

**MA Syllabus**  
**Session: 2024-2025 to 2026-2027**

**MA 1<sup>st</sup> Semester : 18 Credit**  
**MA 2<sup>nd</sup> Semester : 20 Credit**  
**Viva: 2 Credit (per semester: 1 Credit)**  
**Total: 40 Credit**

**Grade Point:**

<b>Marks (100%)</b>	<b>Grade</b>	<b>CGPA</b>
80% and above	A+	4.00
75% to < 80%	A	3.75
70% to < 75%	A-	3.50
65% to < 70%	B+	3.25
60% to < 65%	B	3.00
55% to < 60%	B-	2.75
50% to < 55%	C+	2.50
45% to < 50%	C	2.25
40% to < 45%	D	2.00
Less Than 40%	F	0.00

**MA 1<sup>st</sup> Semester**  
**Total- 18 Credit**  
**Viva- 1 Credit**

**Course: MMCMT 501**  
**Course Title: Aesthetics of Music**  
**Credit Hours: 04 (Theoretical)**

**Introduction:** This course will discuss about different aesthetical aspects of music of eastern and western schools. It will be a comparative/ evaluative study on aesthetical approaches of Indian musical scriptures, contemporary philosophical thoughts of music with western periodical evolution of musical aesthetics.

**Course objectives:**

1. To introduce students to the theoretical and philosophical thought on music.
2. To analyze major doctrines of musical aesthetics.
3. To compare cross cultural school of thoughts within the boundary of aesthetics and musicality.
4. To improve the aesthetical perceptions of individual.

**Course Content and Plan:**

Week	Topics
Week 1	Aesthetical definition of Music and Study on aesthetical terms.
Week 2	Perception of <i>Rasa, Bhab-Bibhab</i> and <i>Alangkar</i> .
Week 3	Analytical study on <i>Ananda</i> and <i>Sundar</i> .
Week 4	Aesthetic properties of Art (Rasa, Beauty, Ananda and relation between form and content).
Week 5	Chronological development and historical contexts of western philosophy of Music.
Week 6	Aesthetics of Pythagoras, Plato-Aristotle, Boethius.
Week 7	Mimesis theory: comparative study on Plato-Aristotle and Bharat Muni.
Week 8	Revisions
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)
Week 10	Comparative discussion on Absolutism and Referentialism of Music.
Week 11	Formalism of Music.
Week 12	Idealism of Music.
Week 13	Musical aesthetics of 20 <sup>th</sup> century
Week 14	Aesthetical analyze of Folk Music
Week 15	Aesthetical analyze of Classical Music
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)
Week 17	Overview, Oral Assessment on the last 2 classes (Final exam will be held on dd/mm/yy)

## Learning Outcomes

1. To understand the characteristics of Musical Aesthetics.
2. To analyze the beauty art-music.
3. To evaluate the purpose of music within form and content.
4. To compare and evaluate the different aesthetical doctrines in the field of music.

### Course : MMCMAT 502

#### Course title: Application of musical Instruments and Soundscape design

#### Credit: 4 (Applied theory)

**Course description:** Upon successful completion of this program, students will be able to demonstrate advanced technical proficiency on both the guitar, piano and other Indian instrument; encompassing a broad range of techniques, scales, and etudes. Develop a thorough understanding of music theory, aural skills, and music history, applying this knowledge to their performance and interpretation. Prepare and execute solo and ensemble recitals at a high professional level. Along with this students will be able to design a whole soundscape regarding compositions and scores.

#### Objectives:

1. To examine the **historical development of Guitar, Piano** and other **Instrument** and their influence on south Asian music.
2. To understand the **origin and evolution of Guitar, Piano and supportive instrument** and its stylistic features.
3. To explore the **contributions of Guitar, Piano and other supportive instrument** to Bangladeshi music.
4. To study the **playing of Guitar, Piano, dotara, Esraj and harmonium** .
5. To develop the ability to analyze and appreciate guitar and piano influence in both vocal and instrumental traditions.
6. Compare and contrast audio production techniques and technologies from various cultural and historical contexts.
7. Communicate effectively during collaborative audio projects, demonstrating developed musical and technical skills while engaging in social and professional interactions.

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#### Course Content and Plan:

Week	Topics	Teaching Learning Strategy
<b>Week 1</b>	Introduction to Basic Acoustic and a brief history, introduction and tonal concepts of the Guitar and piano	Lecture, discussions and teachers feedback
<b>Week 2</b>	Introduction to Audio Engineering	Interactive lectures
<b>Week 3</b>	Effective studio acoustics and design	Group discussions
<b>Week 4</b>	Recording Techniques & Types of Digital Audio Workstations (DAWs)	Practical demonstrations

<b>Week 5</b>	Basic mixing theories and Advanced Mixing Techniques.	Hands-on workshops
<b>Week 6</b>	Signal Processing, sampling and Audio Effects	Interactive lectures
<b>Week 7</b>	Audio Editing and Post-Production	Group projects
<b>Week 8</b>	Overview and 1 <sup>st</sup> Midterm (dd/mm/yy)	Discussion, Q & A and teacher feedback
<b>Week 9</b>	The circle of fifth and Fourth	Assessment
<b>Week 10</b>	Finger exercises on guitar and piano	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Scales and their types and rules for forming major and minor scales on Guitar and piano	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Major and Minor chord inversions	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Sight Playing	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Accompaniment using different instrument with vocal compositions-1	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

### Learning Outcomes

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

1. Understand the **historical and theoretical framework** of Guitar and Piano in music.
2. Analyze the **influence various forms** like Dhrupad, Khayal, Tappa, and Thumri.
3. Explain the **origin and evolution of Tarana**.
4. Identify and discuss the **contributions of Amir Khusru** to raga-based music.
5. Apply knowledge of the **time cycle of ragas (Samay Chakra)** in musical interpretation.
6. Develop **critical listening and analytical skills** to assess raga integration in various musical forms.
7. Present research findings and perform with understanding of **raga aesthetics and emotional expression (Rasa)**

**Course: MMCT 503****Course title: The influence of Raga in music****Credit: 4 (Theoretical)**

**Course Description:** This course investigates the influence of ragas on various forms of Bengali music. It examines how classical styles such as Dhrupad, Khayal, Tappa, and Thumri have shaped Bengali songs, kirtan, folk music, Rabindra Sangeet, Nazrulgeeti, and modern Bengali compositions. Students will study the origin and evolution of Tarana, influence of raga on semi classical music and the temporal structure (time cycle) of ragas. The course combines theoretical understanding, historical perspectives, and practical applications to offer a comprehensive view of raga influence in both classical and contemporary Bengali music.

**Objectives:**

1. To examine the **historical development of classical forms** and their influence on Bengali music.
2. To understand the **origin and evolution of Tarana** and its stylistic features.
3. To understand the influence of Raga on semi classical music.
4. To study the **time cycles ( Samay Chakra) of ragas** and their aesthetic significance.
5. To develop the ability to **analyze and appreciate raga influence** in both vocal and instrumental traditions.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
Week 1	The influence of Dhrupad on Bengali songs	Lecture, discussions and teachers feedback
Week 2	The influence of kheyal on Bengali songs	Presentation/Assignment, Peer review, Q & A and teacher feedback
Week 3	The influence of Tappa on Bengali songs	Q & A and teacher feedback
Week 4	The influence of Thumri on Bengali songs	Briefing, discussion, Q & A and teacher feedback
Week 5	The influence of raga on kirtan.	Discussions and Q & A and teacher feedback
Week 6	The influence of raga on Folk music.	Discussion, Q & A and teacher feedback
Week 7	The influence of raga on Tagore songs.	Discussion, Q & A and teacher feedback
Week 8	Revision	Discussion, Q & A and teacher feedback
Week 9	1st Midterm (dd/mm/yy)	Assessment
Week 10	The influence of raga on the songs of Nazrul .	Discussion, Q & A and teacher feedback
Week 11	The influence of raga on modern Bengali songs.	Discussion, Q & A and teacher feedback
Week 12	The origin and evolution of Tarana.	Discussion, Q & A and teacher feedback
Week 13	The influence of Raga on	Discussion, Q & A and teacher

	semi classical music.	feedback
<b>Week 14</b>	Time cycle of Ragas.	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

### Learning Outcomes

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

1. Understand the historical and theoretical framework of ragas in Bengali music.
2. Analyze the influence of classical forms like Dhrupad, Khayal, Tappa, and Thumri.
3. Explain the origin and evolution of Tarana.
4. Discuss the influence of Raga on semi classical music and apply knowledge of the time cycle of ragas (Samay Chakra) in musical interpretation.
5. Develop critical listening and analytical skills to assess raga integration in various musical forms.
6. Present research findings and perform with understanding of raga aesthetics and emotional expression (Rasa)

### Course: MMNT504

#### Course Title: Articles, Speeches and Translation works of Kazi Nazrul Islam

#### Credit Hours: 04(Theoretical)

**Course Description:** This course offers an in-depth study of Kazi Nazrul Islam's prose writings, speeches, and translation works. Elaborative discussion on musical article-'Sur O Shruti' will be discussed. While Nazrul is best known as the "Rebel Poet" of Bengal, his essays, public addresses, and translations reveal an equally powerful voice for social justice, secularism, and intellectual freedom. Students will learn Nazrul's reflections on colonial oppression, gender equality, communal harmony, and human dignity through his journalistic and oratorical works. The course also highlights his translation efforts of Hafeez & Omar Khaiyam, from Rubaiyat-E-Hafeez and Rubaiyat-E-Omar Khaiyam, which brought global literary and religious texts into the Bangla language, fostering cross-cultural understanding.

### Course Objectives

1. To explore the intellectual and socio-political dimensions of Kazi Nazrul Islam's prose works—including his articles and addresses—by examining their historical contexts, linguistic style, and ideological depth.
2. To analyze Nazrul's contributions as a translator who bridged cross cultural and religious thoughts through his exploration of world literature, scriptures, and revolutionary ideas.
3. To develop critical appreciation of Nazrul's rhetorical techniques used in his addresses focusing on his sense of equality, secularism, and humanism.

4. To assess the influence of Nazrul's prose, letters and translation works on the anti-colonial movements, and the shaping of literary thoughts and identities
5. To enhance students' skills in literary interpretation, comparative analysis, and translation studies.

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**Course Content and Plan:**

<b>Week</b>	<b>Topics</b>	<b>Teaching Learning Strategy</b>
<b>Week 1</b>	Lecture on Ghazal and Rubai and discussion on Rubaiyat E Hafeez	Lecture, discussions and teachers feedback
<b>Week 2</b>	Lecture on Rubaiyat E Omar Khaiyam and discussion on Arabic Rhythm and Rubai.	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Discussion on Diwan E Hafeez. And Comparative discussion between Diwan, Rubai and Ghazal	Q & A and teacher feedback
<b>Week 4</b>	Lecture on musical article	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	Discussion on Articles about youth power and socio-political dimensions.	Discussions and Q & A and teacher feedback
<b>Week 6</b>	Lecture on Articles about academic thoughts.	Discussion, Q & A and teacher feedback
<b>Week 7</b>	Lecture on Articles about academic thoughts.	Discussion, Q & A and teacher feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	Briefing on Articles about Gender equity and women empowerment.	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Lecture on Article regarding Philosophical ideology.	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Comprehensive discussion theosophical thoughts.	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Discussion on pros and speeches related to Literature.	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Discussion on prose and speeches related to socio-political circumstances.	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Comparative analysis on Letters of Kazi Nazrul.	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes	

(Final exam will be held on  
dd/mm/yy)

**Learning Outcome:**

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

1. **Critically analyze** Kazi Nazrul Islam’s prose-writings, speeches, and translation works to understand his intellectual and ideological contributions to Bengali literature.
2. **Interpret** Nazrul’s views on colonialism, gender equality, communal harmony, and humanism as reflected in his essays and public addresses.
3. **Evaluate** the philosophical and musical dimensions of Nazrul’s writings, particularly through a detailed study of “*Sur O Shruti.*”
4. **Assess** Nazrul’s translation works of Hafeez and Omar Khaiyam as early examples of literary globalization that promoted cross-cultural and interfaith understanding.
5. **Develop scholarly insight** into how Nazrul’s journalistic, oratorical, and translation practices advanced ideals of social justice, secularism, and intellectual freedom in colonial Bengal.

**Course Code- MMTT 505**

**Course Title- Studies on the variants of Tagore Music**

**Credit: 4 (Theoretical)**

**Course Description-** Tagore composed about two thousand songs in his life. Variants of these songs are numerous both in musical tunes and lyrical content. This course includes in-depth studies on the impact of different musical genres and philosophical aspects of Tagore and their impact on composing his lyrical music. It also includes an analytical and comparative study with contemporary, former, and later Bengali composers.

**Objective:**

1. To explore the tonal and lyrical essence of the songs of Rabindranath Tagore
2. To improve the conception of varied musical and subjective styles of the songs of Rabindranath Tagore.
3. To evaluate Rabindranath Tagore as a composer and lyricist.
4. To perceive the chronological evolution of Tagore’s creative journey as composer and lyricist.

**Course Content and Plan:**

Week	Topics
Week- 1	Making of Rabindranath Tagore as a Lyrical composer.
Week- 2	Practice of Indian classical music in Tagore’s early life
Week- 3	Impact of Indian classical music on songs of Tagore
Week- 4	Life in Europe and practice of European music
Week- 5	Impact of European music on the songs Tagore
Week- 6	Analytical discussion of Tagore’s Music Drama
Week- 7	Impact of different Provincial music on the songs of Tagore
Week -8	Revision

Week -9	1st Midterm Examination
Week -10	Life of East Bengal and perception of Bengali folk tune
Week -11	Impact of Bengali folk music on the songs of Tagore
Week -12	Influence of Baul in Tagore's spiritual belief and its impact the songs of worship.
Week -13	Influence of Vaishnav Padaboli on Tagore song
Week -14	Discussion on Tagore's symbolic drama and dance drama
Week -15	Analytical study on major segments of Geetabitan
Week -16	2 <sup>nd</sup> Midterm Examination
Week -17	Revision
Week -18	Final Examination

**Course: MMFT 506**

**Course Title: Folk Music and Folk Culture**

**Credit Hours: 04 (Theory)**

**Course Description:** To teach about the definition, diversity of subjects, characteristics, and life philosophies of various folk poets of folk culture and folk music. and by providing ideas about folk music and folk culture from different regions of Bangladesh, folk music to help in gaining knowledge about folk culture. Also, to help in gaining knowledge about love and nature in folk music, spirituality and the influence of folk culture on the social system.

**Course Objective:**

- A. To inform about the ideas of folk music and folk culture of different regions of Bangladesh.
- B. To inform about the life and philosophy of different folk poets.
- C. To provide ideas about love and nature and spirituality in folk music.
- D. To provide an idea about the musical diversity and characteristics of folk music.
- E. To provide an idea about the impact of folk culture in the social context.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
<b>Week 1</b>	Definition and Characteristics of Folk Culture	Lecture, discussions and teachers feedback
<b>Week 2</b>	Diversity of Folk Culture Topics	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Diversity of Folk Culture Topics	Q & A and teacher feedback
<b>Week 4</b>	Definition and characteristics of folk music	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	Diversity of folk music	Discussions and Q & A and teacher feedback
<b>Week 6</b>	Diversity of folk music	Discussion, Q & A and teacher feedback
<b>Week 7</b>	Interrelationship	Discussion, Q & A and teacher

	between folk music and folk culture	feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	Love and Nature in Folk Music	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Love and Nature in Folk Music.	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Spirituality in Folk Music	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Spirituality in Folk Music	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Melodic Diversity of Folk Music	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Influence of Folk Culture on the Social System	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

**Course Learning Outcomes:**

1. To inform about the ideas of folk music and folk culture of different regions of Bangladesh.
2. To inform about the life and philosophy of different folk poets.
3. To provide ideas about love and nature and spirituality in folk music.
4. To provide an idea about the musical diversity and characteristics of folk music.
5. To provide an idea about the impact of folk culture in the social context.

**Course: MMRPT 507**

**Course Title: Studies on South Indian Rhythm System**

**Credit Hours: 04 (Theory)**

**Course Description:** This course offers an in-depth study and detailed discussion of the South Indian Tala system. It covers techniques of writing music-related articles, methods of rhythmic conversion between North and South Indian Tala systems, and the study of biographies of prominent musicians. The course also includes a comparative study of rhythmic structures with equal tempo and an introduction to South Indian musical instruments.

**Course Objectives:**

- To provide an understanding of the South Indian rhythmic system through a detailed discussion of its structure and principles.
- Introducing the techniques of composing article on various aspects of music.

- To impart comprehensive knowledge of decision and reconciliation processes in rhythmic (Tala) composition.
- Introducing students to the philosophies of different tabla maestros by analyzing their lives and works.
- To develop an understanding of the structure and characteristics of various talas through comparative analysis of those with equal rhythmic measures.

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**Course Content and Plan:**

<b>Week</b>	<b>Topics</b>	<b>Teaching Learning Strategy</b>
Week 1	Elaborate discussion of Sanskrit Meter, Carnataka Talas and their various Jatis	Interactive Lecture
Week 2	Elaborate discussion of the characteristics and presentation styles of Karnataka Talas.	Interactive Lecture
Week 3	Discussion on Music-Related Article Writing from the Social Perspective.	Interactive session and lecture
Week 4	Discussion on Music-Related Article Writing from the Musical perspective	One to one summative skill building
Week 5	Lecture on Decision or Resolution in Tabla Composition.	One to one summative knowledge building
Week 6	Lecture on the Conversion of North Indian Talas into South Indian Talas	One to one summative Knowledge building
Week 7	Lecture on the Conversion of South Indian Talas into North Indian Talas	One to one summative knowledge building
Week 8	Revision and feedback	One to one summative knowledge building
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Assessment
Week 10	Lecture on the Musical Contributions of Renowned Musicians.	Interactive Lecture
Week 11	Comparative Study of Equal Rhythmic Measures (Part 1)	Interactive Lecture
Week 12	Comparative Study of Equal Rhythmic Measures (Part 2)	Interactive Lecture
Week 13	Study of South Indian Instruments (Mridangam, Ghatam) (Part-1)	Interactive Lecture
Week 14	Study of South Indian Instruments (Mridangam,	One to one summative knowledge building

	Ghatam) (Part-2)	
Week 15	Revision	One to one summative knowledge building
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Assessment
Week 17	Overview	

### Course Learning Outcome

- Building the Framework of Karnataka Talas and Their Jatis.
- Demonstrating the Basic Characteristics of Karnataka Talas and Their Presentation Styles.
- Developing students skills as article writers
- Introducing students to renowned musicians and their contributions to music
- Developing a comparative study of equal rhythmic measures.
- Developing Skills in Decision and Resolution in Tabla Composition.
- Developing knowledge of South Indian musical instruments.

### Course : MMCP 510

**Course title: The Ragas of Kaunsh, Kanada and Malhar ang.**

**Credit:4 (Practical)**

**Course Description:** This practical course focuses on the performance and interpretation of selected Hindustani classical ragas, emphasizing both traditional techniques and stylistic nuances. The course covers ragas such as Adana, Darbari Kanada, Abhogi Kanada, Nayaki Kanada, Kaushi Kanada, Jog kaunsh, Chandra kaunsh, Malkaunsh, Madhu kaunsh, Miyan Malhar/Sur Malhar, Bahar, Megh, and Gour Malhar. Students will develop proficiency in alap, bandish, bol-taan, and improvisational techniques, with attention to raga mood, structure, and emotional expression (Rasa). The course aims to integrate practical performance skills with theoretical knowledge of raga evolution and aesthetics.

### Objectives

1. To achieve technical proficiency in performing selected ragas.
2. To understand the distinctive features and emotional essence (Rasa) of each raga.
3. To practice alap, bol-taan, improvisation, and bandish execution in a structured manner.
4. To explore the historical evolution and stylistic variations of the selected ragas.
5. To develop the ability to integrate theoretical knowledge with practical performance.

### Course Content and Plan:

**Demonstration of Khayal and Dhrupad in following Ragas.**

Week	Topics	Teaching Learning Strategy
Week 1	Raga Adana	Interactive Practical Demonstration
Week 2	Raga Darbari Kanada /Abhogi Kanada.	Interactive Practical Demonstration and teachers feedback
Week 3	Raga Nayaki Kanada/	Interactive session, Practice on

	Koushi Kanada	Individuals and teachers feedback
Week 4	Raga Jog kaunsh/ Chandra kaunsh	Interactive Practical Demonstration and teachers feedback
Week 5	Raga. Miyan malhar/ Sur malhar.	Interactive Practical Demonstration and teachers feedback
Week 6	Raga Malkaunsh/ Modhukaunsh	Interactive Practical Demonstration and teachers feedback
Week 7	Raga. Bahar.	Interactive Practical Demonstration and teachers feedback
Week 8	Revision	Interactive Practical Demonstration and teachers feedback
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Practical Assessment
Week 10	Raga Megh/ Gour malhar.	Interactive Practical Demonstration and teachers feedback
Week 11	Raga. Bhairabi (Thumri/ Dadra/ Tarana)	Interactive Practical Demonstration and teachers feedback
Week 12	Raga Pilu (Thumri/ Dadra/ Tarana)	Interactive Practical Demonstration and teachers feedback
Week 13	Raga Kafi (Thumri/ Dadra/ Tarana)	Interactive Practical Demonstration and teachers feedback
Week 14	Raga Kamaj (Thumri/ Dadra/ Tarana)	Interactive Practical Demonstration and teachers feedback
Week 15	Revision	Interactive Practical Demonstration and teachers feedback
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Practical assessment
Week 17	Overview	

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### Learning Outcome

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

- Perform selected ragas with technical accuracy and stylistic integrity.
- Demonstrate mastery of alap, bol-taan, and improvisational techniques.

- Understand and express the emotional essence (Rasa) of each raga.
- Analyze the structural features and time cycles of the selected ragas.
- Integrate historical and theoretical knowledge into practical performance.
- Exhibit proficiency in various Hindustani classical styles including Kanada, Kounsh, Malhar, and seasonal ragas.
- Develop the ability to interpret, innovate, and present classical compositions in a scholarly and artistic manner.

**Course: MMNP 511**

**Course Title: Ragas created by Nazrul and Khayal based songs.**

**Credit Hours: 04(Practical)**

**Course Description:** This practical course explores the remarkable musical innovations of Kazi Nazrul Islam, focusing on the *ragas or melodies* he created and his *khayal*-based compositions that reshaped the *gayki* (singing techniques) of modern Bangla music. Through analytical listening and live demonstration in the class, students will examine Nazrul's creative adaptation of classical North Indian forms—particularly *khayal* and *thumri*—within the musical and poetic context. The course highlights how Nazrul blended the aesthetics of Indian classical traditions with his own musical imagination to express affection, devotion, and spirituality. Special attention will be given to Nazrul's unique melodic structures and rhythmic experimentation.

### Course Objectives

1. **To identify** the structural and aesthetic feature of *ragas* created by Kazi Nazrul Islam, along with his *khayal*-based and *thumri* compositions.
2. **To demonstrate** practical proficiency in performing selected *raga*-based songs of Nazrul.
3. **To analyze** the melodic patterns, rhythmic frameworks, and stylistic influences of Hindustani classical music present in Nazrul's compositions.
4. **To compare** Nazrul's *raga* creations with traditional *khayal* and *thumri* forms to understand his innovations in Bengali music.
5. **Applying** classical vocal and improvisational techniques to enhance creative expression on Nazrul's compositions.

### Course Content and Plan:

Week	Topics	Teaching Learning Strategy
Week 1	Understandings on tunes of of his Khayal based songs (song-1).	Interactive Practical Demonstration
Week 2	Demonstrating tunes of of his Khayal based songs (song-2).	Interactive Practical Demonstration and teachers feedback
Week 3	Demonstrating Khayal based songs (song-3).	Interactive session, Practice on individuals and teachers feedback
Week 4	Demonstration on	Interactive Practical

	Khayal based songs (song-4).	Demonstration and teachers feedback
Week 5	Demonstration on Khayal based songs (song-5).	Interactive Practical Demonstration and teachers feedback
Week 6	Demonstrating Thumri based songs (song-1).	Interactive Practical Demonstration and teachers feedback
Week 7	Demonstration on Thumri based songs (song-2)	Interactive Practical Demonstration and teachers feedback
Week 8	Demonstrating Thumri based songs (song-3).	Interactive Practical Demonstration and teachers feedback
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Practical Assesment
Week 10	Demonstrating songs onragas created by Kazi Nazrul Islam (song 1)	Interactive Practical Demonstration and teachers feedback
Week 11	Demonstration onragas created by Kazi Nazrul Islam (song 2)	Interactive Practical Demonstration and teachers feedback
Week 12	Demonstrating songs onragas created by Kazi Nazrul Islam (song 3)	Interactive Practical Demonstration and teachers feedback
Week 13	Demonstrating songs onragas created by Kazi Nazrul Islam (song 4)	Interactive Practical Demonstration and teachers feedback
Week 14	Demonstrating songs onragas created by Kazi Nazrul Islam (song 5)	Interactive Practical Demonstration and teachers feedback
Week 15	Demonstration on songs onragas created by Kazi Nazrul Islam (song 1)	Interactive Practical Demonstration and teachers feedback
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Practical assessment
Week 17	Overview	

### Course Learning Outcomes

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

1. **Recognize** the melodic identity, mood (*rasa*), and structure of the *ragas* composed by Kazi Nazrul Islam.
2. **Analyze performance of** *khayal*-based and *thumri* based compositions of Nazrul with technical accuracy, and correct intonation.
3. **Compare** Nazrul's creation and traditional Indian *ragas* through analytical listening and comparative study.
4. **Evaluate** the contribution of Nazrul's *khayal* and *thumri* compositions to the evolution of modern Bengali classical and semi-classical music.

**Course Code – MMTP 512**

**Course Title –Symbolic drama, Music Drama, Dance Drama of Tagore**

**Credit: 4 (Practical)**

**Course Description-** In his musical journey Tagore composed large number of lyrical dramas. It was started by music drama, influenced by practicing culture of music dramas in the then Kolkata and western opera. In this course students will be introduced by any one of above mentioned categories of drama.

**Objective-**

1. To develop the conception of Tagore's music oriented drama.
2. To compare and evaluate Tagore's drama with contemporary and later lyrical dramas both of Bengal and other world.
3. To perceive the chronological progression of Tagore's creative journey from Geetinatya to nrityanatya.

**Course Content and Plan:**

Week	Topics	
Week- 1	Brief overview of Tagore's lyrical drama,	comparative and evaluative lecture on different types of drama
Week- 2	Songs from first scene	
Week- 3	Songs from first scene	
Week- 4	Songs from second scene	
Week- 5	Songs from second scene	
Week- 6	Songs from third scene	
Week- 7	Songs from third scene	
Week -8	Revision	
Week -9	1st Midterm Examination	
Week -10	Songs from fourth scene	
Week -11	Songs from fourth scene	
Week -12	Songs from fifth scene	
Week -13	Songs from fifth scene	
Week -14	Songs from sixth scene	
Week -15	Songs from sixth scene	
Week -16	2 <sup>nd</sup> Midterm Examination	
Week -17	Revision	
Week -18	Final Examination	

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**Course: MMFP 513**

**Course Title: Folk Songs, Baul, Sari and Bhatiali and Bhawaiya**

**Credit Hours: 04 (Practical)**

**Course Description:** Palligiti, Performance of folk songs, regional Baul songs, songs written by various folk poets and Sari songs. Direct and indirect lessons through audio-video. Bhatiali songs set to different rhythms, Songs of Bhawaiya.

**Course Objective:**

- A. To inform about Palligiti and Baul Songs one of the genres of folk music.
- B. To improve pronunciation, diction and language skills.
- C. To enhance the skills and practical skills in performing Sari, Bhatiali and Bhawaiya Songs with rhythm.
- D. To analyze the lyrics of folk songs and to inform about their meaning

**Course Content and Plan:**

<b>Week</b>	<b>Topics</b>	<b>Teaching Learning Strategy</b>
<b>Week 1</b>	Palligiti songs set to Kaharba rhythm	Lecture, discussions and teachers feedback
<b>Week 2</b>	Palligiti songs set to Dadra rhythm	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Baul songs of Kushtia region	Q & A and teacher feedback
<b>Week 4</b>	Songs of Fakir Lalon Shai	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	Bhatiali songs	Discussions and Q & A and teacher feedback
<b>Week 6</b>	Bhawaiya songs set to the Teora rhythm	Discussion, Q & A and teacher feedback
<b>Week 7</b>	Regionally based Sari songs	Discussion, Q & A and teacher feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	Listening practice and listening comprehension practice in audio multimedia/archives	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Country songs based on the Kaharba rhythm	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Regionally based Sari songs	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Songs of Fakir Lalon Shai	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Bhatiali songs	Discussion, Q & A and teacher feedback

<b>Week 15</b>	Bhawaiyya songs based on the rhythm	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

**Course Learning Outcomes:**

1. To inform about Palligiti and Baul Songs one of the genres of folk music.
2. To improve pronunciation, diction and language skills.
3. To enhance the skills and practical skills in performing Sari, Bhatiali and Bhawaiya Songs with rhythm.
4. To analyze the lyrics of folk songs and to inform about their meaning.

**Course:MMRPP 514**

**Course Title: Comparative Study on Percussion Instruments**

**Credit Hours: 04 (Practical)**

**Course Description:**This course offers an in-depth study where students will gain practical knowledge of solo performance in the different phases of Basanta tala. They will learn to playing various thekas of kirtan on sreekhhol, learn to playing layakarīs of various tala on Pakhwaj. The course includes practice in playing performance across these phases, including bandishes of Panchamsawari tala.

**Course Objectives:**

1. Provide an understanding of the bandishes (Composition) of Basant tala and the style of solo performing in its various phases.
2. Provide practical knowledge of playing various thekas on the sreekhhol.
3. Provide practical knowledge of playing layakarīs of various talas on pakhwaj.
4. Provide practical knowledge of various bandishes of Panchamsawari tala.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
Week 1	Demonstration of the Comparative Study of Solo Performances in Teentala and Jhaptala	Interactive Lecture and demonstration
Week 2	Demonstration of the Comparative Study of Solo Performances in Jhaptala and Teentala.	Interactive Lecture and demonstration
Week 3	Demonstration of Two Tukras and Two Chakradars in Panchamsawari Tala.	Interactive session, Practice on individuals and teacher feedback

Week 4	Demonstration of Two Uthans and Two Parans in Panchamsawari Tala.	One to one formative skill building
Week 5	Demonstration of Layakari in Dhamar Tala.	One to one formative skill building
Week 6	Demonstration of Layakari in Chowtala	One to one formative skill building
Week 7	Demonstration of Various Thekas on Sreekhhol and Accompaniment.	One to one formative skill building
Week 8	Revision and feedback	One to one formative skill building
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Practical assessment
Week 10	Demonstration of Layakari in Surfak Tala.	One to one formative skill building
Week 11	“Demonstration of Layakari in Teora Tala.	One to one formative skill building
Week 12	Demonstration of Tripaali Chakradar, Chalan, and Uthan on the Pakhawaj	One to one formative skill building
Week 13	Demonstration of Solo Performance in Basant Tala (Part 1).	One to one formative skill building
Week 14	Demonstration of Solo Performance in Basant Tala (Part 2)	One to one formative skill building
Week 15	Playing Rare or Unconventional Talas	One to one formative skill building
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Practical assessment
Week 17	Overview on last two classes and final Exam (dd/mm/yy)	

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**Learning Outcome:**

Developing a Comparative Understanding of Solo Performance through a Formative Approach  
Understanding the Concept of Solo Performance in Basant Tala.

To develop students skills in performing Layakarīs of Dhamar Tala and Chowtala on the Pakhawa

To develop students skills in performing Layakarīs of Surfak Tala and Teora Tala on the Pakhawaj.

To develop students skills in playing the Thekas of Kirtan on the Sreekhhol.

Developing skills in playing Panchamsawari Tala

Developing knowledge of rare or unconventional Talas.

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**Viva- 1 Credit**

**Assessment Strategy for 4 Credits:**

<b>Assessment strategy</b>	<b>Mark distribution</b>	<b>Type of assessment</b>
<b>Final</b>	50%	Summative
<b>1<sup>st</sup> mid</b>	10%	Summative
<b>2<sup>nd</sup> Mid</b>	10%	Summative
<b>Quiz</b>	10%	Continuous Assessment
<b>Assignment &amp; Presentation</b>	10%	Continuous Assessment
<b>Attendance</b>	10%	Continuous Assessment
<b>Total</b>	100%	

**Assessment Strategy for 2 credits:**

<b>Assessment strategy</b>	<b>Mark distribution</b>	<b>Type of assessment</b>
<b>Final</b>	25	Summative
<b>1<sup>st</sup> mid</b>	5	Summative
<b>2<sup>nd</sup> Mid</b>	5	Summative
<b>Quiz</b>	5	Continuous Assessment
<b>Assignment &amp; Presentation</b>	5	Continuous Assessment
<b>Attendance</b>	5	Continuous Assessment
<b>Total</b>	<b>50</b>	

**MA 2<sup>nd</sup> Semester**  
**Total- 20 Credit**  
**Viva- 1 Credit**

**Course Code: MMCMT 518**  
**Course Title: Music Entrepreneurship**  
**Credit Hour: 4 credit (Theory)**

**Course Description:** This course aims at developing business and creative strategies in Music Eco System. It covers a wide range of topics from music production to marketing, branding, and financial management.

**Course Objective:**

1. To understand the key concepts of Music Entrepreneurship.
2. To adapt with different production tools regarding music industry.
3. To design different revenue streams for musicians and role of streaming platforms.
4. To create basic business prototype for a musical project including proposal, budget and promotion strategies.
5. To evaluate the impact of emerging technologies on the music industry and identify potential opportunities.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
Week 1	A brief Overview on fundamental theories of Music Entrepreneurship. (Introduction to the Music Industry, Copyright Law and Intellectual Property, Music Production and Technology Basics)	Lecture, discussions and teachers feedback
Week 2	Lecture on music- marketing strategies and understanding copyright law.	Presentation/Assignment, Peer review, Q & A and teacher feedback
Week 3	Constructing event proposal.	Q & A and teacher feedback
Week 4	Budgeting and marketing plans.	Briefing, discussion, Q & A and teacher feedback
Week 5	Strategies of music management. (managing a tour, Artist revenue system, Fan engagement)	Discussions and Q & A and teacher feedback
Week 6	Concepts of Music Communication.	Discussion, Q & A and teacher feedback
Week 7	Acts & Laws of Music Marketing.	Discussion, Q & A and teacher feedback
Week 8	Revision	Discussion, Q & A and teacher feedback
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Assessment

Week 10	Challenges and opportunities of digital marketing.	Discussion, Q & A and teacher feedback
Week 11	Overview of impact of social media over music industry and online streaming platforms. (explaining FOMO, e-mail marketing)	Discussion, Q & A and teacher feedback
Week 12	Build a Project: new business strategy to boost an aspiring artist.	Discussion, Q & A and teacher feedback
Week 13	Discussion on emergence of technologies and use of AI in music.	Discussion, Q & A and teacher feedback
Week 14	Lecture on Online streaming and distribution strategy	Discussion, Q & A and teacher feedback
Week 15	Lecture on social media marketing. Group Project: Music Business.	Discussion, Q & A and teacher feedback
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Assessment
Week 17	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

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### Course Learning Outcomes:

- Perceiving acts and laws of intellectual-copyright issues and royalty.
- Illustrating ideas of different revenue streams for musicians and the role of streaming platforms in the music industry.
- Analyzing emergence of cutting-edge technologies and its impact over music industry.
- Implementing gathered knowledge to build a comprehensive marketing model interpreting the risk management plan.

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### Course: MMCT 519

**Course title: The Core of Ragas**

**Credit: 4 (Theoretical)**

**Course Description:** This theoretical course examines the foundational concepts of Hindustani classical music, focusing on the types of shruti, distinctions between shruti and swara, and the classification of ragas and raginis. Students will explore ragas classified according to the Rasa theory and study the history, evolution, and stylistic characteristics of major Hindustani gharanas, including Gwalior, Kirana, Agra, Patiala, seni, Jaipur, Banaras, Dagar, Lakhnow, Punjab, Rampur-Sahaswan, and Delhi Gharana. The course integrates musicological analysis with historical context, providing a comprehensive understanding of raga structure, aesthetic expression, and gharana traditions.

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### Objectives

1. To understand types of shruti and the difference between shruti and swara.
2. To explore the classification of ragas and raginis according to classical music theory.

3. To study raga classification based on Rasa theory and its emotional implications.
4. To examine the history, stylistic features, and evolution of major Gharanas.
5. To develop the ability to analyze, compare, and critically evaluate different Gharana traditions.
6. To relate theoretical knowledge to practical performance and aesthetic interpretation.

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**Course Content and Plan:**

<b>Week</b>	<b>Topics</b>	<b>Teaching Learning Strategy</b>
<b>Week 1</b>	The types of Shrutis and Difference between shruti and swara.	Lecture, discussions and teachers feedback
<b>Week 2</b>	Classification of Raga	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Classification of Raga, based on Rasa theory.	Q & A and teacher feedback
<b>Week 4</b>	History of the Seni/Dagar Gharana.	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	History of the Gwalior Gharana	Discussions and Q & A and teacher feedback
<b>Week 6</b>	History of the Kirana Gharana..	Discussion, Q & A and teacher feedback
<b>Week 7</b>	History of the Agra Gharana.	Discussion, Q & A and teacher feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	History of the Patiala Gharana	Discussion, Q & A and teacher feedback
<b>Week 11</b>	History of the Jaipur/ Delhi Gharana..	Discussion, Q & A and teacher feedback
<b>Week 12</b>	History of the Rampur Sahaswan Gharana.	Discussion, Q & A and teacher feedback
<b>Week 13</b>	History of the Banaras/ Lakhnow Gharana	Discussion, Q & A and teacher feedback
<b>Week 14</b>	History of the Punjab Gharana	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

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**Learning Outcomes**

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

1. Explain the types of shruti and distinguish between shruti and swara.
2. Classify ragas according to traditional frameworks.
3. Apply Rasa theory to analyze the emotional expression of ragas.
4. Describe the historical development and stylistic features of major gharanas.
5. Compare and contrast different gharanas based on musical and aesthetic criteria.
6. Critically evaluate raga interpretation and gharana styles using theoretical knowledge.
7. Integrate theoretical understanding with practical performance and listening skills for advanced musical analysis.

**Course: MMNT520**

**Course Title: The Life, Creative Philosophy, and Poetic Aesthetics of Kazi Nazrul Islam**

**Credit Hours: 04 (Theoretical)**

**Course Description:** This 4-credit theory course offers an in-depth exploration of Kazi Nazrul Islam’s life sketch, creative philosophy, and poetic aesthetics within the broader context of Bengali and global literary traditions. The course critically examines Nazrul’s evolution as the “Rebel Poet” (*Bidrohi-Kobi*), tracing how his personal and political experiences, historical contexts, and humanist ideals shaped his literary and philosophical outlook or vision. Students will analyze his role in the beginning period of 20<sup>th</sup> century and they will learn how music technology associated his modern songs. Through close scanning of his creative journey, poetry, and philosophical ideas- students will co-relate with the themes of rebellion, freedom, spiritual humanism, gender equality-equity, anti-colonial resistance and anti-colonial socio-political mindset. The course will emphasis on Nazrul’s creative philosophy-his sense of revolution, mysticism, and aesthetic beauty-and how his poetic signature synced the anti-colonial ideas toward post-colonial orientation. The course will also explore his critical analysis against dogmatism, cross-cultural acceptance and his vision of harmony among diversified religious traditions. Designed for Master’s students, this course will explore literature analysis, theoretical discussion, conceptual frameworks and interactive study to deepen scholarly understanding of Nazrul’s relevance in contemporary ideas and aesthetics.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
<b>Week 1</b>	Lecture on chorological development of Nazrul’s musicality.	Lecture, discussions and teachers feedback
<b>Week 2</b>	Lecture on poetic combination of tune and lyric and assessing lyrics of his creative phases like revolution songs and Ghazals.	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Discussion on literary value of his song’s lyric	Q & A and teacher feedback
<b>Week 4</b>	Lecture on exploring poetic approach.	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	Discussion on lack of symmetry regarding tune and lyric.	Discussions and Q & A and teacher feedback

<b>Week 6</b>	Elaborative discussion on philosophical ideas on colonial-revolution	Discussion, Q & A and teacher feedback
<b>Week 7</b>	Lecture on Nazrul's ideas on patriotism and freedom.	Discussion, Q & A and teacher feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	Briefing on philosophical ideologies of spiritual humanism and mysticism in Ghazals.	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Elaborative discussion on sense of Gender equality and inclusiveness in Nazrul's creative philosophy.	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Comprehensive discussion on how newly invented musical technologies impacted the musical thoughts Nazrul as well the whole music eco-system.	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Discussion on transformation of Nazrul's poems into songs.	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Discussion on the anti-colonial ideas toward post-colonial orientation in his poems and exploring literary ideas of <i>Bidrahi</i> and <i>Samyabadi</i> .	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Discussion on the spirituality, humanism and anti-colonial approach in poems and exploring literary ideas of <i>Manush</i> and <i>Anandamoyeer Agamone</i> .	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

### Learning Outcome:

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

1. **Explain** the biographical, historical, and socio-political contexts that shaped Kazi Nazrul Islam's intellectual and literary identity.
2. **Analyze** Nazrul's creative philosophy to uncover the interrelations between his mystic, spiritual, humanist, and revolutionary ideas.
3. **Explore** the aesthetic dimensions of Nazrul's poetry and musical lyrics through close textual reading and ideological-theoretical reflection.
4. **Evaluate** Nazrul's philosophical and artistry within modern Bengali literature and global post-colonial discourse.
5. **Compare** Nazrul's ideological and aesthetic position with that of his contemporaries to situate him within broader intellectual traditions.

**Course Code- MMTT 521**

**Course Title- Tagore's Views on Music**

**Credit- 4 (Theoretical)**

**Introduction-**Tagore's emergence as a music composer and the materialization of his self-perceived ideology of music were simultaneous. He expresses his views on music in different lectures, orations, articles, letters, and even in his literature, poetry, and drama. This course includes an evaluation and comparative study of Tagore's views on music with eminent musicologists from the East and West.

**Objective**

1. To explore the ideology of music of Rabindranath Tagore.
2. To improve the perception of art music.
3. To evaluate Rabindranath Tagore as an aesthetician.
4. To compare Tagore's musical ideology with eminent musicologists.

**Course Content and Plan:**

Week	Topics
Week- 1	Lecture on the aesthetic and philosophical overview of Tagore's thoughts on music
Week- 2	Sangit O Bhav (oration), Sangiter Utpatti O Upojogita (article), Sangit o Bhav (article)
Week- 3	Sangit O kabita (article), Gan Shombondhe Probonda (Article)
Week- 4	Sangiter Mukti
Week- 5	Antor Bahir,
Week- 6	Kotha O Sur
Week- 7	Siksha O Samskritite Sangiter sthan
Week -8	Revision
Week -9	1st Midterm Examination
Week -10	Alap alochona (Conversation with Deelip Roy)
Week -11	Conversation With Rolland and Einstein
Week -12	Sur O Sangati (Interactive letters with DhurjatiPrasad Mukhopadhyay )
Week -13	ChinnaPatraboli, Europe Jatrir Diary (Letters on music)
Week -14	Views on music in Geetabitan (analytical study on songs from Gan Upoparyay)

Week -15	Comparative analytical study with other musicologists
Week -16	2 <sup>nd</sup> Midterm Examination
Week -17	Revision
Week -18	Final Examination

**Course: MMFT 522**

**Course Title: Historical Study of Bengali folk music**

**Credit Hours: 04 (Theoretical)**

**Course Description:** Historical Study of Bengali folk music from the 18th century to the present. life philosophy of Bengali folk music artists, detailed description of folk musical instruments Characteristics of the musical instrument Shushi, similarities and differences between the folk musical instrument Shushi and its instruments. Evaluation of folk music practice in the current context, influence of indigenous culture on folk music.

**Course Objective:**

- A. To provide information about the basic concepts of the history of Bengali folk music practice (from the 18th century to the present).
- B. To provide information about the life and work of various folk poets.
- C. To provide an idea about folk musical instruments.
- D. To provide an idea about ethnic minorities in folk music.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
<b>Week 1</b>	History of Bengali folk music practice from the 18th century to the present	Lecture, discussions and teachers feedback
<b>Week 2</b>	History of Bengali folk music practice from the 18th century to the present	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Region-based Bengali folk poets	Q & A and teacher feedback
<b>Week 4</b>	Life philosophy of Bengali folk poets and artists	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	Providing ideas about folk musical instruments (Shushir)	Discussions and Q & A and teacher feedback
<b>Week 6</b>	Providing ideas about folk musical instruments (Tat)	Discussion, Q & A and teacher feedback
<b>Week 7</b>	Providing ideas about small ethnic groups	Discussion, Q & A and teacher feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback

<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	Comparative discussion of Shushi and Tat musical instruments	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Providing ideas about ethnic minority culture and music	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Providing ideas about ethnic minority culture and music	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Evaluation of folk music practice in the current context	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Ideas about the aesthetic philosophy of folk music	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Providing ideas about musical instruments of small ethnic groups	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

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**Course Learning Outcomes:**

1. To provide information about the basic concepts of the history of Bengali folk music practice (from the 18th century to the present).
2. To provide information about the life and work of various folk poets.
3. To provide an idea about folk musical instruments.
4. To provide an idea about ethnic minorities in folk music.

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**Course: MMRPT 523**

**Course Title: Comparative Analysis of Indian and Western Rhythm System**

**Credit Hours: 04 (Theoretical)**

**Course Description:** Students will engage in a comparative study of rhythm instruments from the continent and the Indian subcontinent. They will gain detailed understanding of North and South Indian tala systems, review the biographies of prominent music scholars, and receive an in-depth introduction to different types of rhythmic structures in Western music.

**Course Objectives:**

- Provide an understanding of the comparative discussion of rhythm instruments from the continent and the Indian subcontinent.

- Provide detailed knowledge of North and South Indian tala systems through comprehensive discussion of these two traditions.
- Inform students about the philosophies and thoughts of various tabla exponents through a review of their lives and works.

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**Course Content and Plan:**

<b>Week</b>	<b>Topics</b>	<b>Teaching Learning Strategy</b>
Week 1	Discussion on Indian Sub continental Instruments.	Interactive Lecture
Week 2	Discussion on Continental Musical Instruments	Interactive Lecture
Week 3	Lecture on a Comparative Study of Both Traditions	Interactive session and lecture
Week 4	Discussion on Merits and Demerits of Tabla Players	One to one summative skill building
Week 5	Lecture on the Comparative Study of String and Bowed Instruments.	One to one summative knowledge building
Week 6	Discussion on the Comparative Study of Wind Instruments.	One to one summative Knowledge building
Week 7	Lecture on the Comparative Study of Percussion Instruments	One to one summative knowledge building
Week 8	Revision and feedback	One to one summative knowledge building
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Assessment
Week 10	Brief Discussion on the Western Rhythm System (Part 1).	Interactive Lecture
Week 11	Brief Discussion on the Western Rhythm System (Part 2).	Interactive Lecture
Week 12	Lecture on the Comparative Study of Indian and Western Rhythm.	Interactive Lecture
Week 13	Lecture on Tabla Solo Performance (Purab Baj).	Interactive Lecture
Week 14	Lecture on Tabla Solo Performance (Paschim Baj).	One to one summative knowledge building
Week 15	Revision	One to one summative knowledge building
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Assessment
Week 17	Overview	

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**Learning Outcome:**

- Developing Knowledge on the Comparative Study of Continental and Subcontinental Instrumentation.
- Developing Knowledge of the Strengths and Weaknesses of Tabla Players.
- Learning about the Comparative Study of Continental and Subcontinental String Instruments.”
- Learning about the Comparative Study of Continental and Subcontinental Wind Instruments
- Developing Knowledge of the Western Rhythm System.
- Developing Knowledge of Tabla Solo Performance (Purab Baj).
- Developing Knowledge of Tabla Solo Performance (Paschim Baj).

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**Course: MMCP 526****Course title: Knowledge of Raga.****Credit 4 (Practical)**

**Course Description:** This practical course focuses on the comprehensive understanding and performance of selected Hindustani classical ragas. The course covers ragas including Bhairav-Gunkali, Marwa-Puriya, Kedar-Hamir, Multani-Todi, Behag-Shankara, Bageshri-Rageshri, Bahar-Miyanmalhar, Deshkar-Tilak Kamod, Padaj-Basant, Shuddh Kalyan-Bhupali, and Ashabari-Jaunpuri. Students will develop proficiency in alap, bandish, bol-taan, improvisation, and raga interpretation, with a focus on raga structure, mood, and aesthetic expression (Rasa). The course emphasizes the integration of practical performance with historical and stylistic knowledge of each raga.

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**Objectives**

1. To develop technical proficiency in performing the selected ragas.
2. To understand the unique characteristics, emotional expression, and aesthetic essence (Rasa) of each raga.
3. To practice alap, bol-taan, improvisation, and bandish execution.
4. To explore the stylistic variations and historical context of each raga.
5. To enhance the ability to perform ragas accurately and expressively, reflecting both tradition and interpretation.

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**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
Week 1	Ragas in Bhairav Ang	Interactive Practical Demonstration
Week 2	Ragas in Kalyan Ang	Interactive Practical Demonstration and teachers feedback
Week 3	Ragas in Todi Ang	Interactive session, Practice on individuals and teachers feedback
Week 4	Ragas in Sarang Ang	Interactive Practical Demonstration and teachers feedback
Week 5	Ragas in Malhar Ang	Interactive Practical Demonstration and teachers feedback

Week 6	Ragasin Kauns Ang	Interactive Practical Demonstration and teachers feedback
Week 7	Ragas in Nat Ang	Interactive Practical Demonstration and teachers feedback
Week 8	Revision	Interactive Practical Demonstration and teachers feedback
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Practical Assesment
Week 10	Ragas Kafi Ang	Interactive Practical Demonstration and teachers feedback
Week 11	Ragas Kanada Ang	Interactive Practical Demonstration and teachers feedback
Week 12	Ragas in Bagesri ang	Interactive Practical Demonstration and teachers feedback
Week 13	Ragas in Dawn	Interactive Practical Demonstration and teachers feedback
Week 14	Ragas in Dusk	Interactive Practical Demonstration and teachers feedback
Week 15	Revison	Interactive Practical Demonstration and teachers feedback
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Practical assessment
Week 17	Overview	

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### Learning Outcome

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

1. Perform the selected **ragas accurately and expressively**, demonstrating technical mastery.
2. Apply **alap, bol-taan, and improvisation techniques** in practical performance.
3. Identify and express the **emotional essence (Rasa) and mood** of each raga.
4. Analyze **raga structure, stylistic nuances, and historical development**.
5. Integrate **theoretical knowledge of ragas with practical performance skills**.
6. Develop **critical listening, interpretation, and performance evaluation skills**.
7. Present **classical compositions confidently**, reflecting both tradition and individual musical insight.

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**Course: MMNP 527**

**Course Title: Composition on occasions, and Songs from Different Creative Phases of Kazi Nazrul Islam**

**Credit Hours: 04 (Practical)**

**Course Description:** This practical course will provide an insightful exploration of the enriched musical diversity within Kazi Nazrul Islam's compositions, focusing on his festive songs, his adaptation of South Indian ragas into Bengali music, and the stylized approach across different genres of his creative phases. Students will learn to perform selected *Nazrul Sangeet*- that reflect the poet-composer's mastery in cultural traditions. Through guided demonstrations and performance-based sessions, students will study Nazrul's compositions created for different occasions- such as inaugural

session of *Akash-Vaani*, or different musical-theatrical episodes telecasted from Indian Radio, and patriotic occasions- analyzing their lyrical content, melodic structure, and rhythmic design. The course also examines Nazrul's innovative use of *Carnatic (South Indian)* ragas in Bengali musical expression, emphasizing his unique contribution to the cross-cultural evolution of modern Bangla music. Teachers will integrate theoretical discussion with practical training, to enhance students' interpretive and performance skills, deepen their understanding of Nazrul's musical aesthetics.

### Course Objectives:

This course aims to:

1. Introduce students to Nazrul's festive compositions, emphasizing their lyrical themes, melodic structures, and historical-cultural contexts.
2. Develop students' performance skills through the practical learning of songs composed for different festivals using different rhythm styles.
3. Analyze and interpret Nazrul's adaptation of South Indian (*Carnatic*) ragas within the framework of Bengali music.
4. Demonstrate the stylistic diversity of *Nazrul Sangeet* across different creative phases, focusing on variations in tune, rhythm, and emotional expression.
5. Enhance students' musical understanding through demonstration, collaborative practice, and reflective discussion regarding Nazrul's innovative forms and genres.

### Course Content and Plan:

Week	Topics	Teaching Learning Strategy
Week 1	Understandings on tunes of raga-based songs (song-1).	Interactive Practical Demonstration
Week 2	Demonstration on tunes of raga-based songs (song-2)	Interactive Practical Demonstration and teachers feedback
Week 3	Demonstrating raga based songs (song-3).	Interactive session, Practice on individuals and teachers feedback
Week 4	Demonstration on Khayal based songs (song-4).	Interactive Practical Demonstration and teachers feedback
Week 5	Demonstration on Khayal based songs (song-5).	Interactive Practical Demonstration and teachers feedback
Week 6	Demonstrating songs on rhythms adapted from scriptures by Nazrul (song-1).	Interactive Practical Demonstration and teachers feedback
Week 7	Demonstrating songs on rhythms adapted from scriptures by Nazrul (song-2).	Interactive Practical Demonstration and teachers feedback
Week 8	Demonstrating songs on Carnatic raga adaptation (song-1).	Interactive Practical Demonstration and teachers feedback
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Practical Assesment
Week 10	Demonstrating songs on Carnatic raga adaptation (song-2).	Interactive Practical Demonstration and teachers feedback
Week 11	Demonstration within songs on Carnatic raga adaptation (song-3).	Interactive Practical Demonstration and teachers feedback

Week 12	Demonstrating songs of <i>Haramoni</i> (song 1)	Interactive Practical Demonstration and teachers feedback
Week 13	Demonstration on songs of <i>Haramoni</i> (song 2)	Interactive Practical Demonstration and teachers feedback
Week 14	Demonstrating festive songs and describing cultural context by Kazi Nazrul Islam (song 1&2)	Interactive Practical Demonstration and teachers feedback
Week 15	Demonstration on Bhajan (song 1)	Interactive Practical Demonstration and teachers feedback
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Practical assessment
Week 17	Overview	

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### Course Learning Outcomes

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

1. **Identify** the musical characteristics, lyrical themes, and cultural significance of Nazrul's festive compositions.
  2. **Perform** selected *Nazrul Sangeet* pieces representing various religious, patriotic, and seasonal festivals knowing melodic and rhythmic structure.
  3. **Analyze** the adaptation of South Indian (*Carnatic*) ragas in Nazrul's compositions and **compare** their stylized features with North Indian ragas and Bengali musical traditions.
  4. **Apply** appropriate vocal techniques, ornamentation, and rhythmic patterns in performing Nazrul's *raga*-based and related songs.
  5. **Evaluate** Nazrul's contribution to the diversification of Bengali music also redefining his melodies within contemporary melody structure through reflective discussion, peer feedback, and performance assessment.
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### Course Code – MMTP 528

**Course Title: Various Tunes and forms of Rabindra sangeet**

**Credit- 4(Practical)**

**Introduction:** In this course students will learn about the different aspects of Tagore song both in subjects and tunes.

#### Objective-

1. To develop the conception of different musical forms in songs of Tagore
2. To analyze and evaluate chronological development of Tagore's creative journey in making him an intrinsic composer and lyricist.
3. To connect existing music style and its relevance with the vast musical styles of Tagore.
4. To explore theories and their essence in respective forms of Tagore.

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**Course Content and Plan:**

Week	Topics	
Week- 1	Brief overview on different tunes used in Tagore music	
Week- 2	Songs composed in Drhupad and Khayal form.	2 songs
Week- 3	Songs composed in Thumri and Tappa form.	2 songs
Week- 4	Kirtan (With and without Akhor)	2 songs
Week- 5	Bhanu Shingher Padaboli	2 songs
Week- 6	Songs influenced by Bauls of Bengal	2 songs
Week- 7	Revision	2 songs
Week -8	1 <sup>st</sup> midterm	
Week -9	Brief overview on intrinsic characteristics of Tagore's late age songs	
Week -10	Songs of worship	2 songs
Week -11	Songs of love	2 songs
Week -12	Songs of nature and seasons	2 songs
Week -13	Songs of nature and seasons	2 songs
Week -14	Songs of nature nationality and patriotism	2 songs
Week -15	Songs of variety and festive segments of Geetabitan	2 songs
Week -16	2 <sup>nd</sup> Midterm Examination	
Week -17	Revision	
Week -18	Final Examination	

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**Course: BMFP 529****Course Title: Ancient folk songs, indigenous songs and regional songs****Credit Hours: 04 (Practical)**

**Course Description:** The folk music practical course provides practical understanding of ancient folk songs, tribal songs, and regional songs according to the skills of the folk music students. It also enhances the skills of singing along with rhythm and improves the practical aspects and Direct and indirect lessons through audio-video.

**Course Learning Outcomes:**

1. To inform about ancient Folk Songs.
2. To improve pronunciation, diction and language skills.
3. To enhance the skills and practical skills in performing indigenous songs and regional Songs with rhythm.
4. To analyze the lyrics of folk songs and to inform about their meaning.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
Week 1	Ancient song-1 set to Kaharba rhythm	Lecture, discussions and teachers feedback

<b>Week 2</b>	Ancient song-2 set to Dadra rhythm	Presentation/Assignment, Peer review, Q & A and teacher feedback
<b>Week 3</b>	Ancient song-3 of Kharba Rhythm	Q & A and teacher feedback
<b>Week 4</b>	Indigenous Song- 1	Briefing, discussion, Q & A and teacher feedback
<b>Week 5</b>	Indigenous Song- 2	Discussions and Q & A and teacher feedback
<b>Week 6</b>	Regional song- 1 set to the Teora rhythm	Discussion, Q & A and teacher feedback
<b>Week 7</b>	Regional song- 2	Discussion, Q & A and teacher feedback
<b>Week 8</b>	Revision	Discussion, Q & A and teacher feedback
<b>Week 9</b>	1st Midterm (dd/mm/yy)	Assessment
<b>Week 10</b>	Listening practice and listening comprehension practice in audio multimedia/archives	Discussion, Q & A and teacher feedback
<b>Week 11</b>	Regional songs based on the Kaharba rhythm	Discussion, Q & A and teacher feedback
<b>Week 12</b>	Ancient song-4	Discussion, Q & A and teacher feedback
<b>Week 13</b>	Indigenous Song- 3	Discussion, Q & A and teacher feedback
<b>Week 14</b>	Indigenous Song- 4	Discussion, Q & A and teacher feedback
<b>Week 15</b>	Listening practice and listening comprehension practice in audio multimedia/archives	Discussion, Q & A and teacher feedback
<b>Week 16</b>	2nd Midterm (dd/mm/yy)	Assessment
<b>Week 17</b>	Overview on the last 2 classes (Final exam will be held on dd/mm/yy)	

**Course: MM RTP530**

**Course Title: Advanced practical study of compositions in diverse rhythmic frameworks**

**Credit Hours: 04(Practical)**

**Course Description:** This course offers an in-depth study of various sections of composition in Teentala, Jhaptala, and Rupak Talas. Practice of solo performance techniques of

Panchamsawari Tala on Tabla. Skill development in playing Kayda compositions of different Gharanas in Teental. Practical knowledge of performing uncommon or rare Talas.

**Course Objectives:**

Provide practical knowledge of performance techniques of compositions in various sections of Teental, Jhaptala, and Rupak talas.

b. Practice performance styles of Panchamsawari tala on tabla.

c. Provide practical understanding of Kayda playing techniques in teental.

d. Offer practical knowledge and training in the performance and presentation of various uncommon Talas.

**Course Content and Plan:**

Week	Topics	Teaching Learning Strategy
Week 1	Demonstration of Two Chakradar Tukras in Teental.	Interactive Lecture and demonstration
Week 2	Demonstration of Two Chawakradar Tukras in Teental	Interactive Lecture and demonstration
Week 3	Demonstration of Two Formayesi Chawakradar Tukras in Jhaptala	Interactive session, Practice on individuals and teacher feedback
Week 4	Demonstration of Two Formayesi Chawakradar Tukras in Jhaptala	One to one formative skill building
Week 5	Demonstration of Four Chawakradar Tukras in Rupaktala	One to one formative skill building
Week 6	Demonstration of Three Kaydas of Teental from Various Gharanas.	One to one formative skill building
Week 7	Demonstration of Two Kaydas of Teental from Various Gharanas	One to one formative skill building
Week 8	Revision and feedback	One to one formative skill building
Week 9	1 <sup>st</sup> Midterm (dd/mm/yy)	Practical assessment
Week 10	Demonstration of Solo Performance in Panchamsawari Tala (Part-1)	One to one formative skill building
Week 11	Demonstration of Solo Performance in Panchamsawari Tala (Part-2)	One to one formative skill building
Week 12	Demonstration of Bandish (Composition) and Its Techniques	One to one formative skill building
Week 13	Demonstration of Rela and Paran on Pakhwaj	One to one formative skill building
Week 14	Demonstration of Gat and Kabita Paran on Pakhwaj	One to one formative skill building
Week 15	Demonstration of Pakhwaj	One to one formative skill

	Accompaniment.	building
Week 16	2 <sup>nd</sup> Midterm (dd/mm/yy)	Practical assessment
Week 17	Overview on last two classes and final Exam (dd/mm/yy)	

**Course : MMT 533 A**

**Course Title: Thesis**

**Credit: 8**

**Description:** In this course, students are required to undertake a Thesis. Topic analyses, design development of research are the prime focus of this course. The objective is to provide an opportunity to develop initiative, self- reliance, and creative ability and aesthetical judgment. In this semester students who are interested and already secured CGPA of above 3.25 will submit the Thesis paper following the methodology. Students will choose their respective Guide/Advisor among the teachers of the Department.

**Rest of the students will undertake the ‘Non-thesis’ part in this Course.**

**Assessment Strategy:**

Assessment strategy	Mark distribution	Type of assessment
<b>Final Report Submission</b>	100	Summative
<b>Thesis Defence</b> (Presentation and Q&A Session)	100 (50+50)	Continuous Assessment
<b>Total</b>	200	Summative Assessment

**Or**

**Course : MMT 533 B**

**Course Title: Non Thesis**

**Credit: 8**

**Description:** Music is a universal language or a meta-linguistic communication that expresses universal human emotions and transcends the barriers of language and culture. There is a so many field to research and work field to input of music. Only Music background students can explore those area like BGM in Tv or electronic media, Music Critic on press media, Sound engineering, Music Teaching, Project assistance, Audio studio work, Field work etc.

**Assessment Strategy:**

Assessment strategy	Mark distribution	Type of assessment
<b>Final Report Submission</b>	100	Summative
<b>Presentation and Q&amp;A Session</b>	100 (50+50)	Continuous Assessment
<b>Total</b>	200	Summative Assessment

## Viva- 1 Credit

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### Assessment Strategy for 4 Credits:

Assessment strategy	Mark distribution	Type of assessment
Final	50%	Summative
1 <sup>st</sup> mid	10%	Summative
2 <sup>nd</sup> Mid	10%	Summative
Quiz	10%	Continuous Assessment
Assignment & Presentation	10%	Continuous Assessment
Attendance	10%	Continuous Assessment
Total	100%	

### Assessment Strategy for 2 Credits:

Assessment strategy	Mark distribution	Type of assessment
Final	25	Summative
1 <sup>st</sup> mid	5	Summative
2 <sup>nd</sup> Mid	5	Summative
Quiz	5	Continuous Assessment
Assignment & Presentation	5	Continuous Assessment
Attendance	5	Continuous Assessment
Total	50	