

B.A.Second Year

(III & IV Semester)

Vocal-Sitar

B.A. III Semester

Vocal /Sitar

Course Category	Subject/Title	No of paper	Credits	Title of paper
Discipline Specific Core	DSC Subject-III (Major)/(Minor)	Theory	2 credits	Study of general theory and biographies[T]
		Practical	4 credits	Study of general theory and biographies[P]
M.D./I.D [Subject-iii]	M.D./I.D.-III	Theory	2 credits	Indian Musical Traditions, Computational Musicology, and Sound Design (T)
	M.D./I.D-III	Practical	2 credits	Indian Musical Traditions, Computational Musicology, and Sound Design (P)
SEC	SEC (Major)	Practical	2 credits	Introduction of Harmonium

B.A.III Semester

DSC(Major/Minor)-III-Vocal/Sitar-Credit -02

Paper Type -Theory

Title of the paper-: Study of general theory and biographies.

[This course provides the study of General Theory of Indian Music & Biography of Musicians. Student will be able to get acquainted with Drut Khayal various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.]

Course Raag -: Vrindavani Sarang,Bihag,Kamod,Kafi

UNIT-1-

- Study of the following terms -: **Khayal,Dhrupad,Dhamar**
 - **Thumari**
,Tappa,Trivat,Chaturang,Sargam,Raagmala,
Kriti,Jaavali,Holi,Tarana,Raagam,Taanam,Varnam,Aavartan,
Laya,Laykari,Peshkar, Pa ran ,Tukada.
- Study of the **Jhaptaal,Rupak,Kaharwa,Ektaal.**
- Knowledge and comparative study of course raagas and previous semester course.

UNIT-2-

- Biographies and contributions of the following-:
Pt.Haridas,Ustad Faiyaz Khan,Lata Mangeshkar,Pt.Vinayak Rav
Patvardhan.
- Notation of composition in course ragas.
- Comparative study of course ragas and previous course
raaga.

B.A.III Semester DSC-(Major/Minor)-III-

Vocal/Sitar-Credits-04

Paper Type-Practical

Title of the paper -Study of general theory and biographies[P]

This paper focuses on the practical fundamentals of performing Raaga on stage. In this course, they will be able to perform Alankar, Swarimalika, Lakshan Geet, Vilambit & Drut Khayal in Prescribed Raga. Apart from that, they will be able to perform Bhajan, Folk, Geet and Gazal etc.

Course Raga:- **Vrindavani Sarang, Bihag, Kamod, Kafi**

Unit -I :- Practical — Stage Performance

Ability to Recite Vilambit & Chota Khayal in Course Raga & Previous Year Ragas .

Instrumental Music:- Masitkhani & Razakhani gat in Course raga Basic Technique of Jhala Playing.

Note :- Student will Choose one Raga with with Aroh, Avroh, Pakad, Alap & Taan for stage Performance.

Unit II :- Practical — Viva Voce

(a) SwarMalika, Lakshan Geet or Vilambit, drut Khayal :- Course Raga & Previous Course Raga's

(b) Ability to recite the following Thekas With Tali & Khali Kaharwa , Chartaal, Ektaal.

(c) Comparative Study of Course Raga.

Unit III :- Practical — Semi classical & Folk Music

Student should be able to perform Bhajan/ Geet or Folk Song or dhun (for instrumental) of their Choice.

B.A.III Semester
M.D/ID-III-Vocal/Sitar- Credit - 02

Paper Type-Theory

Title of the paper - Indian Musical Traditions, Computational Musicology, and Sound Design (T)

Unit -I

- Critical, Cultural, and Computational Musicology
- Psychoacoustics and Cognitive Neuroscience of Multimedia
- Spatial Audio, Advanced Signal Processing, and Intelligent Production
- AI-Assisted Generative Audio and Audio Forensic Restorations

Unit -II

- Dhrupad, Dhamar, Khyal, Thumari, Tappa, Dadra, Tarana, Trivat, Chaturang, Taal, Taan, Gamak, Type of Gamak and taan, Alankar.
- Illustrated description of different Parts of Tanpura.
- Definition of Laykari, Thah Dudgun Chaugun with Example.
- Knowledge of Solfa and neumes Notation System.

Recommended Books

Musicology Key & Concept - Beard David

Introduction to Musicology - Glan Haydon.

The place of Musicology in Institutions of Higher Learning - Manfred Bukofzer.

Sangeet Visharad — Vasant

B.A.III Semester
M.D/I.D-III-Vocal/Sitar-Credit-02

Paper Type-PRACTICAL

Title of the paper- IndianMusicalTraditions,ComputationalMusicology,
and Sound Design(P)

Unit-I -Practical

- Folk Music in India
- Eight alankar & Saragam Geet in Raag Bhairav.
- Knowledge of Theory & Practical

Unit II — Practical — Bhajan-Geet

- OneBhajan/Geetin anyraga.
- Student should able to perform Folk or light Music.

Recommended Books

The place of Musicology in Institutions of Higher Learning - Manfred
Bukofzer.

Sangeet Visharad — Vasant

Kramik Pustak Malika — V.N Bhatkhandey

B.A.III Semester

SEC- (Major-1)-Vocal/Sitar-Credit-02

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

HARMONIUM (I)

Unit I: Theory- Introduction of Vocal Music

- (a) Definition & types of the following terms:-
Vadi, Samvadi, Vivadi, Anuvadi, Jati, That, Taan, Vikrit Swar, Teevra Swar.
- (b) Structural knowledge of Harmonium instrument with sketch,

Unit -II-

- (a) Study of Prescribed Alankar.
- (b) Biographies & Contributions of the Following-: Haridas, Pt. Bhimsen Joshi

Unit III Practical /Viva Voce

- Ability to perform Alankar.

Books Recommended

■ Samvadini (Harmonium), Jayant Bhalodkar

- Harmonium Vividh Aayam, Dr. Vinay Mishra
- Sangeet Vimarsh, Dr. Arvind Thatte,
- Samvadini Sadhna, Tulsidas Borkar

B.A. IV Semester

Vocal /Sitar

Course Category	Subject/Title	No of paper	Credits	Title of paper
Discipline Specific Core	DSC Subject-IV (Major)/(Minor)	Theory	2 credits	Study of general theory and biographies[T]
		Practical	4 credits	Study of general theory and biographies[P]
M.D./I.D. [Subject-IV]	M.D./I.D.-IV	Theory	2credits	Music theory and terminology[T]
	M.D./I.D-IV	Practical	2 credits	Music theory and terminology[P]
SEC	SEC (Major)	Practical	2 credits	Introduction of Tanpura

B.A.IV Semester
DSC-Major/Minor-IV-Vocal/Sitar-Credit -02

Paper Type – Theory

Title of the paper -: Study of General theory of music and biographies [T]

This course aims to understand the General theory of Carnatic music along with Ragas of the course and for this literary Review will enable the student to apply analytical and theoretical approaches to the reading of Biographies of musical legends.

Course Raag – Bhimpalasi, Malkauns, Shankara, Jaijaiwanti

Unit -1-

- Musical forms of Karnatak Music-

Swarjati, Tillana, Padam, Ragmalika, Raga Alapana, Manodharma
Sangeet, Pallavi, Nirval, Sangati, Jaatibhed (with reference to Taalas)

- Division of 22 Shruti's into 7 natural notes (Modern Opinion).
- Mathematical composition of 72 thaats according to Vyankatmukhi and derivation of 484 Ragas from one Thaat.
- Taan (it's types) and it's uses with reference to modern terms.

UNIT -2-

- Notation of Vilambit and Drut khayal of your course Ragas.
- Study of the these Talas-Deepchandi, Dhamar, Jhumra, Ektaal.
- Biographies and contributions of Ustad Bade Ghulam Ali
- Khan, Kumar Gandharva, Nana Panse, Pagal Das Ji.

Note :- Revision of the previous course is compulsory.

Book Recommended-

- 1.** Indian and Western Notation System. (Pro. Swatantra Sharma)
- 2.** Abhinav Raag Manjari. (Ramashray Jha)
- 3.** Sangeet Visharad (Basant)

B.A.Semester-IV

DSC-Major/Minor-IV-Vocal/Sitar-

Credit-4

Paper Type- Practical

Title of the paper-Study of General theory of music and Biographiees

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-: Bhimpalasi,Malkauns,Shankara,Jaijaiwanti.

Unit-1 -Stage Performance-

- (a)** Student will choose one basic raga for stage performance.
- (b)**Alap Jod Jhala Razakhani & Masitkhani Gat for Instrumental music.

Unit-2- viva - voce

- (a)** Ability to recite the thekas of Chartaal,Rupak taal,Tilwada Taal.
- (b)** Detail Knowledge of basic Raga.

Unit-3-semiclassical

- (a)** Student Should be able to Perform Ghajal and Bhajan.

Unit-4-Folk

- (a)** Student should be able to perform Sanskar geet,Chaiti.

Unit 5- Instrumental

- (a)** Able to play ten Alankara on harmonium.

Note:-Revision of the previous course is compulsory.

B.A.IV Semester
M.D/ID-IV-Vocal/Sitar- Credit - 02

Paper Type-Theory

Title of the paper- Music theory and terminology[T]

Unit -I

Definitional vocabulary:-

Nyas, Pakad, Varna and its type, Jati and its type, Lay and Tal, Kayada, Kajari, Chaiti, Lawani, Avirbhav, Tirobhav, Aalap, Harmony and Melody.

Unit -II

- Illustrated description of different Parts of Sitar or Pakhawaj.
- Definition of Laykari, Thah Dudgun Chaugun with Example.
- Knowledge of Solfa or Staff Notation System.

NOTE-: Revision of the previous course is compulsory.

B.A.IV Semester
M.D/I.D-IV-Vocal/Sitar-Credit-02

Paper Type-Practical

Title of the paper- Music theory and terminology[P]

Unit-I -Practical

- Folk Music in India
- Saragam and Lakshan Geet in Raag Bhairvi and Kafi.
- Knowledge of Theory & Practical.

Unit II — Practical — Bhajan-Geet

One Bhajan/Gazal in any raga.

Student should be able to perform Folk song of Uttarakhand and Uttar Pradesh.

Recommended Books

The place of Musicology in Institutions of Higher Learning -
Manfred Bukofzer.

Sangeet Visharad — Vasant

Kramik Pustak Malika — V.N Bhatkhandey

B.A.IV- Semester
SEC- (Major)-Vocal/Sitar-Credit-02

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

TANPURA-

Unit I: Theory- Introduction of Vocal Music

- (a) Definition & types of the following terms:-
Gamak, Taan, Aaroh, Avroh, geet, saragam, Varn, Soot, Gat, Baj.
- (b) Structural knowledge of Tanpura instrument with sketch.

Unit -II-

- (a) Study of Prescribed Alankar.
- (b) Biographies & Contributions of the Following-: Lata Mangeshkar & Pt. Bhatkhande.

Unit III Practical /Viva Voce

- Ability to perform Gajal/Bhajan.

Books Recommended

- Samvadini (Harmonium), Jayant Bhalodkar
- Harmonium Vividh Aayam, Dr. Vinay Mishra
- Sangeet Vimarsh, Dr. Arvind Thatte,
- Samvadini Sadhna, Tulsidas Borkar

**First semester for one year P.G. program
&
Third semester for 2-year P.G. program**

MA-(i & iii) Semester
Vocal/Sitar

Course Title	Credits	Paper Type	Title of Paper
DSC -7	5 credits	Theory	Advance study & concept of Music (T)
DSC -8	5 credits	Practical	Advance study & concept of Music (P)
DSC -9	5 credits	Theory	Advance Theoritical Aspect of Gharana(T)
DSC -10	5 credits	Practical	Advance Theoritical Aspect of Gharana (P)
DSE-3	2 credits	Theory	Elementary theory of music[T]
	2 credits	Practical	Elementary theory of music[P]
		or	
MDE -3	2 credits	Theory	Analytical study of folk music of Uttarakhand [T]
	2 credits	Practical	Analytical study of folk music of Uttarakhand[P]
SEC	1 credits	Theory (Assignment)	Assignment on "Role of Academic Libraries in Modern Education"
		Or	
	1 credits	Theory (Assignment)	Assignment on "Entrepreneurship in the Music Sector: New Opportunities for Folk Artists"

M.A. I & III Semester
DSC -7-Vocal /Sitar - Credit-5

Paper Type - Theory

Title of the Paper -Advance study and concept of music[T]

[This course aims to understand the advance study and concepts of music. For this literary Review will enable students to apply analytical and theoretical approaches to the reading multiple concepts of music in multiple genre.

Course Raga- Bilaskhani Todi, Aabhogi, Shuddha Sarang, Kaunsi Kanhada.

Unit-1- Theory-

(a) The relation of Indian music during the middle ages with other musical system. Evolution of the prevalent views regarding influence of foreign music on Indian music.

(b) Detailed study of Karnatak Taal system.

Unit-2- Theory-

(a) A detailed account of the contributions of Bharata, Narada and Sharangadeva to the development of Hindustani music.

(b) Study of Scales and Intervals.

Unit-3-Theory

a) Biography of Baba Allauddin Khan.

b) Classification of instrument.

Unit-4- Theory-

(a) Analytical study of Swar Swasthaan Niyam according to Pandit Sharang Dev.

(b) Detailed study of these scriptures-:

(i) Bhartiya Sangeet Vadya (Dr. Laalmani Mishra).

(ii) Sangeetanjali (Pt.Omkarnath Thakur).

(iii) Naradiya Shiksha (Narad Muni).

Unit-5- Theory

(a) Brief study of different Gharana's of Sitar.

(b) Effect of folk music on Indian classical music.

Note :- Revision of the previous course is compulsory.

M.A Semester I & III
DSC-8-Vocal/Sitar–Credit -5

Paper Type – Practical

Title of the paper – Advance Study and concept of music [P]

[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-: Bilaskhani Todi, Aabhogi, Shuddha Sarang, Kaunsi Kanhada.

UNIT -1 – Stage Performance

- Student will choose one basic raga for stage performance.
- Alaap- Jod- Jhala- Maseetkhani and Razakhani Gat.

UNIT -2- Viva -Voice

- Ability to recite the thekas of Sultaal and Chartaal.
- Detailed knowledge of basic ragas.

UNIT- 3 – Semiclassical

- Student should be able to perform Gazal and Bhajan.

UNIT– 4-Folk

- Students should be able to perform Uttarakhandi and Rajasthani folk.

UNIT -5-

- Basic knowledge of Tabla.
- Basic knowledge of Tanpura.

Note-: Revision of the previous course is compulsory .

Books Recommended -:

(a) Abhinav Geetanjali (Pt. Ramashraya Jha)

(b) Sangeet Visharad (Basant) (c) Tantri Naad (Dr Laal
Mani Mishra)

M.A.Semester-I & III
DSC -9- Vocal/Sitar -credit -5

Paper Type – Theory

Title of the paper – Advance theoretical aspects of Gharanas[T]

This course aims to understand the detailed study of Gharanas and approaches to the literary Review and theoretical approaches to the music of Bharat's Period.

Course Raag:- Gurjari Todi, Gaurakh Kalyan, Madhuwanti

UNIT -1-

- *Gayaki* and its essential elements, Gharana of *Gayaki*.
- Specialties of Gwalior, Kirana, Agra and Patiyala Gharana and their respective artists.

UNIT -2

- Chand Shastra:- Definition of *Chand* and its types. Detailed study of Vedic and Varnika Chand.
- Gram:- Shadaj, Madhyam and Gramik Sapt Murchanas. Types and classification of Murchanas according to Bharat and Pt. Sharangdev.

UNIT -3-

- • Detailed study and explanation of 10 features of Jaatigayan.

UNIT -4- Detailed study of *Dhamar Gayan* and its origin and development.

- Notation of composition in prescribed Ragas.
- Theoretical knowledge of prescribed ragas.

UNIT-5-

- Biography and contribution of the following artists :-
 - 1-Ustad Rashid Khan
 - 2-Praveen Sultana
 - 3-Anushka Shankar
 - 4- Pt.Ajoy Chakrabarty

M.A Semester I & III
DSC-10-Vocal/Sitar–Credit -5

Paper Type – Practical

Title of the paper – Advance practical aspects Gharanas[P]

[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:-**Gurjari Todi, Gaurakh Kalyan, Madhuwanti**

UNIT -1 – Stage Performance

- Student will choose one basic raga for stage performance.
- Alaap- Jod- Jhala- Maseetkhani and Razakhani Gat.

UNIT -2- Viva -Voice

- Ability to recite the thekas of Sultaal and Chartaal.
- Detailed knowledge of basic ragas.

UNIT- 3 – Semiclassical

- Student should be able to perform Gazal and Bhajan.

UNIT – 4- Folk

- Student should be able to perform Uttarakhandi and Rajasthani folk.

UNIT-5-

- Basic knowledge of Tabla.
- Basic knowledge of Tanpura.

Note-: Revision of the previous course is compulsory.

M.A.I & III Semester

Discipline Specific Elective-DSE-3-Vocal/Sitar Credit-4

Paper Type- Theory

Title of the Paper- Elementary Theories of music(T)

This course aims to understand the basic terminologies of music in different genres and for this literary Review will enable the student to apply analytical and theoretical approaches to the reading of multiple genre of music.

Course Raag :- Desh, Vrindavani Sarang Pahadi

UNIT -1-

- **Musical Terms-Definition's:-**
Dhrupad, Dhamar, Khayal, Thumari, Holi, Chaiti, Kajari, Saragam
Geet, Dadra, Tappa, Trivat, Chaturang, Tarana. Ragmaala.
- **Biographies and contribution of the following artists:-**
a. Pt. Ravishankar (b) Ustad Faiyaz Khan
b. Kishori Amonker

Unit-2-

- Comparative study of Bhatkhande and Palushkar Notation system.
- Basic Knowledge of Tabla and Tanpura.

M.A.Semester-I & III

Discipline Specific Elective-DSE-3-Vocal/Sitar Credit-4

Paper Type –Practical

Title of the paper- Elementary Theories of music(P)

[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 :- Desh, Vrindavani Sarang, Pahadi

UNIT-1- Stage Performance-

- Student will choose one raga for stage performance.
- Ability to recite the thekas of Jhaptaal, Tilwada and Chartaal.
-

UNIT-2- Semi Classical.

- Students should be able to perform Gazal and Bhajan.

UNIT -3- Folk-

- Student should be able to perform Uttarakhandi and Rajasthani Folk.

- Music according to *Ashtadhyayi* of Panini.

UNIT- 4 –

- **Contributions of Western scholars in the field of Indian music :-**

Captain N. Villyard, William Jones, Captain C.R. Day, E.Clements, Fox Strangeways, H.A. Popley and Alain Danieleau.

- Detailed study of prescribed Ragas and Talas.

Note:-Revision of the previous course is compulsory.

Books Recommended:-

- (A) History of Indian Music (Thakur Jaydev Singh)
- (B) Western Notation System and Indian Music. (Prof. Swatantra Sharma)
- (c) Sangeet Visharad (Basant)
- (d) Gitanjali (Rabindranath Tagore)

M.A. I & III-Semester
Multidisciplinary Elective-MDE-3-Vocal/Sitar-Credits-4

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.
Course Raga-Deshkar, Kafi, Darbari

Unit-I Theory- folk songs of uttarakhand

- Jagarjhumailo, mangal , khuded, pawada , bajuband , chhopti
- Comparative Study of Kumaoni and Garhwali Folk Music
— Examining similarities and differences in rhythm, melody, instruments, and lyrical themes.
- Essay Topics- ' "Folk Music of Uttarakhand as a Reflection of its Natural and Cultural Landscape "
- "The Importance of Jagar Tradition in the Cultural Identity of Garhwal"
- "Role of Folk Music in Marriage and Festival Traditions of Uttarakhand"
- "Women and Folk Songs: The Hidden Narratives of Uttarakhand " ■
"Dhol—Damau: The Rhythmic Soul of Uttarakhand 's Folk Culture"
- "Uttarakhand Folk Music in Cinema and Popular Culture "
- "Migration and Its Impact on the Folk Traditions of Uttarakhand"
- "The Life and Contribution of Chander Singh Rahi to Uttarakhand Folk Music "
- "Intergenerational Transmission of Folk Music Traditions in Uttarakhand Villages "
- 'The Future of Folk Music in Uttarakhand: Challenges and Opportunities '

Unit-2- folk instruments of uttarakhand

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

Recommended books:

- Gadhwalkey Lok Nritya geet, Shivanad Nautiyal
- Gadhwal Lok Geet , Govind Chatak

M.A. I & III-Semester
Multidisciplinary Elective-MDE-3-Vocal/Sitar-Credits-4

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.

Course Raga-Deshkar, Kafi, Darbari

Unit-I -Practical-Stage Performance-

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

Unit-2-Practical-Viva Voce-

- Detailed knowledge of prescribed 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

MA-(II & IV) Fourth Semester Vocal/Sitar

Course Title	credits	Paper Type	Title Of Paper
DSC -11	5 credits	Theory	Advance study of the concets of Indian and western music[T]
DSC -12	5 credits	Practical	Advance study of the concets of Indian and western music[P]
DSC -13	5 credits	Theory	Advance theoretical prespectives on Indian classical music[T]
DSC -14	5 credits	Practical	Advance theoretical prespectives on Indian classical music[P]
DSE-4	2 credits	Theory	Indian classical music : Theory and analysis[T]
	2 credits	Practical	Indian classical music : Theory and analysis[P]
		or	
MDE -4	2 credits	Theory	History and aesthetics of music[T]
	2 credits	Practical	History and aesthetics of music[P]
SEC	1 credits	Theory (Assignment)	Assignment on “Education and skill & sharing”

M.A.Semester -II & IV

DSC-11-Vocal/Sitar-Credit-5

Paper Type - Theory [1]

Title of the paper:- Advance study of the concepts of Indian and Western music [T]

This course aims to understand the advance study and concepts of western music along with Ravindra Sangeet with literary Review of Puranas and theoretical approaches to the reading of contribution of western scholars in the field of Indian Music.]

Course Raag - Kalavati, Jog Kauns, Nat Bhairav

UNIT-1-

- **Definitional vocabulary:-** Aakarmatrik Notation, Lawani, Marsiya, Khamsa, Swang, Pandavari, Gambhira, Syncopation, Pause, Tie or Bind, Trill or Shake, Leger Line, Metrical Rhythm, Measured Rhythm, Free Rhythm, Harp, Lute, Mandolin Cello, Viola.
- Contribution of Mozart, Beethoven and Bach in Western Classical Music.

UNIT-2-

- **Ravindra Music :-** Geeti Natya, Nritya Natya, Shyama, Chandaliika, Varsha Mangal, Geeti Vitan, Swar Vitan.
- Short notes about the following:-
 - (a) Shruti Veena (c) Mahanayak Veena
 - (b) Kinnari Veena (d) Mahati Veena
 - (e) Tanjauri Veena (f) Rudra Veena

UNIT -3-

- Music in *Puranas*:- origin and development of the term

“Purana”

according to:- Harivansh Purana, Markande Purana, Vayu Purana & Viahnudharmottar Purana.

- Music according to *Ashtadhyayi* of Panini.

UNIT- 4 –

- **Contributions of Western scholars in the field of Indian music -:**

Captain N. Villyard, William Jones, Captain C.R. Day, E.Clements, Fox Strangeways, H.A. Popley and Alain Danieleau.

- Detailed study of prescribed Ragas and Talas.

Note:-Revision of the previous course is compulsory.

Books Recommended:-

- (A) History of Indian Music (Thakur Jaydev Singh)
- (B) Western Notation System and Indian Music. (Prof. Swatantra Sharma)
- (c) Sangeet Visharad (Basant)
- (d) Gitanjali (Rabindranath Tagore)

M.A. Semester - II & IV

DSC-12-Vocal/Sitar - Credit-5

Paper Type- Practical

Title of the Paper:- Stage performance of Ragas[P]

[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 :- Kalavati, Jog Kauns, Nat Bhairav.

Unit-1-Practical

- (a) Student will choose one basic raga for stage performance.
- (b) Alap, Jod, Jhala, Razakhani & Masitkhani Gat in Sitar.
- (c) Detailed Knowledge of basic Ragas.

Unit-2- Practical

- (a) Student Should be able to Perform Abhang and Bhajan.
- (b) Student should be able to perform Jhumelo and Thadiya.

Unit 3-Practical

- (a) Ability to recite the thekas of Dhamar, Rupak and Tivra tal.
- (b) Basic knowledge of different laykaries.

Books Recommended:-

- (a) Aesthetic of Indian music- Dr. Madhur Lata Bhatnagar
- (b) Bhartiya Sangit Shastra - Pt. K. Vashudev Shastri
- (c) Sangitbodh- Dr. S.C. Paranjpe
- (d) A Rasa reader- Sheldon Pollock
- (e) Natya Shastra- Bharat
- (f) Sangit Ratnakara- Sharang Deva

M.A.Semester-II & IV

DSC-13-Vocal/Sitar-Credit -5

Paper Type-Theory [2]

Title of the paper- Advanced Theoretical Perspectives on Indian Classical Music[T]

This course offers an advanced study of Indian Classical music, integrating technical theory with historical evolution. It explores Aakarmatrik notation, sound acoustics, and the heritage of Haveli Sangeet alongside major Vocal Gharanas. Students will analyze specific Ragas and the contributions of legendary maestros to understand the vital link between poetry and performance.

Course Raag- Sahana, Bhatiyar, Soormalhar, Deshi.

Unit-1-

- Detailed study of Aakarmatrik Notation.
- A brief Study of sound acoustics for musical performance.

Unit-2-

- History of Haveli Sangeet.
- Poetry(Kavya) and Music(Sangeet).

Unit-3-

- Life sketch of Krishnarao Shankar Pandit, Kesarbai Kerkar, Pt.Tyagraja, Shyama Shashtri and Mutthuswami Dikshitar.

Unit-4-

- Comparative study of given Ragas-
 - 1-Suha Kanhada and Nayaki Kanhada.
 - 2-Basant and Paraj.
 - 3-Bilaskhani Todi and Bhairvi.

Unit-5-

Study of Vocal Gharanas- Delhi, Patiyala, Mewati and Rampursahaswan

M.A.Semester -II & IV

DSC -14-Vocal/Sitar–Credit-5

Paper Type – Practical (2)

Title of the paper- Advanced Theoretical Perspectives on Indian Classical Music (P)

This course offers an advanced study of Indian Classical music, integrating technical theory with historical evolution. It explores Aakarmatrik notation, sound acoustics, and the heritage of Haveli Sangeet alongside major Vocal Gharanas. Students will analyze specific Ragas and the contributions of legendary maestros to understand the vital link between poetry and performance.

Course Raga-Sahana,Bhatiyar,Soormalhar,Deshi

UNIT -1 – Stage Performance

- Student will choose one basic raga for stage performance.
- Alaap- Jod- Jhala- Maseetkhani and Razakhani Gat.

UNIT -2- Viva -Voice

- Ability to recite the thekas of Dhamar,Sultaal and Chartaal.
- Detailed knowledge of basic ragas.

UNIT- 3 – Semiclassical

- Student should be able to perform Abhang,Dadara and Bhajan.

UNIT – 4- Folk

- Student should be able to perform Uttarakhandi,Bihari and Rajasthani folk.

UNIT -5-

- Basic knowledge of Harmonium.
- Basic knowledge of Tanpura.

Note-: Revision of the previous course is compulsory.

- Books Recommended -:
- (a) Abhinav Geetanjali (Pt. Ramashraya Jha)
- Sangeet Visharad (Basant)
- Tantri Naad (Dr Laal Mani Mishra)

M.A.Semester II & IV

Discipline Specific Elective-DSE-4-Vocal/Sitar-Credits-04

Paper Type-Theory

Title of the paper- Indian classical music: Theory and analysis [T]

This course provides a deep theoretical and analytical understanding of Indian Classical Music concepts, notations, and structures. It equips students to apply these critical frameworks to the reading and interpretation of multiple genres in music.

Course Raga-: Todi, Jonpuri, Bhairvi

Unit-1-

Study of the following terms -:

Gamak, Tirip, Kampit, Leen, Aandolit, Plavit, Maseetkhani
Gat, Rajakhani Gat, Yati, Sama Yati, Gaupuchha Yati, Mridanga
Yati, Gram, Shadaj Gram, Madhyam Gram, Gandhar Gram,

Unit-2-

Ability to Recite Vilambit & Drut Khayal in Course

Contributions of Bharata and Sharang Deva in Indian
Classical music.

Unit-3-

- (a) Writing notation of the following Talas-: Ektaal, Rupak and Dadra Taal with different layakari.
- (b) Knowledge of Palushkar and Bhatkhande Notation System.

M.A.II & IV- Semester

Discipline Specific Elective-DSE-4-Vocal/Sitar– Credit -4

Paper Type –Practical

Title of the paper- Indian classical music: Theory and analysis[P]

[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 :- Todi,Jonpuri,Bhairvi

UNIT-1- Stage Performance-

- Student will choose one raga for stage performance.
- Ability to recite the thekas of Sooltal, Teevra Tal and Chartaal.

UNIT-2- Semi Classical-

- Students should be able to perform Gazal and Bhajan.

UNIT -3- Folk-

- Students should be able to perform Bihari and Rajasthani Folk.

M.A.Semester-II & IV

Multidisciplinary Elective-MDE-Vocal/Sitar-Credit 4

Paper Type- Theory

Title Of the Paper-History and aesthetics of Music (T)

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 genre in music.

Course Raga- Gaur Sarang, Aasawari

Unit-I Theory-

- General idea of the Indian philosophy of arts and aesthetics.
- Ancient principles regarding relationship of music with rasa and its concept .

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 , Swaramel Kalanidhi , Sangeet Ratnakar,
- Voice culture and its importance in Indian classical music.

M.A.Semester-II & IV

Multidisciplinary Elective-MDE-Vocal/Sitar-Credit -4

Paper Type-Practical

Title of the paper- History and aesthetics of Music (P)

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- Gaur Sarang, Aasawari

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 and thumri .

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B.A.IInd YEAR
III & IV SEMESTER

TABLA & PAKHAWAJ

B.A. III Semester
Tabla /Pakhawaz

Course Category	Subject/Title	No of paper	Credits	Title of the paper
Discipline Specific Core	DSC Subject-III (Major)/(Minor)	Theory	2 credits	Comprehensive Indian Percussion Theory [T]
		Practical	4 credits	Comprehensive Indian Percussion Theory[P]
M.D./I.D [Subject-iii]	M.D./I.D.-III	Theory	2 credits	Fundamentals of Tabla,Indian musical traditions and sound design
	M.D./I.D-III	Practical	2 credits	Fundamentals of Tabla,Indian musical traditions and sound design
SEC	SEC (Major)	Practical	2 credits	Tabla playing and performance

B.A.III Semester- Tabla/Pakhawaz

DSC- Major/Minor -1

Credit-02

Comprehensive Indian Percussion Theory

The aim of this course is to introduce about Gharana & Classification of Indian instruments. through this program students will get knowledge about traditional approach of Indian Traditional Musical Heritage. They will be able to Play Tabla in Classical and other Light and Folk music styles.

Theory - Unit-I to II

Unit-1-

- (a) Classification of Indian instruments and Knowledge of western percussion Instruments
- (b) Merits and demerits of Tabla/ Mridang player
- (c) Definition and principle of application of the following terms -: Laggi Ladi, Paran, Uthan, Peshkar Tihai and Layakari.
- (d) Technical terms of Tabla like Kaal, Nad, Grah, Jati, Laya etc.

Unit-II-

- (a) General knowledge and practical usefulness of different Tal Vadya (percussion instrument).
- (b) Writing notation of all talas prescribed in the practical course and their layakari in Dugun Tigun and Chaugun.
- (c) Description of Gharana & Brief introduction of Delhi gharana, Banaras gharana, Punjab gharana.

(d) Life sketch & contribution in the field of music of following Tabla players, Ustad Allarakhan, Samata Prasad & Zakir Hussain.

Unit-III to V Practical

Unit-III-Stage Performance

credits-04

Course Talas:- **Trital, Jhaptal, Kaharwa and Dadra**

Unit-IV-Viva Voce

TEENTAL-One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran

Eaktal - Uthan, One Saral Peshkar, One kayadas of Tit or Tirkit with four paltas and tihai two Sada Paran, one Chakardar Tukra and Paran in Ektaal Padhant --Theka, Dugun and Chaugun Layakari.

JHAPTAAL-One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran

Brief introduction of Chartaal- loggi ladi in Dadra, kaharwa

Unit-V Accompaniment with Vocal and Instrument's

Student Should able to Accompany Tabla with any instrument or Vocal.

Recommended Books

- Tala Vadya Shastra: Shri Manohar Bhalchandra Rao Marathe
- Sangeet metala Vadyashastra Ki Upyogita: Chitra Gupta
- Tabla Prabhakar Prashanottar: Shri Girish Chandra Shrivastava
- Taal Parichay: Girishandra Shrivastava
- Bhartiye Tallon ka Shastriye Vivechan: Dr. Arun Kumar Sen
- Classical Musical Instruments: Dr. Suneera Kasliwal

B.A.III- Semester
M.D./I.D.– Tabla/Pakhawaj – Credit-02

Paper type- **Theory**

Title of the paper- **Fundamentals of Tabla, Indian musical traditions and sound design.**

Unit I-:

- Critical, Cultural, and Computational Musicology.
- Psychoacoustics and Cognitive Neuroscience of Multimedia.
- Spatial Audio, Advanced Signal Processing, and Intelligent Production.
- AI-Assisted Generative Audio and Audio Forensic Restorations.

Unit II-:

- Basics of Tabla and its vocabulary.
- Knowledge of Thekas of Talas like Teentaal, Dadra, Kehrwa, and its accomplishment.
- Knowledge of Layakaris like Dugun, Tigun, Chaugun.

Recommended Books –

- o Musicology Key & Concept - Beard David
- o Introduction to Musicology - Glan Haydon.
- o The place of Musicology in Institutions of Higher Learning - Manfred Bukofzer.
- o Sangeet Visharad - Vasant

B.A.III Semester
M.D/I.D-III-Tabla/Pakhawaj-Credit-02

Paper Type-**Practical**

Title of the paper-**Fundamentals of Tabla, Indian musical traditions and sound design**

Unit-1-

- Students should be able to accompany with different folk music.
- Knowledge of different Talas used in folk music.

Unit II-

- Ability to accompany with Bhajan or Any Raga (Chota Khayal).
- Student should be able to accompany with folk and light music.

Recommended Books –

- o Musicology Key & Concept - Beard David
- o Introduction to Musicology - Glan Haydon.
- o The place of Musicology in Institutions of Higher Learning - Manfred Bukofzer.
- o Sangeet Visharad - Vasant

SKILL COURSE - Credit 02

Percussion TABLA /Pakhawaz Course (i) (Practical)

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instruments.

Taal System

Unit I-

(a) Introduction of Tabla.

(b) Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag, Avartan, Kayada ,Rela.

Unit II –

(a) Structural knowledge of Tabla instrument with sketch.

(b) Brief Study of Lay & Taal

Unit III -Practical/VivaVoce –

(a) Basic Bols (varnas) of Tabla. Pahdant of Teen Taal in hand With Tali-khali, Dugina Chougan, Adhgun

Recommended Books

- Sangeet Visharad- Vasant
- Kramik Pustak Malika :- V.N. Bhatkhande
- Taal Parichay - Girish Chandra Shrivastav

B.A. IV Semester

Tabla/Pakhawaj

Course Category	Subject/Title paper	No of	Credits	Title of the paper
Discipline Specific Core	DSC Subject-IV (Major)/(Minor)	Theory	2 credits	Study of north and south Indian music taal system contributions of musicians
		Practical	4credits	Study of north and south Indian music taal system contributions of musicians
M.D./I.D. [Subject-IV]	M.D./I.D.-IV	Theory	2credits	Advanced Tabla Performance: Theory, Complex Layakari, and Stage Artistry
	M.D./I.D-IV	Practical	2credits	Advanced Tabla Performance: Theory, Complex Layakari, and Stage Artistry Introduction to Indian
SEC	SEC (Major)	Practical	2 credits	percussion instrument (Tabla) and it's practical aspects

B.A.IV Semester- Tabla/Pakhawaz

DSC- Major/Miner-2

Credit-02

Study of North and South Indian music Taal System Contributions of Musicians.

[The aim of this course is to Introduce Taal & Notation system of Indian Music. Through this course student can Understand the Indian Notation and Taal system. They will be able to Play Tabla in Classical and other Light and Folk music styles.]

Theory-Unit-I to II

Unit-I-Theory

- (a) Detailed Knowledge and characteristics of South Indian Taal system (b) Bhatkhande Taal System and Vishnu Digamber Taal System.
- (d) Notation of learned Bandishes (Tabla)
- (e) Notation of prescribed Taal - Teentaal, Eaktaal, Dhamar taal, Aadachar taal, Rupak Taal.

Unit-II - Theory

- (a) Theoretical study of practical course.
- (b) Definition and knowledge of the application of the following Zarab, wajan, Ati drut, jaati (five types), Yati (five types), grah (four types)
- (c) Notation of Dugun. Tigan Chaugun of Following Taal
- (d) Panchamswaritaal, Deepchandi Taal, Jhumrataal, Basant taal.
- (e) Life sketches and contribution of eminent tabla artist's
 - Pt. Anokhe Lal Mishra,
 - Pt. Natthu Khan
 - Ustad Ahmad Jaan Thirkhwa

- Ustad habibuddin Khan,
- Kanthe Maharaj

(f) Ability to write in notation of following Talas-:

Jhaptaal, Rupak and Ektaal.

Practical-Unit -III to V

Unit-III- Practical- Stage Performance

Credits-04

Course Talas-Trital, Jhaptaal, Ek Taal, Adachartaal, Chautaal, Dhamar

Minimum 10 minutes Stage Performance of Tabla.

Unit-IV-Practical- Viva Voce

TEENTAL, EAKTAL-One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran

JHAPTAAL-One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran

AADACHAR TAAL-One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran

Padhant of all learned Bandish (Tabla) like Tukda Thitaies.

Theka of Panchamsawari Taal, Deepchandi Taal, Dhamaar Taal

Unit-V Accompaniment with Vocal and Instrumental

Student Should able to Accompany Tabla with any instrument or Vocal

Recommended Books

- Tabla Shastra: Madhukar Ganesh Godbole
- Bhartiya Sangeet me Nibaddha: Subhadra Chaudhary
- Bhartiya Sangeet me Tala or Rup Vidhan: Subhadra Chaudhary
- Tala Parichay - Shri Girish Chandra Shrivastava

B.A.IV- Semester
M.D./I.D.– Tabla/Pakhawaj – Credit-02

Paper type- **Theory**

Title of the paper- **Advanced Tabla Performance: Theory, Complex Layakari, and Stage Artistry**

Unit-1-

- Advanced Tabla vocabulary (Peshkar, Gat, Paran, Chakradar) and basic knowledge of Gharanas
- Knowledge of Thekas of Talas like Jhaptal, Rupak, Ektaal, Dhamar, and their accompaniment

Unit-2-

- Knowledge of Layakaris like Aad (3/2), Kuad (5/4), and Biaad (7/4)
- Ability to write combinations of different mukhadas and Mohras in Talas of the syllabus.

B.A.IV- Semester
M.D./I.D.– Tabla/Pakhawaj – Credit-02

Paper type-Practical

Title of the paper- **Advanced Tabla Performance: Theory, Complex Layakari, and Stage Artistry**

Unit-1-

- Knowledge of Peshkar, Qaida, Rela, Gat-Paran, and Chakradar along with the ability to recite them (Padhant)
- Ability to play advanced Talas and demonstrate Aad Laya.

Unit-2-

- Ability to demonstrate (Padhant) different Layakaris in Talas of the syllabus.
- Ability to perform Tabla accompaniment (Sangat) and structured Solo Performance.

B.A.IV Semester
Skill-Tabla/Pakhawaj

Paper Title –Introduction to Indian percussion instrument (Tabla) and it's practical aspects

Credit: 02

The main focus of the course is to establish a better understanding of the Tabla/Pakhawaj to the students of other music disciplines. Therefore, the course comprises of the basic theoretical aspects for achieving better understanding. This helps the students of the other disciplines to attain theoretical knowledge, skill and idea about the instruments.

TABLA COURSE

Unit I- (a) Solo Performance of Vilambit Teental or Jhaptaal.

(b) Definition of following terms: Peshkar, Utahan, Sum, Tali, Khali, Kayda, Palta, Tihai,

Unit II- (a) Utahan, 2-Kayda 2 Palta One Tihai

(b) Brief Study of Kahrwa, Addha Tal, Teevra Tal

Unit III - Practical/Viva Voce -Oral rendering of prescribed Taal.

Recommended Books

- Sangeet Visharad-Vasant
- Kramik Pustak Malika:- V.N. Bhatkhande
- Taal Parichay - Girish Chandra Shrivastav
- Bhartiya talon ka shashtriya Vivechan A.K.Sen

M.A. one year program-Tabla

**Semester - first
&**

M.A. Two year program-Tabla

Semester-Third

First semester for one year program & Third Semester
for 2-year P.G. program

TABLA/PAKHAWAJ

COURSE CATEGORY	SEMESTER -I & III	(CREDITS)
Discipline Specific Core (DSC)	DSC-7 Applied theory of Indian music(T)	3+2
	DSC-8 Practical aspect of rhythm signature(P)	3+2
	DSC-9 Technical and historical study of tabla [T]	3+2
	DSC-10 Talas of light music[P]	3+2
Optional Component (Research/SkillOriented)in lieuofDSC	Option-I: Minor Dissertation / Project Work (in lieu of any one DSC)	5
	Option-II: Major Dissertation / Project Work (in lieu of any two DSCs)	10
Discipline Specific Elective (D.S.E.)	Foundation of music[T]	4
	Foundation of music [P]	4
	OR	
Multidisciplinary Elective (M.D.E.)	Study of percussion instruments [T]	4
	Study of percussion instruments [P]	4
A student may opt for either one Discipline Specific Elective (DSE) or one Multidisciplinary Elective (MDE) as an elective course		
SEC	Assignment on related to music	1

M.A. Semester -I & III
DSC 7- 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 Ta b l a (I n s t r u m e n t) . 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-

General notation of all prescribed tala in tigan adi and adhi laya

Books Recommended

Bhartiya Sangeet Vadya - Lal Mani mishra

Bhartiya Taalon Ka Shastriya Vivechan

Taal Vadya Shahstra- M B C Rao Marathe

Sangeet Mein Taal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A. Semester -I & III
DSC 8- 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 Ta b l a (I n s t r u m e n t) . 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 hour 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-Folk Rythm-

Knowledge of Folk Style of Rhythm.

Unit-4

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 Mein Taal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A. Semester -I & III
DSC 9- Tabla/Pakhawaz - Credit - 5

Paper Type- Theory

Title of the Paper- Technical and historical study of Tabla[t]

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

Study of oftenprans of tala in detail

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 Mein Taal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A. Semester -I & III
DSC 10- 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 - pancham sawari , 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- peshkar kayda palta rela tukda paran and gat laggi lari in adha teental 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

Ablity to recite 5 basic tala in hand

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 & III
DSE-3- Tabla/Pakhawaz - Credit-4

Paper Type- Theory

Title of the Paper- Foundation of Music

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 Tala- Teental, ektaal, basant

Unit-1 Theory- Musical Terms-Definition's

Sangeet, Nada, theka ,laya, avartan, uthan, vibhag ,pitch , Gamak, sam , taali, khali , agat, Tala, anagat, kriya , kaal ,anga, , grah, jaati , kala , knowledge of western rythum

Unit-2- Theory-

Types of Instrument

Study of Harmonium, its parts and types

Contribution of tabla player like sidhar khan , munne khan , habibuddin khan , zakir hussain

Eassy on related to music subject

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 & III
DSE -3-Tabla/Pakhawaz - Credit-4

Paper Type- Practical

Title of the Paper- Foundation of music (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 Tala-Teentaal, ektaal, basant

Unit-1-Practical-Stage Performance-

Student will choose one taal for stage performance.

Unit-2-Practical-Viva Voce-

Knowledge of layakari

Oral retention of prescribed tala

Farmaysi gat

Recommended books:

Bhartiyatalonkashastriya vivechan

How to play Harmonium & Synthesizer - Mamta chaturvedi

Sangeet Visharad - Basant

M.A.-Semester-I & III
MDE-3 -Tabla/Pakhawaz - Credit-4

Paper Type- T h e o r y

Title of the Paper- Study of percussion Instruments

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 Tala-Teentaal, ektaal, basant

• **Types of Percussion Instruments**

Tat Vadya
Sushir Vadya
Avanaddha Vadya
Ghana Vadya

• **Study of Pakhawaz**

Structure and Parts of Pakhawaz
Tuning Method
Importance of Syahi
Types of Bols

• **Contribution of Eminent Tabla/Pakhawaz Players**

Siddhar Khan
Munne Khan
Habibuddin Khan
Zakir Hussain
Alla Rakha
Kishan Maharaj

• **Essay Writing Related to Music Subjects**

Importance of Rhythm in Indian Music
Role of Tabla in Classical Music
Development of Percussion Instruments
Contribution of Tabla in Accompaniment

M.A.-Semester-I & III
MDE-3 -Tabla/Pakhawaz - Credit-4

Paper Type- Practical

Title of the Paper- Study of percussion Instruments (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 Tala-Teentaal, ektaal, basant

Unit-1-Practical-Stage Performance-

Student will choose one taal for stage performance.

Unit-2-Practical-Viva Voce-

Knowledge of layakari

Oral retention of prescribed tala

Farmaysi gat

Recommended books:

Bhartiyatalonkashastriya vivechan

How to play Harmonium & Synthesizer - Mamta chaturvedi

Sangeet Visharad - Basant

M.A. Semester -I & III
SEC- Tabla/Pakhawaz - Credit - 1

Paper Type- Prctical

Title of the Paper- Evolution and Historical Study of Tabla(P)

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-Stage Performance-

Performance of half an hour duration of the prescribed Talas .

Candidate may plan his/her performance in the following manner-

Unit-2- Viva Voce-

Detail Knowledge of course Tala & theoretical aspects of Prescribed Course
Student should be able to accompany with Vocal & Instrument.

Unit-3- Viva Voce-

Playing the same composition in **Tabla ang** and **Pakhawaj ang**

Unit -4 Tabla/Pakhawaj-

Perhkar, Kayda, Gat, Paran, Padar, Rela, Tukra and Mukhra etc. including laggi and lari in Kaharwa and Dadra tals.

Books Recommended

Bhartiya Sangeet Vadya - Lal Mani mishra

Bhartiya Taalon Ka Shastriya Vivechan

Taal Vadya Shahstra- M B C Rao Marathe

Sangeet Mein Taal Vadyon Ki Upyogita- Chitra Gupta

M.A. II & IV Semester-Tabla

**Second semester for one year program & Fourth
Semester for 2-year P.G. program**

TABLA/PAKHAWAJ

COURSE CATEGORY	SEMESTER -II & IV	CREDITS
Discipline Specific Core (DSC)	DSC-11 Theoretical aspect of Tabla (T)	3+2
	DSC-12 Performance and stage presentation in Tabla (P)	3+2
	DSC-13 Structural aspects of Indian music [T]	3+2
	DSC-14 Structural aspect of Indian music	3+2
Optional Component (Research/Skill Oriented) in lieu of DSC	Option-I: Minor Dissertation / Project Work (in lieu of any one DSC)	5
	Option-II: Major Dissertation / Project Work (in lieu of any two DSCs)	10
Discipline Specific Elective (DSE)	Expression and performance [T]	4
	Expression and performance [P]	4
	OR	
Multidisciplinary Elective (M.D.E.)	Concepts of music [T]	4
	Concepts of music [P]	4
A student may opt for either one Discipline Specific Elective (DSE) or one Multidisciplinary Elective (MDE) as an elective course		
SEC	Assignment on related to music	1

**M.A II & IV SEMESTER DSC-11-
Tabla/Pakhawaz - Credit - 5**

Paper Type- Theory

Title of the Paper- Theoretical aspect of tabla(T) Two year program.

This course aims to understand the detail knowledge of the tabla and pakhawaj. For this students with the tala of tabla apply analytical approaches to the reading in multiple genres in music. .

Course Tala - Basanttaal, chartaal, sultaal, Teentaal

Unit-1- Theory

Comparative study of the different modern trends of tabla or mridang playing.

Unit-2 Theory

Contribution of Tabla players in the field of music like Sammu Khan, Ahamadjan Thirakua.

Rastheory of bharat .

Unit-3 Theory

Defination principals and importance of Upaj in tabla or mridang playing.

Unit-4- Theory

Comparativestudy of different bajs of tabla & Essay of any Topic of Music of General Interest .

Unit-5-Theory-

Books Recommended

Bhartiya Sangeet Vadya - Lal Mani mishra
ComparativestudyofLacknow,AjradaandPanjabgharanainrefrence of Baj.
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

Note :- Revision of the Previous Course

M.A.II & IV SEMESTER
DSC-12 Tabla/Pakhawaz - Credit-
5

Paper Type- Pratical

Title of the Paper- Performance and Stage Presentation in Tabla (P) Two year program.

This course aims to understand the various kind of pratical approach of Music. For this students will apply pratical and theoretical approaches to the reading in multiple genres in music. .

Course Tala -Pancham sawari ,Teentaal , Vasant

Unit-1-Stage Performance-

Performance of half an hour duration of the prescribed Talas .

Unit-2- Viva Voce-

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

Unit-3 -Accompaniment-

Students should be able to accompany with Vocal & Instrument.

Unit-4-Folk Rythm-

Knowledge of Folk Style of Rhythm.

Unit-5 Advanced Tala Presentation

Peshkar, Kayda, Rela, Tukra, Paran, Chakradar in **Jhaptal, Rupak, Ektal.**
Demonstration of **Tihai varieties** (simple, complex, and Chakradar Tihai)

Books Recommended

Bhartiya Sangeet Vadya - Lal Mani mishra

Bhartiya Taalon Ka Shastriya Vivechan

Taal Vadya Shahstra- M B C Rao Marathe

Sangeet Mein Taal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A.II & IV SEMESTER
DSC-13 Tabla/Pakhawaz - Credit-

Paper Type- Theory

5

Title of the Paper- Structural Aspects of Indian Music(T)2 Year program

This course aims to understand the detail knowledge of the tabla and pakhawaj. For this students with the tala of tabla apply analytical approaches to the reading in multiple genres in music. .

Course Tala - Dhamar , chartaal , sultaal ,Teentaal

Unit–1

History of Indian music with special reference to percussion instruments.
Contribution of prominent Tabla players in the field of music.
Ras theory of Bharat: Lay Ras, Chand Ras, Taal Ras.

Unit–2

Life sketch and musical contributions of Pt. Ram Sahay, Kanthe Maharaj, Ustad Nathu Khan.
Comparative study of different *Bajs* of Tabla.
Study of rhythm in general and its application in music and dance.
Essay on any topic of general interest in music

Recommended Books (Theory & Practical)

Bhartiya Sangeet Vadya – Lal Mani Mishra

Bhartiya Taalon Ka Shastriya Vivechan

Taal Vadya Shashtra – M. B. C. Rao Marathe

Sangeet Mein Taal Vadyon Ki Upyogita – Chitra Gupta

Tabla ka Udgama, Vikasevadaan Shailiyan – Yogmaya Shukla

M.A.II & IV SEMESTER
DSC-14 Tabla/Pakhawaz - Credit-5

Paper Type- Pratical

Title of the Paper-Structural Aspects of Indian Music (P)

This course aims to understand the various kind of pratical approach of Music. For this students will apply pratical and theoretical approaches to the reading in multiple genres in music..

Course Tala-Dhamar,Basant,Rudra,Panchamsawari

Unit-1-Stage Performance-

Performance of half an hour duration of the prescribed Talas.

Unit-2- Viva Voce-

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

Unit-3-Accompaniment-

Students should be able to accompany with Vocal & Instrument.

Unit-4-Folk Rythum-

Knowledge of Light Music Talas .

Unit-5-Advanced Tala Presentation

Peshkar, Kayda, Rela, Tukra, Paran, Chakradar in Jhaptal, Rupak, Ektal.

Demonstration of Tihai varieties (simple, complex, and Chakradar Tihai)

Books Recommended

- Bhartiya Sangeet Vadya- Lal Manimishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra-MBC Rao Marathe
- Sangeet Mein Taal Vadyon Ki Upyogita- Chitra Gupta
- Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A.II & IV SEMESTER
SEC-2- Tabla/Pakhawaz - Credit-5

Paper Type- Practical

Title of the Paper- Practical Aspects of Indian Music tabla(P)2 Year program

This course aims to understand the detail knowledge of the tabla and pakhawaj. For this students with the tala of tabla apply analytical approaches to the reading in multiple genres in music. .

Course Tala - Dhamar , chartaal , sultaal ,Teentaal

Unit–1 Stage Performance

Solo performance of half an hour in prescribed Talas: Dhamar, Chautaal, Sultaal, Teentaal.

Unit–2: Viva Voce

Detailed oral knowledge of prescribed Talas and their theoretical aspects.
Ability to explain *Tihai*, *Paran*, *Kayda*, *Rela*, and other compositions in performance.

Unit–3: Accompaniment & Folk Rhythm

Ability to accompany Vocal and Instrumental music in prescribed Talas.
Knowledge and demonstration of folk style rhythms from different regions

Books Recommended

Bhartiya Sangeet Vadya - Lal Mani mishra

Bhartiya Taalon Ka Shastriya Vivechan

Taal Vadya Shahstra- M B C Rao Marathe

Sangeet Mein Taal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

M.A.II & IV SEMESTER
DSE Elective- Tabla/Pakhawaz -credit-4

Paper Type- Theory

Title of the Paper- Expression and Performance(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

Comparative Study of Kumaoni and Garhwali Folk Music

– Examining similarities and differences in rhythm, melody, instruments, and lyrical themes.

Essay Topics- *“Folk Music of Uttarakhand as a Reflection of Its Natural and Cultural Landscape”*

“The Importance of Jagar Tradition in the Cultural Identity of Garhwal”

“Role of Folk Music in Marriage and Festival Traditions of Uttarakhand”

“Women and Folk Songs: The Hidden Narratives of Uttarakhand”

“Dhol–Damau: The Rhythmic Soul of Uttarakhand’s Folk Culture”

“Uttarakhand Folk Music in Cinema and Popular Culture”

“Migration and Its Impact on the Folk Traditions of Uttarakhand”

“The Life and Contribution of Chander Singh Rahi to Uttarakhand Folk Music”

“Intergenerational Transmission of Folk Music Traditions in Uttarakhand Villages”

“The Future of Folk Music in Uttarakhand: Challenges and Opportunities”

Unit-2- folk instruments of Uttarakhand

Recommended books:

Analytical study of Dhol - damau, dholak, hudka, flute, Binai
Gadhwali key lok Nritya geet, Shivanad Nautiyal
Gadhwali Lok Geet, Govind Chatak
Kumaun Ka Itihas - B. Adridat Pande

M.A.II & IV SEMESTER
DSE-Elective - Tabla/Pakhawaz -Credit -4

Paper Type- Practical

Title of the Paper- Expression and Performance (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-

Unit-2-Practical-Viva Voce-

Student will choose two Taal forms previous practical course..

Detailed knowledge of percussion instrument

Recommended books:

Able to play any of the instrument mentioned in course like Harmonium, Tanpura, Dholak etc.

Gadhwali key lok Nritya geet, Shivanad Nautiyal

Gadhwali Lok Geet , Govind Chatak

Kumaun Ka Itihas - B Adridat Pande

M.A.II & IV SEMESTER
M.D.E.-4 -Tabla/Pakhawaz

-Credit -4

Paper Type- Theory

Title of the Paper- Concepts of music(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 I:- Fundamental of Indian Music

- (A) Study of the following:- Sangeet , Naad & its Properties, Shruti, Swar Aroh, Saptak , Alankar, Taan, Taal, Aroh, Avroh, Pakad, Raag, Jati, Vadi, Samvadi, Anuvadi, Vivadi.
- (b) Theoretical knowledge of Alankar, Swarmalika & Lakshan Geet , Razakhani gat (for instrumental) in Course ragas.

Unit II :- The Basic Knowledge of Instruments & Study of Taal :-

- (a) Introduction & Structure of Naal, Ghatam, Tabla, Pakhawaz Instruments & Study & Comparative Study of Teen Taal & Dadra. .
- (b) Notation of Composition in Course Tal, Comparative Study of Course Taal.

Books Recommended

Bhatkhande Sangeet Shastra- V. N. Bhatkhande
Sangeet Visharad- Basant
Kramik Pustak Mallika- Part I, II, III V. N. Bhatkhande
Raag Vigyan – V. N. Patwardhan

M.A II & IV SEMESTER
M.D.E.- 4-Tabla/Pakhawaz -Credit -4

Paper Type- Practical

Title of the Paper- Concepts of Tala

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 one taal from the DSE 4 .

Unit-2-Practical-Viva Voce-

Detailed knowledge of folk instrument of Uttarakhand.

Ability to play any of the instrument mentioned in course like Dhol, Damru, Bhankora.

Recommended books:

Sangeet Visharad - Basant
Kramik Pustak Malika Part1-2 - V.N. Bhatkhande
Bhartiya Sangeet Vadya- Lal Mani Mishra
Sangeet Chikitsa- Dr. Swati Sharma
Mind & Music- Birju Maharaj