic Content Creator:** Drafting high-level educational content and research-based modules.
- **Market Research Executive:** Developing questionnaires and managing field surveys for consumer insights.
- **Grant Writer:** Using synopsis-writing skills to help organizations apply for research funding and projects.
- **UX (User Experience) Researcher:** Using survey and questionnaire skills to test product usability and user satisfaction.

Internship Module Details

Task	Key Requirements	Focus Area
Review of Literature	Analyze a minimum of 15 sources .	Identifying gaps and establishing context.
Questionnaire Design	Mix of Open & Close-ended questions.	Ensuring data reliability and ease of analysis.
Survey/Synopsis	Practical data collection OR Formal Proposal.	Demonstrating the ability to plan or execute research.

DSCC/CORE 8.4

Dissertation (Bengali Song)

Course Outcomes:

- In-depth understanding of Bengali music: Develop comprehensive knowledge of Bengali songs, their history, and cultural context.
- Research skills: Apply research methodologies to explore Bengali music, analyzing themes, styles, and significance.
- Critical analysis: Critically evaluate Bengali songs, identifying trends, influences, and cultural relevance.

- Academic writing: Develop skills in academic writing, presenting arguments and findings on Bengali music.
- Cultural insights: Gain insights into Bengali culture, traditions, and societal values reflected in songs.

Course Objective:

- Explore themes and trends: Investigate themes, styles, and trends in Bengali songs, understanding their cultural significance.
- Analyze lyrical and musical content: Examine lyrics, melodies, and instrumentation in Bengali songs, analyzing their impact.
- Understand cultural context: Study the historical, social, and cultural context of Bengali songs, informing their interpretation.
- Develop research skills: Apply research methodologies to explore Bengali music, presenting findings academically
- Contribute to existing knowledge: Offer new insights or perspectives on Bengali songs, contributing to existing scholarship.

Key Skills Acquired

- Skill Development of Dissertation on Bengali Songs:
- Research Skills: Develops ability to design, conduct, and present research on Bengali songs.
- Critical Thinking: Enhances critical analysis of themes, styles, and cultural context of Bengali music.
- Academic Writing: Improves writing skills for academic purposes, presenting arguments and findings clearly.
- Data Analysis: Develops skills in analyzing lyrical, musical, and cultural data in Bengali songs.
- Cultural Competence: Deepens understanding of Bengali culture and its expression through music.

Career Paths

- Research Scholar: Pursue further research in Bengali music, culture, or related fields.
- Academician/Professor: Teach or conduct research in universities, focusing on Bengali literature, music, or culture.
- Music Critic/Journalist: Write critiques or articles on Bengali music for publications or online platforms.
- Cultural Consultant: Advise on cultural aspects of Bengali music in media, events, or education.
- Content Creator: Develop content (books, articles, documentaries) on Bengali music and culture.

Dissertation modules on Bengali songs could include:

- **Module 1:**
- Introduction to Bengali Music
- History and evolution

- Cultural significance
- **Module 2:**
 - Lyrical Analysis
 - Themes (love, social issues, etc.)
 - Poetic devices and imagery
- **Module 3:**
 - Musical Structure
 - Rhythms and melodies
 - Instrumentation and arrangement
- **Module 4:**
 - Cultural Context
 - Influence of folk and classical traditions
 - Representation in media and society
- **Module 5:**
 - Case Studies
 - In-depth analysis of specific songs/artists

B.Mus. NEP 8TH Semester Syllabus (DSCC)

Hindustani Classical Music 8th Semester without Research

RM- 8.1	Research Methodology Part I	3 Th + 1 Viva
RM- 8.2	Research Methodology Part II	3 Th + 1 Viva
DSCC/CORE 8.3 (Cr. 4)	Stage Performance- Hindustani Classical Music	1 Th + 3 Prac

DSCC/CORE 8.4 (Cr. 4)	Stage Performance- Hindustani Semi Classical Music	1 Th + 3 Prac
DSCC/CORE 8.5 (Cr. 4)	Project: Review of Literature, Preparing Questionnaire, etc.	3 Th + 1 Viva

Research Methodology Part I (R.M. 1- 8-1-T) (WITHOUT RESEARCH)

R.M. 1- 8-1-T

Marks-75

Credits: 3

Major

Upon successful completion of this course, students will be able to:

11. **Define and apply** the core principles of research to any given academic problem.
12. **Differentiate** between various types of research (Qualitative vs. Quantitative, Empirical vs. Analytical).
13. **Construct** a structured research proposal, including a literature review and bibliography.
14. **Execute** basic data collection strategies and identify appropriate sampling methods.
15. **Critique** academic work based on reliability, validity, and ethical standards.

Course Objectives

- To introduce the **fundamental concepts** and characteristics of systematic research.
- To equip students with the skills to identify research gaps and formulate **testable hypotheses**.
- To provide a comprehensive understanding of diverse **research methodologies** across various disciplines.
- To train students in the formal **technicalities of thesis writing** and academic documentation.
- To instill an understanding of **research ethics**, integrity, and the prevention of plagiarism.

Key Skills Acquired

- **Critical Thinking:** Analyzing existing literature to find "The Gap."
- **Academic Writing:** Mastering formal structures, citations, and technical language.
- **Data Literacy:** Understanding how to source and categorize information effectively.
- **Methodological Rigor:** Choosing the right "tool" (type of research) for the specific "job" (problem).
- **Ethical Judgment:** Navigating the complexities of intellectual property and academic honesty.

Career Options

Knowledge of Research Methodology is a "power skill" applicable in many high-demand fields:

- **Academic Researcher/Professor:** Leading institutional studies.
- **Market Research Analyst:** Helping brands understand consumer behavior.
- **Policy Analyst:** Working for NGOs or Government bodies to evaluate social programs.
- **Content Strategist/Technical Writer:** Managing complex documentation and data-driven reports.
- **Data Scientist:** Applying quantitative methods to large datasets.

Unit I: Basics of Research

- **Definitions:** Establishing research as a systematic, objective, and empirical search for knowledge.
- **Scientific Inquiry:**
 - * **Objectivity:** Eliminating personal bias.
 - **Replicability:** Ensuring others can repeat the study and get the same results.
 - **Precision:** Using exact definitions and measurements.
- **Primary Aims & Objectives:**
 - * **Exploration:** Gaining background information on a new topic.
 - **Description:** Accurately portraying the characteristics of a group or situation.
 - **Explanation:** Identifying the "why" and "how" behind relationships.

Unit II: The Research Process

- **Steps of Research:** The chronological path from selecting a topic to data analysis and reporting.
- **Identifying the Problem:** Narrowing a broad area of interest into a specific, solvable research question.
- **Hypothesis Formulation:** Creating a testable, "falsifiable" statement that predicts an outcome.
- **Data Collection Methods:**
 - **Primary Sources:** Fresh data gathered specifically for the study (Surveys, Interviews, Experiments).

- **Secondary Sources:** Existing data processed by others (Journals, Government Reports, Books).

Unit III: Types of Research

- **Basic vs. Applied:** "Knowledge for the sake of knowledge" vs. "Knowledge to solve a practical crisis."
- **Descriptive & Historical:** Describing current status vs. interpreting past events to understand the present.
- **Experimental & Correlational:** Controlling variables to find cause-and-effect vs. observing how variables move together.
- **Ethnographical:** Studying people and cultures in their natural setting through participant observation.
- **Quantitative vs. Qualitative:**
 - **Quantitative:** Focuses on numbers, logic, and objective statistical data.
 - **Qualitative:** Focuses on words, deep meanings, and subjective experiences.

Unit IV: Structure of Thesis

- **Abstract:** A concise one-page summary of the problem, method, and results.
- **Review of Literature:** A critical evaluation of existing research to justify the need for your new study.
- **Chapter Division:** Standard flow (Introduction, Lit Review, Methodology, Results, Conclusion).
- **Technical Documentation:**
 - **Footnotes:** Citations at the bottom of the page for immediate reference.
 - **Bibliography:** A comprehensive list of all sources at the end of the document.
 - **Glossary & Appendix:** Definitions of terms and supplementary materials like raw data charts or survey forms.

Unit V: Research Terminology

- **Variables:** The factors being measured (Independent, Dependent, and Extraneous).
- **Sampling & Population:** Picking a small representative group (Sample) from the entire group of interest (Population).
- **Inductive vs. Deductive Reasoning:**
 - **Inductive:** Bottom-up (Observations $\rightarrow$ Pattern $\rightarrow$ Theory).
 - **Deductive:** Top-down (Theory $\rightarrow$ Hypothesis $\rightarrow$ Confirmation).

- **Reliability & Validity:** Consistency of measurement vs. accuracy of measurement.
- **Ethics & Plagiarism:** * Protecting participant rights (Informed Consent).
 - Avoiding the theft of intellectual property (Citations).

8-1-P (viva)

Credits: 1 Marks- 25

Practical-

Course Objectives

- **Analytical Benchmarking:** To analyze the structure and quality of successful theses across different universities.
- **Academic Literacy:** To familiarize students with the landscape of professional musicology through specialized journals.
- **Formatting Mastery:** To develop expert-level proficiency in the three primary global referencing styles (MLA, APA, and Chicago).
- **Resource Navigation:** To enhance the ability to locate, categorize, and document high-quality academic sources.

Course Outcomes

- Evaluate the organizational flow and methodology used in doctoral and master's level theses.
- Identify and categorize key music journals based on their peer-review status, scope, and impact.
- Apply complex citation rules to various source types (books, journals, and articles) without errors.
- Produce a professionally formatted reference list that meets international publication standards.

Key Skills Acquired

- **Bibliographic Accuracy:** Eliminating errors in punctuation and formatting within citations.
- **Comparative Analysis:** Spotting differences in academic standards across institutions.
- **Research Sourcing:** Navigating academic databases to find credible journals.
- **Attention to Detail:** Managing the minute nuances of different style guides.

Career Paths

- **Academic Editor:** Proofreading and formatting theses for doctoral candidates.
- **Librarian/Archivist:** Managing specialized music collections and metadata.
- **Musicologist:** Conducting independent research for museums or universities.
- **Technical Writer:** Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature

Unit I: Study of Different Theses

Focus: Comparative Analysis of Academic Structures

- Scope: Examining a selection of theses submitted to various National and International Universities.
- Key Focus Areas:
 - Organizational Logic: How chapters are divided (Introduction, Literature Review, Methodology, Analysis, Conclusion).
 - Formatting Variations: Observing how different universities enforce specific margin, font, and titling rules.
 - Topic Selection: Analyzing how research problems are framed in successful submissions.

Unit II: Names and Details of Music Journals

Focus: Mapping the Scholarly Landscape

- Scope: Identifying reputable journals in the field of Music (e.g., *Journal of the Indian Musicological Society*, *Ethnomusicology*, *The Musical Quarterly*).
- Key Focus Areas:
 - Journal Metadata: Understanding ISSN, Publisher details, and Frequency of publication.
 - Indexing: Recognizing which journals are peer-reviewed or indexed in major databases (like JSTOR or RILM).
 - Thematic Focus: Distinguishing between journals focused on Performance, History, Theory, or Therapy.

Unit III: Referencing Styles (MLA, APA, and Chicago)

Focus: Technical Documentation

- Scope: Practical application of the three major style guides for Books, Journals, Research Papers, and Articles.
- Key Focus Areas:
 - MLA (Modern Language Association): Focus on "Works Cited" and Author-Page Number citations (Common in Humanities).
 - APA (American Psychological Association): Focus on "References" and Author-Date citations (Common in Social Sciences).
 - Chicago Manual of Style: Mastery of the Notes-Bibliography system (Common in History and Musicology).
 - Practical Exercise: Creating 5 distinct entries for each source type under each style (Total of 60 unique reference entries).

Key Skills Acquired

- Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.
- Comparative Analysis: Spotting differences in academic standards across institutions.
- Research Sourcing: Navigating academic databases to find credible journals.
- Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

- Academic Editor: Proofreading and formatting theses for doctoral candidates.
- Librarian/Archivist: Managing specialized music collections and metadata.
- Musicologist: Conducting independent research for museums or universities.
- Technical Writer: Creating structured documentation for arts organizations.
- Research Assistant: Supporting lead investigators in gathering and citing literature.

Research Methodology Part II (R.M. 2- 8-2-T)

R.M. 2- 8-2-T

Marks-75

Credits: 3

- **Course Outcomes:**
 - **Execute** data collection using scientifically validated instruments (Questionnaires, Interviews).
 - **Design** a robust research model that minimizes bias and maximizes reliability.
 - **Determine** the most effective sampling method for a given population size and study type.
 - **Synthesize** complex data sets into clear, interpretative visual formats.
 - **Compose** a final research report that adheres to international scholarly standards.
- **Course Objectives:**
 - To master the tools of data collection and the mathematical scales of measurement.
 - To understand the structural framework of different Research Designs.
 - To gain expertise in selecting representative samples using probability and non-probability techniques.
 - To develop the ability to transform raw data into visual intelligence through tables and graphs.
 - To refine the art of formal Report Writing for academic and professional audiences.

Unit I: Methods of Data Collection & Measurement

- **Collection Tools:** Deep dive into **Surveys** (broad reach), **Questionnaires** (structured feedback), **Interviews** (qualitative depth), and **Observation** (behavioral data).
- **Measurement Scales:** * **Nominal:** Classification only (e.g., Gender, Genre).
 - **Ordinal:** Ranking/Order (e.g., Level of satisfaction).
 - **Interval:** Consistent scale without a true zero (e.g., Temperature).
 - **Ratio:** Consistent scale with a true zero (e.g., Weight, Duration of a musical piece).

Unit II: Research Design

- **Principles:** Focus on flexibility, appropriateness, and efficiency.
- **Purposes:** To provide a blueprint that ensures the study answers the research question accurately.
- **Models:** Exploratory, Descriptive, and Causal designs.

Unit III: Sampling Techniques

- **Probability (Random):** Ensuring every member has a chance of selection. Includes **Simple Random**, **Stratified** (groups), **Systematic** (intervals), and **Cluster** (geographic/natural groups).
- **Non-Probability (Non-Random):** Based on researcher judgment. Includes **Convenience**, **Purposive** (specific targets), **Quota**, and **Snowball** (referral-based).

Unit IV: Data Analysis & Presentation

- **Interpretation:** Moving from "What the data says" to "What the data means."
- **Visualization:** Technical guidelines for creating **Tables**, **Bar/Pie Graphs**, **Histograms**, and **Illustrations** that are self-explanatory and accurate.

Unit V: Report Writing

- **Structure:** Title page, Table of Contents, Executive Summary, Methodology, Findings, and Recommendations.
- **Tone & Style:** Maintaining formal, objective, and clear academic language.

Key Skills Acquired

- **Quantitative Analysis:** Ability to measure variables accurately using mathematical scales.
- **Strategic Sampling:** Expertise in selecting the right group of participants to represent a whole population.
- **Visual Communication:** Mastery of data visualization tools and techniques.
- **Instrument Design:** Competence in drafting effective survey questions, interview scripts, and observation checklists.

- **Technical Reporting:** Proficiency in drafting professional "White Papers" and comprehensive research reports.

Career Paths

- **Data Analyst:** * Role: Interpreting complex data trends for corporate, government, or healthcare sectors.
- **Survey Researcher:** * Role: Designing and conducting professional polls for media outlets, political campaigns, or social science institutes.
- **Business Intelligence (BI) Developer:** * Role: Visualizing Key Performance Indicators (KPIs) for businesses.
- **Project Manager:** Role: Overseeing research-heavy initiatives from start to finish.
- **Market Research Consultant:** Investigating consumer preferences and market gaps.

DSCC/CORE 8.3 | Stage Performance: Hindustani Classical Music

Course Objective: To equip the student with the technical mastery and aesthetic sensibility required for a full-length solo stage performance in a chosen *Raga*, focusing on the systematic development (*Vistar*) and rhythmic command.

- **Learning Outcomes:**
 - Demonstrate a comprehensive "Bada" and "Chhota" Khayal (or Dhrupad equivalent) with intricate *Alaap*, *Taans*, and *Bol-baant*.
 - Exhibit stage presence and the ability to engage an audience through emotive storytelling.
 - Maintain perfect coordination with accompanying instruments (Tabla and Tanpura/Harmonium).
- **Key Skills:** Classical vocal/instrumental technique, Raga improvisation, rhythmic precision (*Layakari*), and breath/finger control.
- **Career Options:** Classical Soloist, Music Educator (Advanced), All India Radio (AIR) Graded Artist, or Cultural Ambassador.

DSCC/CORE 8.4 | Stage Performance: Hindustani Semi-Classical Music

Course Objective: To explore the "Upaj" (improvisation) aspect of lighter classical forms, focusing on expression (*Bhava*) and the nuances of various regional and seasonal styles.

- **Learning Outcomes:**
 - Perform diverse genres such as *Thumri*, *Dadra*, *Hori*, or *Kajri* with appropriate stylistic ornaments.
 - Adapt classical training to suit the lyrical and emotional demands of semi-classical music.

- Understand the transition from strict Raga rules to the flexible "Misra" (mixed) Raga structures.
- **Key Skills:** Emotional expression (*Abhinaya* in voice), lyrical interpretation, versatility in voice modulation, and light-classical rhythmic cycles (*Deepchandi, Keherwa*).
- **Career Options:** Playback Singer, Thumri/Ghazal Performer, Fusion Artist, or Music Composer for theater and film.

DSCC/CORE 8.5 | Project: Review of Literature & Questionnaire Preparation

Course Objective: To introduce the foundational pillars of academic research in music, training the student to synthesize existing knowledge and design tools for original data collection.

- **Learning Outcomes:**
 - **Literature Review:** Critically analyze and summarize existing books, journals, and recordings to identify research gaps in a chosen musical topic.
 - **Questionnaire:** Design a scientifically structured set of questions for interviewing veteran musicians, gurus, or musicologists.
- **Key Skills:** Critical thinking, academic writing, data categorization, and professional interviewing etiquette.
- **Career Options:** Music Researcher, Ethnomusicologist, Archivist, Music Journalist, or Academic Consultant.

B.Mus. NEP 8TH Semester Syllabus (DSCC)

Rabindra Sangeet

8th Semester without Research

RM- 8.1	Research Methodology Part I	3 Th + 1 Viva
RM- 8.2	Research Methodology Part II	3 Th + 1 Viva
DSCC/CORE 8.3 (Cr. 4)	Stage Performance: Theme-Based-Songs	1 Th + 3 Prac
DSCC/CORE 8.4 (Cr. 4)	Stage Performance: Script-Based-Songs	1 Th + 3 Prac

DSCC/CORE 8.5 (Cr. 4)	Project: Review of Literature, Preparing Questionnaire, etc.	3 Th + 1 Viva
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8th Semester without Research

Research Methodology Part I (R.M. 1- 8-1-T)

R.M. 1- 8-1-T

Marks-75

Credits: 3

Major

Upon successful completion of this course, students will be able to:

16. Define and apply the core principles of research to any given academic problem.
17. Differentiate between various types of research (Qualitative vs. Quantitative, Empirical vs. Analytical).
18. Construct a structured research proposal, including a literature review and bibliography.
19. Execute basic data collection strategies and identify appropriate sampling methods.
20. Critique academic work based on reliability, validity, and ethical standards.

Course Objectives

- To introduce the fundamental concepts and characteristics of systematic research.
- To equip students with the skills to identify research gaps and formulate testable hypotheses.
- To provide a comprehensive understanding of diverse research methodologies across various disciplines.
- To train students in the formal technicalities of thesis writing and academic documentation.
- To instill an understanding of research ethics, integrity, and the prevention of plagiarism.

Key Skills Acquired

- Critical Thinking: Analyzing existing literature to find "The Gap."
- Academic Writing: Mastering formal structures, citations, and technical language.
- Data Literacy: Understanding how to source and categorize information effectively.
- Methodological Rigor: Choosing the right "tool" (type of research) for the specific "job" (problem).
- Ethical Judgment: Navigating the complexities of intellectual property and academic honesty.

Career Options

Knowledge of Research Methodology is a "power skill" applicable in many high-demand fields:

- Academic Researcher/Professor: Leading institutional studies.
- Market Research Analyst: Helping brands understand consumer behavior.
- Policy Analyst: Working for NGOs or Government bodies to evaluate social programs.
- Content Strategist/Technical Writer: Managing complex documentation and data-driven reports.
- Data Scientist: Applying quantitative methods to large datasets.

Unit I: Basics of Research

- Definitions: Establishing research as a systematic, objective, and empirical search for knowledge.
- Scientific Inquiry: * Objectivity: Eliminating personal bias.
 - Replicability: Ensuring others can repeat the study and get the same results.
 - Precision: Using exact definitions and measurements.
- Primary Aims & Objectives: * Exploration: Gaining background information on a new topic.
 - Description: Accurately portraying the characteristics of a group or situation.
 - Explanation: Identifying the "why" and "how" behind relationships.

Unit II: The Research Process

- Steps of Research: The chronological path from selecting a topic to data analysis and reporting.
- Identifying the Problem: Narrowing a broad area of interest into a specific, solvable research question.
- Hypothesis Formulation: Creating a testable, "falsifiable" statement that predicts an outcome.
- Data Collection Methods:
 - Primary Sources: Fresh data gathered specifically for the study (Surveys, Interviews, Experiments).
 - Secondary Sources: Existing data processed by others (Journals, Government Reports, Books).

Unit III: Types of Research

- Basic vs. Applied: "Knowledge for the sake of knowledge" vs. "Knowledge to solve a practical crisis."
- Descriptive & Historical: Describing current status vs. interpreting past events to understand the present.
- Experimental & Correlational: Controlling variables to find cause-and-effect vs. observing how variables move together.
- Ethnographical: Studying people and cultures in their natural setting through participant observation.
- Quantitative vs. Qualitative:
 - Quantitative: Focuses on numbers, logic, and objective statistical data.
 - Qualitative: Focuses on words, deep meanings, and subjective experiences.

Unit IV: Structure of Thesis

- Abstract: A concise one-page summary of the problem, method, and results.
- Review of Literature: A critical evaluation of existing research to justify the need for your new study.
- Chapter Division: Standard flow (Introduction, Lit Review, Methodology, Results, Conclusion).

- Technical Documentation:
 - Footnotes: Citations at the bottom of the page for immediate reference.
 - Bibliography: A comprehensive list of all sources at the end of the document.
 - Glossary & Appendix: Definitions of terms and supplementary materials like raw data charts or survey forms.

Unit V: Research Terminology

- Variables: The factors being measured (Independent, Dependent, and Extraneous).
- Sampling & Population: Picking a small representative group (Sample) from the entire group of interest (Population).
- Inductive vs. Deductive Reasoning:
 - Inductive: Bottom-up (Observations $\rightarrow$ Pattern $\rightarrow$ Theory).
 - Deductive: Top-down (Theory $\rightarrow$ Hypothesis $\rightarrow$ Confirmation).
- Reliability & Validity: Consistency of measurement vs. accuracy of measurement.
- Ethics & Plagiarism: * Protecting participant rights (Informed Consent).
 - Avoiding the theft of intellectual property (Citations).

8-1-P (viva)

Credits: 1 Marks- 25

Practical-

Course Objectives

- Analytical Benchmarking: To analyze the structure and quality of successful theses across different universities.
- Academic Literacy: To familiarize students with the landscape of professional musicology through specialized journals.
- Formatting Mastery: To develop expert-level proficiency in the three primary global referencing styles (MLA, APA, and Chicago).

- Resource Navigation: To enhance the ability to locate, categorize, and document high-quality academic sources.

Course Outcomes

- Evaluate the organizational flow and methodology used in doctoral and master's level theses.
- Identify and categorize key music journals based on their peer-review status, scope, and impact.
- Apply complex citation rules to various source types (books, journals, and articles) without errors.
- Produce a professionally formatted reference list that meets international publication standards.

Key Skills Acquired

- Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.
- Comparative Analysis: Spotting differences in academic standards across institutions.
- Research Sourcing: Navigating academic databases to find credible journals.
- Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

- Academic Editor: Proofreading and formatting theses for doctoral candidates.
- Librarian/Archivist: Managing specialized music collections and metadata.
- Musicologist: Conducting independent research for museums or universities.
- Technical Writer: Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature

Unit I: Study of Different Theses

Focus: Comparative Analysis of Academic Structures

- Scope: Examining a selection of theses submitted to various National and International Universities.
- Key Focus Areas:
 - Organizational Logic: How chapters are divided (Introduction, Literature Review, Methodology, Analysis, Conclusion).
 - Formatting Variations: Observing how different universities enforce specific margin, font, and titling rules.
 - Topic Selection: Analyzing how research problems are framed in successful submissions.

Unit II: Names and Details of Music Journals

Focus: Mapping the Scholarly Landscape

- Scope: Identifying reputable journals in the field of Music (e.g., Journal of the Indian Musicological Society, Ethnomusicology, The Musical Quarterly).
- Key Focus Areas:
 - Journal Metadata: Understanding ISSN, Publisher details, and Frequency of publication.
 - Indexing: Recognizing which journals are peer-reviewed or indexed in major databases (like JSTOR or RILM).
 - Thematic Focus: Distinguishing between journals focused on Performance, History, Theory, or Therapy.

Unit III: Referencing Styles (MLA, APA, and Chicago)

Focus: Technical Documentation

- Scope: Practical application of the three major style guides for Books, Journals, Research Papers, and Articles.
- Key Focus Areas:
 - MLA (Modern Language Association): Focus on "Works Cited" and Author-Page Number citations (Common in Humanities).
 - APA (American Psychological Association): Focus on "References" and Author-Date citations (Common in Social Sciences).
 - Chicago Manual of Style: Mastery of the Notes-Bibliography system (Common in History and Musicology).

- Practical Exercise: Creating 5 distinct entries for each source type under each style (Total of 60 unique reference entries).

Key Skills Acquired

- Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.
- Comparative Analysis: Spotting differences in academic standards across institutions.
- Research Sourcing: Navigating academic databases to find credible journals.
- Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

- Academic Editor: Proofreading and formatting theses for doctoral candidates.
- Librarian/Archivist: Managing specialized music collections and metadata.
- Musicologist: Conducting independent research for museums or universities.
- Technical Writer: Creating structured documentation for arts organizations.
- Research Assistant: Supporting lead investigators in gathering and citing literature.

Research Methodology Part II (R.M. 2- 8-2-T)

R.M. 2- 8-2-T

Marks-75

Credits: 3

- Course Outcome:
 - Execute data collection using scientifically validated instruments (Questionnaires, Interviews).
 - Design a robust research model that minimizes bias and maximizes reliability.

- Determine the most effective sampling method for a given population size and study type.
 - Synthesize complex data sets into clear, interpretative visual formats.
 - Compose a final research report that adheres to international scholarly standards.
- Course Objectives:
 - To master the tools of data collection and the mathematical scales of measurement.
 - To understand the structural framework of different Research Designs.
 - To gain expertise in selecting representative samples using probability and non-probability techniques.
 - To develop the ability to transform raw data into visual intelligence through tables and graphs.
 - To refine the art of formal Report Writing for academic and professional audiences.

Unit I: Methods of Data Collection & Measurement

- Collection Tools: Deep dive into Surveys (broad reach), Questionnaires (structured feedback), Interviews (qualitative depth), and Observation (behavioral data).
- Measurement Scales: * Nominal: Classification only (e.g., Gender, Genre).
 - Ordinal: Ranking/Order (e.g., Level of satisfaction).
 - Interval: Consistent scale without a true zero (e.g., Temperature).
 - Ratio: Consistent scale with a true zero (e.g., Weight, Duration of a musical piece).

Unit II: Research Design

- Principles: Focus on flexibility, appropriateness, and efficiency.
- Purposes: To provide a blueprint that ensures the study answers the research question accurately.
- Models: Exploratory, Descriptive, and Causal designs.

Unit III: Sampling Techniques

- Probability (Random): Ensuring every member has a chance of selection. Includes Simple Random, Stratified (groups), Systematic (intervals), and Cluster (geographic/natural groups).
- Non-Probability (Non-Random): Based on researcher judgment. Includes Convenience, Purposive (specific targets), Quota, and Snowball (referral-based).

Unit IV: Data Analysis & Presentation

- Interpretation: Moving from "What the data says" to "What the data means."
- Visualization: Technical guidelines for creating Tables, Bar/Pie Graphs, Histograms, and Illustrations that are self-explanatory and accurate.

Unit V: Report Writing

- Structure: Title page, Table of Contents, Executive Summary, Methodology, Findings, and Recommendations.
- Tone & Style: Maintaining formal, objective, and clear academic language.

Key Skills Acquired

- Quantitative Analysis: Ability to measure variables accurately using mathematical scales.
- Strategic Sampling: Expertise in selecting the right group of participants to represent a whole population.
- Visual Communication: Mastery of data visualization tools and techniques.
- Instrument Design: Competence in drafting effective survey questions, interview scripts, and observation checklists.
- Technical Reporting: Proficiency in drafting professional "White Papers" and comprehensive research reports.

Career Paths

- Data Analyst: * Role: Interpreting complex data trends for corporate, government, or healthcare sectors.
- Survey Researcher: * Role: Designing and conducting professional polls for media outlets, political campaigns, or social science institutes.

- Business Intelligence (BI) Developer: * Role: Visualizing Key Performance Indicators (KPIs) for businesses.
- Project Manager: Role: Overseeing research-heavy initiatives from start to finish.
- Market Research Consultant: Investigating consumer preferences and market gaps.

DSCC/CORE 8.3 (Cr. 4)	Stage Performance: Theme-Based-Songs	1Th + 3Prac
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Course Outcome:

After successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of stage performance practices in Rabindra-Sangeet.
- Select, organize, and present theme-based Tagore songs suitable for live performance.
- Perform Rabindra-Sangeet with stylistic accuracy, emotional depth, and stage confidence.
- Explain the thematic relevance and interpretative approach of chosen songs in viva examinations.
- Apply principles of vocal control, expression, and presentation in professional performance settings.
- Exhibit discipline, confidence, and professionalism during stage performances.

Course Objectives

The objective of this course is to:

- Develop a comprehensive understanding of the performative aspects of Rabindra-Sangeet.
- Train students in theme-based selection and organization of Tagore songs for stage presentation.
- Enhance vocal technique, expressive delivery, and emotional communication in live performance.
- Familiarize students with stage discipline, performance etiquette, and audience engagement.
- Enable students to conceptually explain their performance choices during viva-voce examinations.
- Integrate theoretical awareness with intensive practical training in stage performance.

Key-Skill Development

- This course contributes to the development of the following skills:
- Vocal & Musical Skills
- Voice projection and tonal clarity for stage performance
- Control of pitch, rhythm, tempo, and phrasing
- Expressive interpretation of Rabindra-Sangeet
- Stage & Performance Skills
- Stage presence and performance confidence
- Audience engagement and communicative ability
- Performance etiquette and professionalism
- Conceptual & Communication Skills
- Thematic understanding of Tagore's songs
- Articulation of performance concepts in viva-voce
- Analytical thinking related to song selection and presentation
- Personal & Professional Skills
- Creative expression and self-confidence
- Time management and rehearsal discipline
- Adaptability in live performance environments

Career Paths & Opportunities

Students completing this course may pursue careers in:

- Performance & Cultural Fields
- Professional Rabindra-Sangeet performer
- Stage artist in cultural programs and festivals
- Solo or group recital performer
- Teaching & Training
- Music teacher or vocal trainer
- Rabindra-Sangeet instructor in music institutions
- Coach for stage performance and presentation
- Media & Creative Industries
- Radio, television, and digital music performer
- Content creator for music and performance platforms
- Performer in cultural broadcasts and online programs
- Cultural Organizations & Events
- Cultural program coordinator
- Performer associated with cultural institutions

- Participant in government and non-government cultural initiatives

Unit-1 : 25 marks

Viva on Stage Performance

Practical : 75 marks

Stage Performance Of Tagore Song (Theme-Based)

DSCC/CORE 8.4 (Cr. 4)	Stage Performance: Script-Based-Songs	1 Th + 3 Prac
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Course Outcome:

Upon completion of this course, students will be able to:

- Demonstrate comprehensive knowledge of stage performance techniques for script-based Rabindra-Sangeet.
- Perform Rabindra-Sangeet in a scripted context with appropriate emotion, style, and musical accuracy.
- Explain and justify performance choices during viva examinations or assessment.
- Apply principles of expression, timing, and narrative coherence in live performance.
- Exhibit confidence, professionalism, and audience awareness on stage.
- Integrate vocal technique, dramatic interpretation, and stage presentation effectively.

Course Objectives

The objective of this course is to:

- Develop a comprehensive understanding of the performative aspects of Rabindra-Sangeet in scripted stage contexts.
- Train students to perform songs according to a script or dramatic scenario, maintaining lyrical and musical integrity.
- Enhance vocal technique, expressive delivery, and emotional interpretation aligned with the script.
- Enable students to organize, rehearse, and present stage performances confidently.
- Familiarize students with stage presence, audience engagement, and performance etiquette.
- Integrate theoretical understanding with practical performance skills for professional readiness.

Key-Skill Development

This course develops the following skills:

- Musical & Vocal Skills
- Control of pitch, rhythm, and tempo

- Expressive interpretation of lyrics according to script
- Coordination between voice and musical accompaniment
- Performative & Dramatic Skills
- Stage presence and audience engagement
- Emotional and character-based expression
- Coordination of music, gesture, and movement
- Conceptual & Analytical Skills
- Understanding thematic and dramatic context
- Ability to analyze and explain performance choices
- Integrating theory with practical performance
- Personal & Professional Skills
- Creative expression and emotional intelligence
- Discipline, rehearsal management, and time management
- Adaptability in live performance scenarios

Career Paths & Opportunities:

Students completing this course may pursue careers in:

- Performance & Cultural Fields
- Professional Rabindra-Sangeet performer
- Stage artist in cultural programs and theatre productions
- Solo or group recital performer specializing in script-based songs
- Teaching & Academia
- Music or performing arts teacher
- Rabindra-Sangeet instructor in schools or music institutions
- Stage performance coach
- Media & Creative Industries
- Radio, television, and digital performance artist
- Content creator for musical theatre and cultural platforms
- Performer in recordings, broadcasts, or cultural programs
- Cultural Organizations & Events
- Cultural program coordinator or organizer
- Stage performance consultant for events or institutions
- Participant in government and non-government cultural initiatives

Unit 1: 25 marks

Viva on Stage Performance

Practical : 75 marks

Stage Performance Of Tagore Song (Script-Based)

DSCC/CORE 8.5 (Cr. 4)	Project: Review of Literature, Preparing Questionnaire, etc.	3 Th + 1 Viva
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DSCC/CORE 8.5 | Project: Review of Literature & Questionnaire Preparation
Course Objective: To introduce the foundational pillars of academic research in music, training the student to synthesize existing knowledge and design tools for original data collection.

- Learning Outcomes:
 - Literature Review: Critically analyze and summarize existing books, journals, and recordings to identify research gaps in a chosen musical topic.
 - Questionnaire: Design a scientifically structured set of questions for interviewing veteran musicians, gurus, or musicologists.
- Key Skills: Critical thinking, academic writing, data categorization, and professional interviewing etiquette.
- Career Options: Music Researcher, Ethnomusicologist, Archivist, Music Journalist, or Academic Consultant.

B.Mus. NEP 8TH Semester Syllabus (DSCC)

Bengali Songs

8th Semester without Research

RM-8.1	Research Methodology Part I	3 Th + 1 Viva
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RM-8.2	Research Methodology Part II	3 Th + 1 Viva
DSCC/CORE 8.3 (Cr. 4)	Viva and Stage Performance: Bengali Songs: -Raga based and Kabya Geeti	25+75
DSCC/CORE 8.4 (Cr. 4)	Viva and Stage Performance: Bengali Songs: - Different types of Bengali Song	25+75
DSCC/CORE 8.5 (Cr. 4)	Project: Review of Literature, Preparing Questionnaire, etc.	3 Th + 1 Viva

B.Mus. Bengali Songs 8th Semester Detail Syllabus (DSCC)

8th Semester without Research

Research Methodology Part I (R.M. 1- 8-1-T)

R.M. 1- 8-1-T

Marks-75

Credits: 3

Major

- Upon successful completion of this course, students will be able to:
- **Define and apply** the core principles of research to any given academic problem.
- **Differentiate** between various types of research (Qualitative vs. Quantitative, Empirical vs. Analytical).
- **Construct** a structured research proposal, including a literature review and bibliography.
- **Execute** basic data collection strategies and identify appropriate sampling methods.
- **Critique** academic work based on reliability, validity, and ethical standards.

Course Objectives

- To introduce the **fundamental concepts** and characteristics of systematic research.
- To equip students with the skills to identify research gaps and formulate **testable hypotheses**.
- To provide a comprehensive understanding of diverse **research methodologies** across various disciplines.
- To train students in the formal **technicalities of thesis writing** and academic documentation.
- To instill an understanding of **research ethics**, integrity, and the prevention of plagiarism.

Key Skills Acquired

- **Critical Thinking:** Analyzing existing literature to find "The Gap."
- **Academic Writing:** Mastering formal structures, citations, and technical language.
- **Data Literacy:** Understanding how to source and categorize information effectively.

- **Methodological Rigor:** Choosing the right "tool" (type of research) for the specific "job" (problem).
- **Ethical Judgment:** Navigating the complexities of intellectual property and academic honesty.

Career Options

Knowledge of Research Methodology is a "power skill" applicable in many high-demand fields:

- **Academic Researcher/Professor:** Leading institutional studies.
- **Market Research Analyst:** Helping brands understand consumer behavior.
- **Policy Analyst:** Working for NGOs or Government bodies to evaluate social programs.
- **Content Strategist/Technical Writer:** Managing complex documentation and data-driven reports.
- **Data Scientist:** Applying quantitative methods to large datasets.

Unit I: Basics of Research

- **Definitions:** Establishing research as a systematic, objective, and empirical search for knowledge.
- **Scientific Inquiry:**
 - *** Objectivity:** Eliminating personal bias.
 - **Replicability:** Ensuring others can repeat the study and get the same results.
 - **Precision:** Using exact definitions and measurements.
- **Primary Aims & Objectives:**
 - *** Exploration:** Gaining background information on a new topic.
 - **Description:** Accurately portraying the characteristics of a group or situation.
 - **Explanation:** Identifying the "why" and "how" behind relationships.

Unit II: The Research Process

- **Steps of Research:** The chronological path from selecting a topic to data analysis and reporting.
- **Identifying the Problem:** Narrowing a broad area of interest into a specific, solvable research question.
- **Hypothesis Formulation:** Creating a testable, "falsifiable" statement that predicts an outcome.
- **Data Collection Methods:**
 - **Primary Sources:** Fresh data gathered specifically for the study (Surveys, Interviews, Experiments).
 - **Secondary Sources:** Existing data processed by others (Journals, Government Reports, Books).

Unit III: Types of Research

- **Basic vs. Applied:** "Knowledge for the sake of knowledge" vs. "Knowledge to solve a practical crisis."

- **Descriptive & Historical:** Describing current status vs. interpreting past events to understand the present.
- **Experimental & Correlational:** Controlling variables to find cause-and-effect vs. observing how variables move together.
- **Ethnographical:** Studying people and cultures in their natural setting through participant observation.
- **Quantitative vs. Qualitative:**
 - **Quantitative:** Focuses on numbers, logic, and objective statistical data.
 - **Qualitative:** Focuses on words, deep meanings, and subjective experiences.

Unit IV: Structure of Thesis

- **Abstract:** A concise one-page summary of the problem, method, and results.
- **Review of Literature:** A critical evaluation of existing research to justify the need for your new study.
- **Chapter Division:** Standard flow (Introduction, Lit Review, Methodology, Results, Conclusion).
- **Technical Documentation:**
 - **Footnotes:** Citations at the bottom of the page for immediate reference.
 - **Bibliography:** A comprehensive list of all sources at the end of the document.
 - **Glossary & Appendix:** Definitions of terms and supplementary materials like raw data charts or survey forms.

Unit V: Research Terminology

- **Variables:** The factors being measured (Independent, Dependent, and Extraneous).
- **Sampling & Population:** Picking a small representative group (Sample) from the entire group of interest (Population).
- **Inductive vs. Deductive Reasoning:**
 - **Inductive:** Bottom-up (Observations $\rightarrow$ Pattern $\rightarrow$ Theory).
 - **Deductive:** Top-down (Theory $\rightarrow$ Hypothesis $\rightarrow$ Confirmation).
- **Reliability & Validity:** Consistency of measurement vs. accuracy of measurement.
- **Ethics & Plagiarism:** * Protecting participant rights (Informed Consent).
 - Avoiding the theft of intellectual property (Citations).

8-1-P (viva)

Credits: 1 Marks- 25

Practical-

Course Objectives

- **Analytical Benchmarking:** To analyze the structure and quality of successful theses across different universities.

- **Academic Literacy:** To familiarize students with the landscape of professional musicology through specialized journals.
- **Formatting Mastery:** To develop expert-level proficiency in the three primary global referencing styles (MLA, APA, and Chicago).
- **Resource Navigation:** To enhance the ability to locate, categorize, and document high-quality academic sources.

Course Outcomes

- Evaluate the organizational flow and methodology used in doctoral and master's level theses.
- Identify and categorize key music journals based on their peer-review status, scope, and impact.
- Apply complex citation rules to various source types (books, journals, and articles) without errors.
- Produce a professionally formatted reference list that meets international publication standards.

Key Skills Acquired

- **Bibliographic Accuracy:** Eliminating errors in punctuation and formatting within citations.
- **Comparative Analysis:** Spotting differences in academic standards across institutions.
- **Research Sourcing:** Navigating academic databases to find credible journals.
- **Attention to Detail:** Managing the minute nuances of different style guides.

Career Paths

- **Academic Editor:** Proofreading and formatting theses for doctoral candidates.
- **Librarian/Archivist:** Managing specialized music collections and metadata.
- **Musicologist:** Conducting independent research for museums or universities.
- **Technical Writer:** Creating structured documentation for arts organizations.

Research Assistant: Supporting lead investigators in gathering and citing literature

Unit I: Study of Different Theses

Focus: Comparative Analysis of Academic Structures

- **Scope:** Examining a selection of theses submitted to various National and International Universities.
- **Key Focus Areas:**
 - **Organizational Logic:** How chapters are divided (Introduction, Literature Review, Methodology, Analysis, Conclusion).
 - **Formatting Variations:** Observing how different universities enforce specific margin, font, and titling rules.
 - **Topic Selection:** Analyzing how research problems are framed in successful submissions.

Unit II: Names and Details of Music Journals

Focus: Mapping the Scholarly Landscape

- **Scope:** Identifying reputable journals in the field of Music (e.g., *Journal of the Indian Musicological Society*, *Ethnomusicology*, *The Musical Quarterly*).

- Key Focus Areas:
 - Journal Metadata: Understanding ISSN, Publisher details, and Frequency of publication.
 - Indexing: Recognizing which journals are peer-reviewed or indexed in major databases (like JSTOR or RILM).
 - Thematic Focus: Distinguishing between journals focused on Performance, History, Theory, or Therapy.

Unit III: Referencing Styles (MLA, APA, and Chicago)

Focus: Technical Documentation

- Scope: Practical application of the three major style guides for Books, Journals, Research Papers, and Articles.
- Key Focus Areas:
 - MLA (Modern Language Association): Focus on "Works Cited" and Author-Page Number citations (Common in Humanities).
 - APA (American Psychological Association): Focus on "References" and Author-Date citations (Common in Social Sciences).
 - Chicago Manual of Style: Mastery of the Notes-Bibliography system (Common in History and Musicology).
 - Practical Exercise: Creating 5 distinct entries for each source type under each style (Total of 60 unique reference entries).

Key Skills Acquired

- Bibliographic Accuracy: Eliminating errors in punctuation and formatting within citations.
- Comparative Analysis: Spotting differences in academic standards across institutions.
- Research Sourcing: Navigating academic databases to find credible journals.
- Attention to Detail: Managing the minute nuances of different style guides.

Career Paths

- Academic Editor: Proofreading and formatting theses for doctoral candidates.
- Librarian/Archivist: Managing specialized music collections and metadata.
- Musicologist: Conducting independent research for museums or universities.
- Technical Writer: Creating structured documentation for arts organizations.
- Research Assistant: Supporting lead investigators in gathering and citing literature.

Research Methodology Part II (R.M. 2- 8-2-T)

R.M. 2- 8-2-T

Marks-75

Credits: 3

- **Course Outcomes:**
 - **Execute** data collection using scientifically validated instruments (Questionnaires, Interviews).

- **Design** a robust research model that minimizes bias and maximizes reliability.
- **Determine** the most effective sampling method for a given population size and study type.
- **Synthesize** complex data sets into clear, interpretative visual formats.
- **Compose** a final research report that adheres to international scholarly standards.
- **Course Objectives:**
 - To master the tools of data collection and the mathematical scales of measurement.
 - To understand the structural framework of different Research Designs.
 - To gain expertise in selecting representative samples using probability and non-probability techniques.
 - To develop the ability to transform raw data into visual intelligence through tables and graphs.
 - To refine the art of formal Report Writing for academic and professional audiences.

Unit I: Methods of Data Collection & Measurement

- **Collection Tools:** Deep dive into **Surveys** (broad reach), **Questionnaires** (structured feedback), **Interviews** (qualitative depth), and **Observation** (behavioral data).
- **Measurement Scales:**
 - * **Nominal:** Classification only (e.g., Gender, Genre).
 - **Ordinal:** Ranking/Order (e.g., Level of satisfaction).
 - **Interval:** Consistent scale without a true zero (e.g., Temperature).
 - **Ratio:** Consistent scale with a true zero (e.g., Weight, Duration of a musical piece).

Unit II: Research Design

- **Principles:** Focus on flexibility, appropriateness, and efficiency.
- **Purposes:** To provide a blueprint that ensures the study answers the research question accurately.
- **Models:** Exploratory, Descriptive, and Causal designs.

Unit III: Sampling Techniques

- **Probability (Random):** Ensuring every member has a chance of selection. Includes **Simple Random**, **Stratified** (groups), **Systematic** (intervals), and **Cluster** (geographic/natural groups).
- **Non-Probability (Non-Random):** Based on researcher judgment. Includes **Convenience**, **Purposive** (specific targets), **Quota**, and **Snowball** (referral-based).

Unit IV: Data Analysis & Presentation

- **Interpretation:** Moving from "What the data says" to "What the data means."
- **Visualization:** Technical guidelines for creating **Tables**, **Bar/Pie Graphs**, **Histograms**, and **Illustrations** that are self-explanatory and accurate.

Unit V: Report Writing

- **Structure:** Title page, Table of Contents, Executive Summary, Methodology, Findings, and Recommendations.
- **Tone & Style:** Maintaining formal, objective, and clear academic language.

Key Skills Acquired

- **Quantitative Analysis:** Ability to measure variables accurately using mathematical scales.
- **Strategic Sampling:** Expertise in selecting the right group of participants to represent a whole population.
- **Visual Communication:** Mastery of data visualization tools and techniques.
- **Instrument Design:** Competence in drafting effective survey questions, interview scripts, and observation checklists.
- **Technical Reporting:** Proficiency in drafting professional "White Papers" and comprehensive research reports.

Career Paths

- **Data Analyst:** * Role: Interpreting complex data trends for corporate, government, or healthcare sectors.
- **Survey Researcher:** * Role: Designing and conducting professional polls for media outlets, political campaigns, or social science institutes.
- **Business Intelligence (BI) Developer:** * Role: Visualizing Key Performance Indicators (KPIs) for businesses.
- **Project Manager:** Role: Overseeing research-heavy initiatives from start to finish.
- **Market Research Consultant:** Investigating consumer preferences and market gaps.

DSCC/CORE 8.3-P-100 Marks-(Credits 4)

Viva and

Stage Performance: Bengali Songs: - Raga based and Kabya Geeti

Learning Outcomes:

- **Cultural Appreciation:** Develops understanding and appreciation of Bengali culture, heritage, and traditions.
- **Vocal Skills:** Enhances vocal technique, expression, and control, adapting to Bengali song styles.
- **Musical Interpretation:** Fosters interpretation and emotional connection with Bengali songs, considering context and lyrics.
- **Performance Confidence:** Builds confidence in performing in front of audiences, handling stage presence.
- **Collaboration:** Encourages teamwork with musicians, dancers, or other performers for a cohesive show.

Course Objective:

- **Perform with cultural sensitivity:** Showcase understanding of Bengali culture and traditions through song performance.

- Interpret and express emotions: Convey emotions and stories in Bengali songs, connecting with the audience.
- Develop vocal and stage presence skills: Enhance vocal technique, expression, and confidence in stage presence.
- Collaborate with others: Work with musicians, dancers, or other performers to create a cohesive show.
- -Appreciate Bengali music heritage: Deepen understanding and appreciation of Bengali music, its history, and significance.

Key Skills Development Areas:

- Vocal Technique: Improves vocal control, tone, and expression.
- Stage Presence: Builds confidence and comfort in performing in front of audiences.
- Emotional Expression: Enhances ability to convey emotions through song.
- Cultural Understanding: Deepens understanding of Bengali culture and traditions.
- Collaboration: Fosters teamwork with musicians, dancers, or other performers.
- Time Management: Develops ability to manage time effectively during performances.
- Adaptability: Encourages adapting to different performance settings and audiences.

Career paths:

- Professional Singer: Perform as a solo or band artist, singing Bengali songs at events, concerts, or recordings.
- Music Teacher/ Instructor: Teach Bengali music, vocal techniques, or stage performance skills.
- Music Director/ Composer: Compose or arrange music for Bengali songs, films, or theater productions.
- Theater/ Performance Artist: Explore acting, dancing, or other performance arts, incorporating Bengali music.
- Event Manager: Organize and manage events, concerts, or festivals featuring Bengali music.
- Music Producer: Produce and record Bengali music albums, singles, or soundtracks.

Unit I: 25 marks (Credit – 1)

- **Viva on Stage Performance**

Unit II: 75 marks (Credit – 3)

Stage Performance: Bengali Songs:- Raga based and Kabya Geeti (Script Based)

Group A

- Raga-Pradhan, / Raga based Songs,

Group B

- Puratani / Bengali Tappa

Group C

- Shyama Sangeet / Uma Sangeet (any composer)

Group D

- Bengali Kabyo Geeti

(Note: 4 songs, each from four groups are to be performed with a suitable script written by the candidate. Integrity of the songs must be linked up with the script.)

DSCC/CORE 8.4-P-100 Marks-(Credits 4)

Viva and

Stage Performance: Bengali Songs:-Different types of Bengali Song

Learning Outcomes:

- Understand and appreciate Bengali folk, Kirtan, Baul and other types of Kabya Geeti: Grasp the cultural significance, history, and nuances of these genres.
- Perform with authenticity: Deliver authentic performances of Bengali folk, Baul, kirtan and other Kabya Geeti, showcasing understanding of styles and emotions.
- Develop vocal and stage skills: Enhance vocal technique, expression, and stage presence specific to these genres.
- Interpret and connect with lyrics: Convey emotions and stories in folk kirtan and other types of Kabya Geeti, engaging audiences.
- Explore cultural relevance: Apply knowledge of Bengali folk, Baul, kirtan and Kabya Geeti in contemporary contexts.

Course Objective:

- Master traditional styles: Learn and perform folk songs, Baul, Kirtan, and other Bengali genres authentically.
- Connect with cultural roots: Understand and convey the cultural significance and emotional depth of these songs.
- Develop expressive performance skills: Enhance vocal expression, stage presence, and emotional connection with the audience.
- Explore spiritual and philosophical themes: Interpret and convey the spiritual and philosophical messages in these songs.
- Appreciate diversity of Bengali music: Recognize and appreciate the variety and richness of Bengali musical traditions

Key Skills Development Areas:

- Vocal Expression: Enhances emotional expression, tone, and control.
- Cultural Understanding: Deepens understanding of Bengali culture, traditions, and spiritual contexts.

- Stage Presence: Builds confidence and comfort in performing traditional genres.
- Rhythmic Sense: Develops sense of rhythm and timing specific to these genres.
- Improvisation: Encourages creative improvisation within traditional frameworks.
- Audience Connection: Fosters connection with audiences through emotional and cultural storytelling.

Career paths:

- Folk Music Artist: Perform traditional Bengali genres at cultural events, festivals, or concerts.
- Kirtan or Baul Performer: Specialize in these spiritual music forms, performing at temples, gatherings, or festivals.
- Music Teacher/Instructor: Teach traditional Bengali music, vocal techniques, or stage performance skills.
- Cultural Ambassador: Represent Bengali culture through music, performing globally or collaborating with other artists.
- Music Researcher/Documentarian: Explore and document traditional Bengali music forms, contributing to cultural preservation.

MUS-DSCC--8-4-P

Marks- 75

Credits: 3

Paper: Stage Performance: Bengali Songs:- Different types of Bengali Song (script based)

Unit I: 25 marks

Viva on Stage Performance

Unit II: 75 marks

Stage Performance: Stage Performance Bengali Songs Raga based and Kabya Geeti (Script Based)

Group A

- Songs of Rajani Kanta Sen / Atul Prasad Sen

Group B

- Songs of D. L.Roy / Kazi Nazrul Islam / Rabindra Nath Tagore

Group C

- Baul / Kirtan

Group D

- Bhatali / Bhawaiya / Jhumur / Dhamail / Gambhira

(Note: 4 songs, each from four groups are to be performed with a suitable script written by the candidate. Integrity of the songs must be linked up with the script.)

DSCC/CORE 8.5 | Project: Review of Literature & Questionnaire Preparation

Course Objective:

- To introduce the foundational pillars of academic research in music, training the student to synthesize existing knowledge and design tools for original data collection.

Learning Outcomes:

- **Literature Review:** Critically analyze and summarize existing books, journals, and recordings to identify research gaps in a chosen musical topic.
- **Questionnaire:** Design a scientifically structured set of questions for interviewing veteran musicians, gurus, or musicologists.

Key Skills:

- Critical thinking, academic writing, data categorization, and professional interviewing etiquette.

Career Options:

- Music Researcher, Ethnomusicologist, Archivist, Music Journalist, or Academic Consultant.

