

MA First semester TABLA

M.A. Semester -I
DSC 1 - Tabla/Pakhawaz - Credit -5

Paper Type- Theory

Title of the Paper-Applied Theory of Indian music.

This course aims to understand the basic approach of Tabla(Instrument). For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Course Tala - Teentaal, Jhaptaal, Rupak Taal

Unit-1-Theory-

- Study of rhythm in general and its application to music and dance.

Unit-2- Theory-

- Comparative study of the ancient and modern tal system with special reference to natya sastra and Sangeet Ratnakar

Unit-3 -Theory-

- Importance of Tal-Vadya (Percussion Instruments) in Indian classical music as compared to that of western music.

Unit-4-Theory-

- Difference in the construction of Indian percussion instrument like tabla- mridang- Dholak Nal etc. as compared to the various types of drums used in western music.

Unit-5-Theory-

- Genral knowladge of khathak dance compositions - amad , paran , taatkar,toda ,stutiparan

Books Recommended

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta
- Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A. Semester -I
DSC 2 - Tabla/Pakhawaz - Credit- 5

Paper Type- Practical

Title of the Paper-Practical Aspect of rhythm signature

This course aims to understand the basic approach of Tabla(Instrument). For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Course Tala - Teentaal, Jhaptaal, Rupak Taal

Unit-1-Stage Performance-

- Performance of half an hours duration of the prescribed Talas .
- Candidate may plan his/her performance in the following manner-Tabla/Pakhauaj-Perhkar, Kayda, Gat, Paran, Padar, Rela, Tukra and Mukhra etc. including laggi and lari in Kaharwa and Dadra tals.

Unit-2- Viva Voce-

- Detail Knowledge of course Tala & theoretical aspects of Prescribed Course.

Unit-3 -Accompaniment-

- Student should be able to accompany with Vocal & Instrument.

Unit-4-Folk Rythm-

- Knowledge of Folk Style of Rhythm.

Unit-5-

- Able to play 5 basic alankars on harmonium
- Ablity to play lahra in teentaal

Books Recommended

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta
- Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A. Semester -I
DSC 3- Tabla/Pakhawaz - Credit - 5

Paper Type- Theory

Title of the Paper- History & Development of Tabla

This course aims to understand the basic approach in Music. For this literary Review will enable students to apply analytical and theoretical approaches of the history& development of tabla in multiple genres in music.

Course Tala - Dadra, Kehrwa, Addha Teental

Unit-1-Theory

- A brief history of Indian music with special reference from the vedic period to modern period.

Unit-2--Theory

- History of the development of Tabla .
- Accompaniment with different style of music.

Unit-3--Theory

- Writing notation of the following talas - Ek Taal & Ada Chartaal with different layakari like dugun, Tigun, chagun & Adi laya .

Unit-4--Theory

- Emotional expressions through music.

Unit-5--Theory

- Life Sketch & contribution in the field of music of the following Maestro's-

Utsad Ahmed Jan Therakwa, Ustad Habibuddin Khan & Ustad Zakir Hussain

Books Recommended

- Bhartiye sangeet ka Itihas - Dr. SC Paranjape
- Sangit bodh - Dr. SC Paranjape
- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta
- Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A. Semester -I
DSC 4- Tabla/Pakhawaz - Credit-5

Paper Type- Practical

Title of the Paper- Tala's of light music.

This course aims to understand the basic & advanced approach in music for this students to apply analytical and theoretical approaches of the history & development of tabla in multiple talas of light music & use of the talas in different manner.

Course Tala - Dadra, Kehrwa, Addha Teental

Unit-1-Stage Performance-

- Performance of half an hours duration of the prescribed Talas .

Candidate may plan his/her performance in the following manner- Addha Teental, Laagi-Lari etc.

Unit-2- Viva Voce-

- Detail Knowledge of course Tala & theoretical aspects of Prescribed Course.

Unit-3 -Accompaniment-

- Student should be able to accompany with Vocal & Instrument.

Unit-4-Folk Rythm-

- Knowledge of Folk Style of Rhythm.

Unit 5

- Able to play 5 basic alankars on harmonium
- Ability to play lahra in teentaal

Books Recommended

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta
- Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A.-Semester-1
Core Elective - DSE - Tabla/Pakhawaz - Credit-2

Paper Type- Theory

Title of the Paper- Foundation of harmonium

This course aims to understand the basic approach of Research in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music. the students prepared to write a synopsis based on literature review on an area of their aptitude .

Course Raga- Deshkar, Bhimpalsi, Hamsadhwani, Khamaz

Unit-1 Theory- Musical Terms-Definition's

- Sangeet, Nada, Shruti, Swara, Saptak, Thata, Raga, Alankar, Tana, Gamak, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Parmel praveshak Raga, Sandhi prakash Raga, Sargam geet, Lakshan geet, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, Harmony-Melody

Unit-2- Theory-

- Types of Instrument
- Study of Harmonium, its parts and types

Recommended books:

- Harmonium - Ram Avtar
- How to play Harmonium & Synthesizer - Mamta chaturvedi
- The Harmonium in North Indian Music -Birgit abels
- Sangeet Visharad - Basant

M.A.-Semester-1
Core Elective - DSE -Tabla/Pakhawaz - Credit-2

Paper Type- Practical

Title of the Paper- Foundation of harmonium (P)

This course aims to understand the basic approach of Research in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music. the students prepared to write a synopsis based on literature review on an area of their aptitude .

Course Raga- Deshkar, Bhimpalsi, Hamsadhwani, Khamaz

Unit-1-Practical-Stage Performance-

- Student will choose one raga for stage performance.

Unit-2-Practical-Viva Voce-

- Six alankars to be presented in prescribed ragas.
- One sargam geet in any one raga.
- Two Drut khyals in any two ragas with six alapas and six tanas.
- One lakshan geet in any one raga.

Recommended books:

- Harmonium - Ram Avtar
- How to play Harmonium & Synthesizer - Mamta chaturvedi
- The Harmonium in North Indian Music -Birgit abels
- Sangeet Visharad - Basant

MA Second semester -Vocal

M.A Semester II
DSE 1 - Vocal /Sitar - Credit-5

Paper Type- Theory

Title of the Paper- History and Aesthetics

This course aims to understand the History and Aesthetics of Music. For this literary Review will enable students to apply theoretical approaches to the reading in multiple genres in music.

Course Raga- Jog ,Maru bihag, Puriya kalyan

Unit-1 Theory-

- General idea of the Indian philosophy of arts and aesthetics.
- Ancient principles regarding relationship of music with rasa and its concept (sawar - raga ,laya - raga , chhandtal - rasa)

Unit-2- Theory-

- Importance of Indian classical music in modern world of music and its contribution by different exponent of music from India
- Comparative study of folk in context of Garhwal and Kumaun

Unit-3-Theory

- Introduction and fundamentals of acoustics
- Study of following granthas -
Sangeet parijat ,swarmel kalanidhi , sangeet ratnakar, Natya shastra

Unit-4- Theory-

- Vaggeyakar - Methods of compositions
- Voice culture and its importance in indian classical music .

UNIT -5-

- Study of 64 kalas given by vatsyayan
- Analytical study of aesthetics in reference of indian and western philosophy

Note:- Revision of the previous course is compulsory.

Books Recommended

- Hindustani sangeet mein ragon Key Utpatti Evam Vikas- Dr Sunanda Pathak
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant
- Raag Lakshan Parampara evam Lakshan Geet – Dr. Vijyendra Gautam

M.A Semester II
DSE 2 - Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper- Practical aspects of ragas .

This course aims to understand the Practical usefulness of vocal & instrumental Music. For this Literary Review will enable students to apply analytical approaches to the reading in multiple genres in music. .

Course Raga- Jog ,Maru bihag, Puriya kalyan

Unit-1 -Stage Performance-

- Student will choose one basic raga for stage performance.
- Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumenta

Unit-2- viva - voce

- Ability to recite the Thekas of Dhamar, Jhaptaal
- Detail Knowledge of basic Raga

Unit-3-semiclassical

- Student Should able to Perform Dadra , thumri .

Unit-4-Folk

Student should able to perform Jagar , Nyoli

UNIT - 5

- Basic knowledge of harmonium
- Able to perform 10 basic alankars

Note:- Revision of the previous course is compulsory.

Books Recommended

- Asthetic of Indian music-Dr.Madhur lata Bhatnagar
- Bhartiya Sangit Shastral-Pt. K. Vashudev Shastri
- A Rasa reader-Sheldon pollock
- Natya Shastra-Bharat
- Sangita Ratnakara,Sharang Dev

M.A Semester II
DSE 3 - Vocal /Sitar - Credit-5

Paper Type- Theory

Title of the Paper- Oral tradition

This course aims to understand the oral tradition Raga in Music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music..

Course Raga- Hansadhawani , Jhinjhoti ,Tilak kamod ,Nand

Unit-1 Theory-

- Introduction of veena - Mattakokila , chitra , vipanchi , ghosa , ektantri , kinnari
- Study of sharna chatostaye

Unit-2- Theory-

- knowledge of ethno musicology and oral tradition
- Music as a liberal art ,cultural and professional aims of music.

Unit-3-Theory

- Music and multimedia
- The physics of sound

Unit-4- Theory-

- The psychology of music in multimedia
- Introduction of recording , editing and production of music .

UNIT -5

- Role of multimedia in the espousal of Indian classical music
- Introduction of different media station of india - Doordarshan , All india radio etc

Note:- Revision of the previous course is compulsory.

Books Recommended

- Hindustani sangeet mein ragon Key Utpatti
Evam Vikas- Dr Sunanda Pathak
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant

M.A Semester II
DSC 4- Vocal /Sitar - Credit-5

Paper Type- Practical

Title of the Paper- Practical aspect of oral tradition. .

This course aims to understand the Practical aspect of oral tradition vocal & instrumental Music. For this Literary Review will enable students to apply analytical approaches to the reading in multiple genres in music. .

**Course Raga- Nayaki Kanhara, Jhinjhoti ,Tilak
kamod ,Nand**

Unit-1 -Stage Performance-

- Student will choose one basic raga for stage performance.
- Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumenta

Unit-2- viva - voce

- Ability to recite the Thekas of Dhamar, Jhaptaal
- Detail Knowledge of basic Raga

Unit-3-semiclassical

- Student Should able to Perform Dadra , Baramasa.

Unit-4-Folk

Student should able to perform Jagar , Nyoli

Unit 5 -

- One lakshan geet in any one raga.
- One patreotic song on harmonium

Note:- Revision of the previous course is compulsory.

Books Recommended

- Asthetic of Indian music-Dr.Madhur lata Bhatnagar
- Bhartiya Sangit Shastral-Pt. K. Vashudev Shastri
- A Rasa reader-Sheldon pollock
- Natya Shastra-Bharat
- Sangita Ratnakara,Sharang Dev

M.A.-Semester-1I
Core Elective D S E - Vocal /Sitar -
Credit- 2

Paper Type- Theory

Title of the Paper- Analytical study of folk music of Uttarakhand (T)

This course aims to understand the Analytical study of folk music of Uttarakhand. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Unit-1 Theory- folk songs of Uttarakhand

- Jagar, jhumailo, mangal, khuded, pawada, bajuband, chhopti

Unit-2- folk instruments of Uttarakhand

- Analytical study of Dhol - damau, dholak, hudka, flute, Binai

Recommended books:

- Gadhwal key lok Nritya geet, Shivanad Nautiyal
- Gadhwal Lok Geet, Govind Chatak
- Kumaun Ka Itihas - BAdridat Pande

M.A.-Semester-1I
Core Elective D S E - Vocal /Sitar -
Credit-2

Paper Type- Practical

Title of the Paper- Analytical study of folk music of uttarakhand (P)

This course aims to understand the Analytical study of folk music of uttarakhand. For this literary Review will enable students to apply analytical and theoretical approaches to the reading in multiple genres in music.

Unit-1-Practical-Stage Performance-

- Student will choose two forms of song for stage performance.

Unit-2-Practical-Viva Voce-

- Detailed knowledge of prescribe instrument
- Able to play any of the instrument mentioned in course

Recommended books:

- Gadhwal key lok Nritya geet, Shivanad Nautiyal
- Gadhwal Lok Geet , Govind Chatak
- Kumaun Ka Itihas - BAdridat Pande

