

**HEMVATI NANDAN BAHUGUNA GARHWAL
(A CENTRAL UNIVERSITY)**

SRINAGAR GARHWAL -246174

UTTARAKHAND



**School of Arts, Communication and Language
Department of Music**

**Syllabus of B.A. Music - Four-Year Programme
Vocal/Sitar-Instrument/Tabla**

B.A. First Semester to BA Eighth Semester

HNB Garhwal University, Srinagar Garhwal, Uttarakhand

Course of Study B.A. Four Year (Music) Programme

Course Structure

Semester I :

Core Subject-1 (CS-1)	: 6 Credits
Multidisciplinary	: 4 Credits
Skill Course	: 2 Credits
Extracurricular Course	: 2 Credits

Semester II:

Core Subject-2 (CS-2)	: 6 Credits
Multidisciplinary	: 4 Credits
Skill Course	: 2 Credits
Life Skill and Personality Development	: 2vCredits

Semester III:

Core Subject-1 (CS-1)	: 6 Credits
Multidisciplinary	: 4 Credits
Skill Course	: 2 Credits
Indian Knowledge System-I	: 2 Credits

Semester IV:

Core Subject-2 (CS-2)	: 6 Credits
Multidisciplinary	: 4 Credits
Skill Course	: 2 Credits
Indian Knowledge System-I	: 2 Credits

Semester V:

Core Subject-1 (CS-1)	: 6 Credits
Vocational Course	: 4 Credits
Language –I	: 2 Credits
Extracurricular Course	: 2 Credits

Semester VI:

Core Subject-2 (CS-2)	: 6 Credits
Vocational Course	: 4 Credits
Language –II	: 2 Credits
Communication Skills	: 2 Credits

Semester VII (Research):

Major Subject	: 8 Credits
Elective Paper	: 4 Credits
Research Methodology	: 6 Credits
Research Writing and Ethics	: 2 Credits

Semester VIII (Research):

Major Subject	: 8 Credits
Elective Paper	: 4 Credits
Research Presentation Skills	: 2 Credits
Dissertation	: 6 Credits

Semester VII (Honours):

Major Core	: 8 Credits
Major Elective	: 4 Credits
Minor Core	: 3 Credits
Minor Elective	: 3 Credits
Research Writing and Ethics	: 2 Credits

Semester VII (Honours):

Major Core	: 8 Credits
Major Elective	: 4 Credits
Minor Core	: 3 Credits
Minor Elective	: 3 Credits
Basic Research Method	: 2 Credits

HNB Garhwal University, Srinagar Garhwal, Uttarakhand

Course of Study B.A. (Music Programme)

Core Course in English

Course Structure

Semester - I :

Credit 06

Core Subject-1 (CS-1) :

Vocal/Sitar- Unit 1-V **1-2**

Theory (Unit I-II) - **1**

Introduction of Indian Music (General)

Practical (Unit III to V) - Stage Performance, Vivavoce,
Semi classical & Folk Music **2**

Tabla/ Pakhawaz **3-4**

Theory (Unit I-II) - **3**

Basic Fundamental of Tabla/ Pakhawaz

Practical (Unit III to V)- Stage Performance, Vivavoce,
Semi classical & Folk. **4**

Extracurricular Course/CC :

Credit 02

5

Semester - II :

Credit 06

Core Subject-1 (CS-2) :

Vocal/Sitar

Theory (Unit I-II) - **6**
Fundamental of Indian Music (General)

& Biographies of Musicians, Composers & Musicologists.

Practical (Unit III to V) - **7**
Stage Performance, Vivavoce, Semi classical & Folk Music

Tabla/ Pakhawaz		8-9
Theory (Unit I-II) –		8
General Study and Development of Tabla		
Practical (Unit III to V)- Stage Performance, Vivavoce, Semi classical & Folk.		9
Life Skills and personality development /CC	Credits:02	10
Semester - III :	Credit 06	
Core Subject-1 (CS-2) :		
Vocal/Sitar		11-12
Theory (Unit I-II) –		11
General Theory of Indian Music & Biography of Musician.		
Practical (Unit III to V)-		12
Stage Performance, Vivavoce,Semi classical & Folk.		
Tabla/ Pakhawaz		13-14
Theory (Unit I-II) –		13
Gharana & Classification of Indian Instruments		
Practical (Unit III to V)-		14
Stage Performance, VivavoceAccompaniment with Vocal and Instrument's		
Indian Knowledge System-I	Credit :02	15
Semester IV :		
Vocal/Sitar		16-17
Core Subject-1 (CS-1)		
Theory (Unit I-II) –		16
Theory of Indian Music, Mediaval Granthas & Contribution of musicologists.		
Practical (Unit III to V) –		17
Stage Performance, Vivavoce, Semi classical & Folk Music		
Tabla/ Pakhawaz		18-19
Theory (Unit I-II) –		18
Study of North and South Indian music Taal System		

& Contributions of Musicians.

Practical (Unit III to V)- 19
Stage Performance, Vivavoce, Accompaniment with Vocal and Instrument's

Indian Knowledge System-II **Credit :02** **20**

Semester V: **Credit :06**
Vocal/ Sitar 21-24
Core Subject-1 (CS-1)- Discipline Specific Elective:
DSE -1a,1b,1C

Tabla/ Pakhawaz 25-28
Core Subject-1 (CS-1)- Discipline Specific Elective:
DSE -1a,1b,1C

Vocational Course :- **Credit 04** 29
Study of Folk Songs of Uttarakhand

Language -I **Credits :02** **30**

Culture, Traditional and Moral value **Credits :02** **31**

Semester VI: **Credit :06**
Vocal/ Sitar 32-35
Core Subject-1 (CS-1)- Discipline Specific Elective:
DSE -2a,2b,2C

Tabla/ Pakhawaz 36-40
Core Subject-1 (CS-1)- Discipline Specific Elective:
DSE -2a,2b,2C

Vocational Course :- **Credit: 04**
Tradition :- Folk Instrument's of Uttarakhand 41
Language -I **Credits :02** 42

Culture, Traditional and Moral value **Credits :02** **43**

Semester VII (With Research) **Credits 08 (04+04)** Major Subject

1-Vocal /Sitar **44-45**

(A)Analytical Study of Raga and its fundamental element of Indian Music. 44

(B) Ragang 45

2 - Tabla /Pakhawaz	46-47
(A) Analytical Study of Gharana	46
(B) Analytical Study of Sangeet Ratnakar in the context of Taal	47
Elective –(A)	Credit:-04
Vocal /Sitar	48
Tabla/Pakhwaz	49
Elective –(b)	Credit:-04
Vocal /Sitar	50
Tabla/Pakhwaz	51
Elective –(c)	Credit:-04
Vocal /Sitar	52
Tabla/Pakhwaz	53
Research Methodology	Credits:06 54-55
Research Writing & Ethics	Credits:06 56
Semester VIII (With Research)	Credits 08 (04+04) Major Subject
1-Vocal /Sitar	57-58
(A) Analytical study of musical sound based on principles of physics.	57
(B) Indian Music and its aesthetic approach.	58
2 - Tabla /Pakhawaz	59-60
(A) Analytical study of Tabla, Pakhawaz, Mridangam	59
(B) Indian Music and its aesthetic approach.	60

Elective –(A)	Credit:-04	
Vocal /Sitar		61
Tabla/Pakhwaz		62
Elective –(b)	Credit:-04	
Vocal /Sitar		63
Tabla/Pakhwaz		64
Elective –(c)	Credit:-04	
Vocal /Sitar		65
Tabla/Pakhwaz		66
Research and Presentation Skills	Credits 06	67
Dissertation	Credits 06	68
Semester VII (With Honours) :	Credits 08 (04+04)	
Major Core – Vocal /Sitar		69
History of Indian Music		
Major Core – Vocal /Pakhawaz		70-71
History of Indian Percussion Music		
Major Elective	Credit:-04	
Vocal /Sitar		72
Tabla/Pakhwaz		73
Minor Core	Credit:-03	
Vocal /Sitar		74
Tabla/Pakhwaz		75
Minor Elective	Credit:-04	

Vocal /Sitar	76
Tabla/Pakhwaz	77
Research Writing & Ethics	78

Semester VIII (With Honours) : Credits:- 08 (04+04)

Major Core – Vocal /Sitar	79
History of Indian Music	
Major Core – Vocal /Pakhawaz	80-81
History of Indian Percussion Music	

Major Elective	Credit:-04
-----------------------	-------------------

Vocal /Sitar	81
Tabla/Pakhwaz	82

Minor Core	Credit:-03
-------------------	-------------------

Vocal /Sitar	83
Tabla/Pakhwaz	84

Minor Elective	Credit:-04
-----------------------	-------------------

Vocal /Sitar	85
Tabla/Pakhwaz	86

Basic Research Methods	Credits:02	87
-------------------------------	-------------------	-----------

Multidisciplinary Course	Credit:04	88-93
---------------------------------	------------------	--------------

B.A. 1st Semester and 3rd Semester

Musicology (I)	88
Ethnomusicology (I)	89
Music and Audio Technology (I)	90

BA^{2nd} Semester and 4th Semester

Musicology (II)	91
Ethnomusicology(II)	92
Music and Audio Technology (II)	93
SKILL COURSE -	Credit 02
	94-97
B.A. I Semester and III Semester	
Percussion TABLA /Pakhawaz (I)	94
HARMONIUM (I)	95
B.A. II Semester and IV Semester	
Percussion TABLA /Pakhawaz (II)	96
HARMONIUM(II)	97

Department of Music HNB Garhwal University, Srinagar
Additional Multi Disciplinary Skill Course

“Indian Traditional Music”
Credit: 2

Introduction of Indian Music (General)

The aim of the course is to aware students the fundamental aspects of Indian Traditional Music (Classical & Folk). This course provides the basic ideas and concepts of Traditional Music System of India. Students will get knowledge about Basic Theory & grammatical terminology of Indian classical & folk music.

Note:- There will be Three Unit(I-III) of Theory and fourth(IV) Unit of Practical

Course Raga :- Bilawal,Yaman, Bhairav, Bhupali .

Unit I to II –Theory

Unit I:- Fundamental of Indian Music

(A) Study of the following: -

Sangeet , Naad & its Properties, Shruti, Swar, Saptak ,Alankaar, Taan, Taal, Aroh, Avroh, Pakad, Raag, Jati, Vadi, Samvadi, Anuvadi, Vivadi.

(b) Study of Course raga & Theoretical knowledge of **Alankar, Swarmalika & Lakshan Geet** in Course ragas.

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

(a) Introduction & Structure of **Tanpura, Sitar, Tabla, Pakhawaz** Instruments & Study & Comparative Study of TeenTaal , Dadra, Kehrwa .

(b) Knowledge of Notation (National Anthem, Vande Mataram), Comparative Study of Course Raga.

Unit III :- fundamental of Folk Music

- (a) Fundamental of Folk Music :- Intorduction , Origin ,Structure.
- (b) Study about folk music of uttarakhand :- Sanskar geet, Bajuband & Jagar
- (c) Study about Folk Instruments , Types of Instruments:-Tat, Suhir, Ghan, Avanadh.

Unit IV :- Practical/Viva Voce :-

- (A) Ability to perform alankar & course Raga & Folk Song.
- (B) Knowledge of Taal – Folk & Classical.

Recomnded Books

- Bhatkhande Sangeet Shastra- V. N. Bhatkhande
- SangeetVisharad-Basant
- Kramik Pustak Mallika- Part I,II,III V. N. Bhatkhande
- Raag Vigyan – V. N. Patwardhan
- Sangeet Bodh – Sharad Chandra Pranjpayee
- Gadhwal ka lok Sangeet :- Govind Chatak
- Gahdwal key loak nritya geet :- Dr. Shivanand Nauityal
- Gadhwal Key Loak Geeton MeinRaag Raginya :- Dr. Madhuri Barthwal
- Dhunyal :- Govind Chatak

SYLLABUS-Vocal/Sitar

Semester-I

Core Subject-1-(CS-1)

Credits :-06

Introduction of Indian Music (General)

The aim of the Course is to teach Students the fundamental aspects of Indian Music. This course provides the basic ideas and concepts of Music Vocal, through this programme students will get knowledge about Basic Theory & Grammatical terminology of Indian Classical music. Students will be able to get acquainted with various Alankar & Swarmalika, Lakshan Geet in Prescribed RAGAS and Basic Taals.

Note:- There will be Two Unit(I-II) of Theory and Three(III-V) Unit of Practical

Course Raga :- Bilawal/Alahiya Bilawal, Bhairav, Bhupali

Unit I to II –Theory

Unit I:- Fundamental of Indian Music

(A) Study of the following: -

Sangeet , Naad & its Properties, Shruti, Swar, Saptak ,Alankaar, Taan, Taal, Aroh, Avroh, Pakad, Raag, Jati, Vadi, Samvadi, Anuvadi, Vivadi.

(b) Study of Course raga & 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 **Tanpura, Sitar Tabla, Pakhawaz** Instruments & Study & Comparative Study of TeenTaal & Dadra. .

(b) Notation of Composition in Course Raga, Comparative Study of Course Raga.

Unit III to V – Practical

Course Raga :- Bilawal, Bhairav, Bhupali

This paper focuses on the practical fundamentals of perform a Raag on stage .They will able to perform Alankar, Swarmalika, Lakshan Geet Drut Khayal in Prescribed Raga . Apart from that They will able to perform Bhajan,Folk,Geet and gazal etc .

Unit III :- Practical – Stage Performance

(a) Ability to perform Swarmalika and Lakshan Geet in course raga with Aroh Avroh & Pakad & Four Alankarik Saragam Taan Patterns.

Instrumental Music:- Razakhani gat in Course raga Basic Technique of Jhala Playing.
Student will Choose one Raga for stage Performance

Unit IV: Practical – Viva Voce

(a) Critical Study of Alankar & Study of Swarmalika & Lakshan Geet in Natural Scale & Course Raga.

Alankar :- Sapat, Vakra Tisra, Chatusra in natural scale & course Raga

Swarmalika/Razaakhani gat :- in Course Raga

Lakshan Geet :- in Course Raga

(B) Ability to recite the following Thekas With Tali & Khali.

Taal – Teentaal , Dadra

Unit V : Practical – Semi classical & Folk Music

(a) Raag Bhopali, Kafi – Bhajan, Geet

(b) Folk Song – Uttarakhand, Uttarpradesh.

Student should able to perform Bhajan Geet Folk Song of their Choice

Books Recommended

- Bhatkhande Sangeet Shastra- V. N. Bhatkhande
- SangeetVisharad-Basant
- Kramik Pustak Mallika- Part I,II,III V. N. Bhatkhande
- Raag Vigyan – V. N. Patwardhan
- Sangeet Bodh – Sharad Chandra Pranjpayee

Semester I – Tabla/ Pakhawaz
Core Subject-1-(CS-1)

Credits :-06

Basic Fundamental of Tabla/ Pakhawaz

The aim of the Course is to teach Students the fundamental aspects of Indian Music. This course provides the basic ideas and concepts of Tabla Instruments. The purpose of this course is to think about the history of music and the usefulness of instruments. through this programme students will get knowledge about Basic Theory & Practical ,Grammatical terminology of Tabla (Indian Classical Music

Unit(I&II) –Theory

Unit I:

(a) Knowledge of the following terms with definition

Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Mukhada, Tukda, Mohra, Bol Chakradar, Farmaisi, Paran, Gat-Dupalli, Tripalli, Choupalli, Khali Bhari ki Gat, Naad, Swar, Shruti Saptak, Raga, Alankar, Andolan, Sangeet, Meend, Ghaseet, Krintan, Vibration , Frequency , Pitch Intensity, Timbre.

(b) Tabla -Parts and Varnas - Parts of tabla with diagram.

- Varnas of tabla& Playing Techniques of Varnas

Unit II:

- (a) History of the origin of Tabla /Mridang /Pakhavaj
- (b) Introduction of Theka (Taal) & Laya (Barabar ,Dugun, Chagun).
- (c) Brief description of Bhatkhande Swar and Taal notation system.

Practical -Unit III to V

Unit-III to V :- Practical

Tabla playing is an art, the aim of this course is to enable the student by analyzing and understanding its beauty. Through this course Student will be

introduce Tabla accompaniment with semi-classical music, sugam sangeet, folk music, etc.

Course Taal :- Teentaal , Dadra

Practical - Stage Performance

Unit-III

Solo demonstration along with oral renderings. Student will Play one Taal from the Course for stage Performance.

Unit-IV: Practical- Viva Voce

(a) Study of theka of the Teen Talas in barabar and dugun laya with oral rendering and Tukada Palta, Rela, Tihai.

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

(b) Padhant - Theka, Dugun and Chaugun layakari .

Unit-V: Practical- Semi Classical /Folk

Student should able to perform Folk or light Music Theka of their Choice

Recommended Books

- Tabla Grantha : Pt. Chhote lal Mishra
- Tabla Kaumudi : Ramshankar Pagal Das
- Mridanga Tabla Prabhakar Bhag I,II : Shri Bhagwan Mridanga charya
evam
- Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
- Tala Parichaye Bhag I : Shri Girish Chandra Shrivasta
- Tabla Mridanga Siksha : Sakharam Ramchandra Gurav

Extracurricular Course/CC :

Understanding and connecting with Environment Credits : 02

University will prepare a course with focus on connecting student with environment. To make student more environment sensitive.

Semester - II : Vocal/Sitar

Core Subject-1 (CS-2) :

Credits :06

Fundamental of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

This course provides the study of General Theory of Indian Music. & Biography of Musicians & Musicologist. 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.

Note:- There will be Two Unit(I-II) of Theory and Three(III-V) Unit of Practical

Course Raga :- Yaman, Durga, Khamaj

Unit -I to II -Theory

Unit -I

(a) Study of the following terms :- Mela, Thaata & Raaga, Ashraya Raaga, Raaga Lakshana, Alankar, Vakra Swara, Varjit-Swara, Vibration, forced Vibration, Free Vibration, Pitch, Intensity, Timbre, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkari, Meend, Sut, Kan.

(b) Knowledge & Comparative Study of Course Raga's & Previous Semester course raga .

(c) Study of the Ektāl, Teentaal & Dadra Tāl

Unit -II

(a) Biographies & contributions of the following:-

Pt. V. N. Bhatkhande, Pt. V.D. Palushkar, Ustd Raza Khan, Ustd. Masit Khan, Pt. Ravishankar.

(b) Notation of Composition in Course Ragas.

(c) Comparative Study of Course Ragas and Previous Course Raga.

Unit -III to V- Practical

Course Raga's :- Yaman, Durga, Khamaj

This paper focuses on the practical fundamentals of perform a Raag on stage . In this course they will able to perform Alankar, Swarmalika, Lakshan Geet, Vilambit & Drut Khayal in Prescribed Raga . Apart from that They will able to perform Bhajan,Folk,Geet and gazal etc .

Unit III :- 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 IV : Practical – Viva Voce

(a) Alankar :- Sapat, Vakra Tisra, Chatusra in course ragas.

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

(c) Ability to recite the following Thekas With Tali & Khali. :- Ektaal , Teentaal & Dadra.

(d) Comparative Study of Course Raga.

Unit V : Practical – Semi classical & Folk Music

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

Books Recomendend

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- Part II & III
3. Raag Vigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
7. Hamare Sangeet Ratna- Laxmi Narayan Garg
8. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak

Semester II- Tabla/Pakhawaz

Core Subject-2 (CS-2) :

Credits -06

General Study and Development of Tabla

This course provides the study of General Theory of Tabla, Indian Music. & Biography of Musicians & Musicologist. Student will be able to get acquainted with Construction and Tuning Method of Tabla . various new Ragas and Taals. They will be able to Play tabla in Classical and other Light and Folk music styles.

Theory -Unit I-II

Unit-I

- (a) Origin, development & Importance of Taal.
- (b) Principles of Taal construction
- (c) Ten Prans of Taal
- (d) Definition of various Technical terms with example Uthan, Peshkar, Kayada, Tukra and kism of theka Laya and Laykari

Unit-II

- (a) Life sketches and contribution of eminent tabla artist's
 - Khalifa Abid Hussain
 - Ut. Allah Rakkha Khan
 - Wajid Hussain Khalifa
 - Pandit sakhamam
 - Ayodhya Prasad
- (b) Method of Tabla Tuning
- (C) Notation of dugun tigan Chagan in Teentaal & Dadra
- (d) Theoretical Study of Practical Course

Practical- Unit-III toV

Unit-III

Stage Performance

Student will Choose one Taal from Prescribed Taal for stage Performance.

Minimum 10 minutes Stage Performance of TABLA

Unit-IV

TEENTAL - One Saral Peshkar with four paltas & Tihai, Two Basic Kayadas of Tit and Tirkit with four paltas & tihai, Minimum two Sada 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 tukdras, two Sada Paran, oneChakardar Tukra and Paran in Ektaal Padhant – Theka , Dugun and Chaugun Layakari.

Padhant of all learned Bandish (Tabla)

Unit-V Accompaniment with Vocal and Instrument's

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

Recommended Books

1. Tabla Mridanga Vadan Padhatti : Pt. Vадnacharya Dattatraye Vashudev
2. A compositional Documentation Delhi Gharana of Tabla – Imam
3. Tala Dipika : Mannu Ji Mridangacharya
4. The Art of Tabla Playing - Prof. S.K.Verma
5. Taal Parichay : Girish Chandra Srivastav
6. Tala Prashun : Pt. Chhote Lal Mishra

Life Skills and personality development /CC Credits:02

University will prepare the course on Life skills and personality development, which will focus on the subjects such as stress management through Yoga, teamwork, cooperation, work ethics and personality development issues.

Semester-III- Vocal/Sitar

Core Subject-1-(CS-1)

Credits :-06

General Theory of Indian Music & Biography of Musician.

The focus of this Course is to teach Students the General Theory of Indian Music from the Vedic age. This course provides the Study of Indian Music Notation system. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Note:- There will be Two Unit(I-II) of Theory and Three(III-V) Unit of Practical

Course Raga's :- Bihag, Malkauns, Vrindavani Sarang

Unit I-II - Theory-

Unit I: -

(a) Study of Following

Harmony, Melody, Major –Minor Scale, Equal Tempered Scale , Dhrupad Dhamar, Tarana, Khyāl, Tappa, Thumri.

(b) Study of Bhatkhandey & V.D. Palushkar Music Notation System .

(c) Knowledge & Compative Study of Course Raga's & Previous Semester course raga's .

Unit II : Theory-

(A)General study of Natyashastra, Sangeet Ratnakar

(b)Life Sketch of Bach, Beethoven, Mozart, Ustd Vilayat Khan, Pt Shivkumar Sharma, .

(C) Notation of Composition in Course Ragas.

Unit III to Unit V - Practical

This paper focuses on the practical fundamentals of perform a Raag on stage .They will able to perform Vilambit & Drut Khayal in Prescribed Raga. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles

Course Raga's :- Bihag, Malkauns, Vrindavani Sarang

Unit III :- Stage Performance

Previous Course Raga's :- Bilawal, Bhairav, Bhopali, Yaman Kamaj, Durga

Ability to Recite Vilambit & Drut Khayal in Course Raga .

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

Note :- Student Will Choose one raga for stage Performance

Unit IV :- Practical – Viva Voce

1. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
2. Ability to recite the Thekas of Chautāla, Dhamar, JhapTaal
3. Detail & Comparative Knowledge of Course raga's & Previous Semester course raga's . .

Unit V : Practical – Semi classical & Folk Music

- (a) Any composition in light music.
- (b) Folk Song of Uttarakhand, Uttarpradesh.

Books Recommended

- Sangeet Visharad- Basant
- Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
- Natya Shastra – Bharat Muni
- Sangeet Ratnakar – Sharangdeva
- Sangeet Bodh- Sharad Chandra Pranjpayee
- Indian Music – Thakur Jaidev Singh
- Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
- Raag Vigyan – V. N. Patwardhan
- Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Semester-III- Tabla/Pakhawaz

Core Subject-1-(CS-1)

Credits :-06

Gharana & Classification of Indian Instruments

The aim of this course is to introduce about Gharana & Classification of Indian instruments. through this programme 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-I-

- (a) Classification of Indian instruments
- (b) Merits and demerits of Tabla/ Mridang player
- (C) Definition and principle of application of the following terms
Lagi Larry, paran, utthan, peshkar

Unit-II

- (a) General knowledge and practical usefulness of different Talvadya (percussion instrument)
- (b) Writing notation of all talas prescribed in the practical course and their layakari in dugun tigung and chogun.
- (C) Description of Gharana & Brief introduction of Delhi gharana, Banaras gharana, Lucknow gharana Farrukhabad gharana, Ajrada gharana and Punjab gharana

Unit-III to V Practical

Unit -III- Stage Performance

Course Talas – Trital, Jhaptal Ek Taal dadra kaharwa

Unit –IIV- 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, oneChakardar 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

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 me tala Vadyashastra Ki Upyogita : Chitra Gupta
- Tabla PrabhakarPrashanottar:ShriGirishChandraShrivastava
- Taal Parichay : Girishandra Shrivastava
- Bhartiye Tallon ka Shastriye Vivechan : Dr. Arun Kumar Sen
- Classical Musical Instruments: Dr. Suneera Kasliwal

Indian Knowledge System-I

The University for the course would be prepared by the university with focus in various Indian Knowledge Systems.

Semester IV: Vocal/Sitar

Core Subject-2 (CS-2)

Credits : 06

The aim of this Course is to teach Students about Contrinution of Musician of Indian Music. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Theory of Indian Music, Medieval Granthas Contribution of Musicians & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

Unit I-II(Theory)

Unit I:-Theory-

Course Raga's :- Bageshri ,Jaunpuri, Puriyadhanshri, Kafi

(a) General discussion & definition of the following :-

Ālāp-Jor-Jhāla, SandhiPrakash Rāga, Parmel-Praveshak Rāga,Teentala, EkTaal, Jhaptal ,Chautal, Dhamar, Rupak, Kehrva ,Dadra.

(b) Life Sketch of Following :- Sharanddev, Ramamatya, Ratanjankar, K.D.Benerjee, Vilayatkhan

(c) Study About Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār.

Unit -II -Theory-

(a)Study of following Granthas:-

Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.

(b) Notation of Composition in Course Ragas.

(c) Knowledge & Compative Study of Course Raga's & Previous Semester course.

Unit III to Unit V - Practical

This paper focuses on the practical fundamentals of perform a Raag on stage .They will able to perform Vilambit & Drut Khayal in Prescribed Raga. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles

Course Raga's :- Bageshri ,Jaunpuri, Puriyadhanshri, Kafi

Unit III to V Practical

Unit III :- Stage Performance

Ability to Recite Vilambit & Drut Khayal or Masitkhani & Razakhani gat in Course Raga . Student will Choose one Raga with with Aroh, Avroh, Pakad, Alap & Taan for stage Performance

Unit IV :- Practical – Viva Voce

1. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
2. Ability to recite the Thekas of Ektaal, Teen Taal, Chautāla, Dhamar, JhapTaal, Roopak
3. Detail & Comparative Knowledge of Course raga's & Previous Semester course raga's . .

Unit V : Practical – Semi classical & Folk Music

Any composition in light music or Folk Song of Uttarakhand, Uttarpradesh.

Books Recommended

- . Sangeet Paddhatiyon ka Tulnatmak Adhayan – Pt. V. N. Bhatkhande
- . SangeetParijaat–Pt.Ahobal
- . Swarmel Kala Nidhi – Pt. Ramamatya
- . Chaturdandi Prakashika – Pt. VenkatMukhi
- . Hamare Sangeet Ratna – Prabhulal Garg
- . Sangeet Sarita – Rama Saraf
- . Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

Semester IV – Tabla/Pakhawaz

Core Subject-2-(CS-2)

Credits :-06

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) Detail Knowledge and characteristics of North Indian and South Indian Taal system

(b) Bhaatkhande Taal System and Vishnu digamber Taal System

(d) Notation of learned Bandishes (Tabla)

(e) Notation of Lehra /Nagma in prescribed Taal - Teentaal , Eaktaal,

Dhamar taal, Kaharwa Taal, Aadachar taal, Dadra Taal, Rupak Taal, Basant 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 kinds), Yati (five kinds), grah (four kinds)

(c) Notation of Dugun .Tigun Chaugun of Following Taal

(d) Panchamswaritaal, DeepchandiTaal , Gajjhampataal, Jhumrataal, Basanttaal

(e) Life sketches and contribution of eminent tabla artist's

- Pt Anokhe Lal Mishra ,
- Pt. Natthu Khan,
- Ustad Ahmad Jaan thirakhwa
- Ustad habibuddin Khan,
- Kanthe Maharaj

(f) Ability to write in notation of following Talas.

Jhaptaal

Rupak

Ek Taal

Practical- Unit -III to V

Unit -III- Practical- Stage Performance

Course Talas – Trital, Jhaptal, 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)

Theka of Panchamsawari Taal, Deepchandi Taal , Dhamaar Taal

Ability to tune the instrument.

Unit-V Accompaniment with Vocal and Instrumental

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

Recommended Books

- (a) Tabla Shastra : Madhukar Ganesh Godbole
- (b) Bhartiye Sangeet me Nibaddha : Subhadra Chaudhary
- (c) Bhartiye Sangeet me Tala or Rup Vidhan : Subhadra Chaudhary
- (d) Tala Parichaye - Shri Girish Chandra Shrivastava

Indian Knowledge System-II**Credits :02**

The Syllabus for the course would be prepared by the university with focus on various Indian Knowledge System

Semester V: Vocal/ Sitar

Credit :06

Core Subject-1 (CS-1)- Discipline Specific Elective: Credits: 06

Theory of Indian Music and study of ancient Granthas and Rāgas.

The aim of this Course is to teach Students about ancient granthas of Indian Classical Music. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Course Raga – Todi, Kedar, Bahar, Miyan Malhar

Unit I-II -Theory –

Previous Course raga's - Bageshri ,Jaunpuri, Puriyadhanshri, Kafi, Bilawal, Bhairav, Bhopali, Yaman, Khamaj, Durga, Bihag, Malkauns, Vrindavani Sarang,

Any one of the following

DSE-1 A)

Unit I -Theory-

(a) Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context.

(b) Musical reference found in Rāmāyana and Mahābhārata.

(c) Study of the following:-

Avirbhav, Tirobhav ,Gayak Ke Gun Avagun ,Margi Desi & Tāl and its Ten Pran

Unit II- Theory-

(a) Notation of Composition in Course Ragas.

(b) Knowledge & Comparative Study of Course Raga's & Previous Semester course

(c) Life sketch of the following :- Sadarang-Adarang, Amir Khusro, Mustaq Ali Khan, Raja Mansing Tomar

Unit III to Unit V - Practical

This paper focuses on the practical fundamentals of perform a Raag on stage .They will able to perform Vilambit & Drut Khayal in Prescribed Raga. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles

Course Raga – Todi, Kedar, Bahar, Miyan Malhar.

Unit III :- Stage Performance

Ability to Recite Vilambit & Drut Khayal or Masitkhani & Razakhani gat in Course Raga . Student will Choose one Raga with with Aroh, Avroh, Pakad, Alap & Taan for stage Performance

Unit IV :- Practical – Viva Voce

1. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
2. Ability to recite the Thekas of Ektaal, Teen Taal, Chautāla, Dhamar, JhapTaal, Roopak
3. Detail & Comparative Knowledge of Course raga's & Previous Semester course raga's . .

Unit V : Practical – Semi classical & Folk Music

(a) Any composition in light/Semiclassical music Or Folk Song of Uttarakhand, Uttarpradesh.

- **Books Recommended**
- Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
- Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
- History of Indian Music- BC. Deva
- Natya Shastra- Bharat Muni
- Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
- Sangeet Visharad- Pt. Lakshmi Narayan Garg
- Kramik Pustak Mallika-V. N. Bhatkhende
- Raag Vigyan- Vinayak Rao Patwardhan

Or DSE-1B)

Unit I – Theory-

The focus of this Course is to teach Students about general music theory of Indian Classical Music. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Course Raga - Jayjaywanti, Miyan Malhar, Kedar, Todi,

(a) Study about Gharana of Tantra Vadya.

(b) Discuss About Razakhani & Maseet Khani, Knowledge About Alap Jod Jhala.

Unit II – Theory-

(a) Life Sketch and Contributions of the following:

Pt. RaviShankar, Pt. Shiv Kumar Sharma, Ustad, Vilayat Khan, Pt. Nikhil Bannerji
Ustad Asad alikhan, Ustad ali Akbar Khan.

(b) Notation of compositions in prescribed ragas, Theory Knowledge of Raga.

Unit -III – Practical- Stage Performance

(a) Ability to perform one Vilambit-Drut Khyāl and Razakhani&Maseetkhani Gat in any of the Prescribed Rāgas.

Prescribed Raga : Bihag, Ramkali, Deshkar, Hameer

Unit -IV –Practical- Viva Voce

(a) Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)

(b) Brief Knowledge of Prescribed Raga

Unit -V-Practical- Semi classical & Folk Music

Any composition in light music or Folk Music of India.

Recomended Books

Sushila Mishra: Some immortals of Hindustani Music
Narmadeshwar Chaturvedi: Sangeetagya Kavion ki Hindi Rachanyen
A.D. Ranade: On Music and Musicians of Hindustan
Amal Das Sharma: Musicians of India
Harihar Niwas Dvivedi: Mansingh Aur Mankutuhāl
Susheela Mishra: Great Masters of Hindustani Music
Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.

Or DSE-1C)

Course Raga : Pooriya Dhanashri, Kamod, Chayanat, Sarang

Unit I –Theory-

(a) Contribution of the following:

Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.

(b) Study about Classification of Instruments & Theoretical knowledge of Course ragas

Unit II – Theory-

(a) Study of Hindustani musical forms - : Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.

(b) Notation of compositions in prescribed ragas.

Unit -III – Practical- Stage Performance

(a) Ability to perform one Vilambit-Drut Khayal & Razakhani & Masit Khani in any of the Prescribed Rāgas.

Course Raga : Pooriya Dhanashri, Kamod, Chayanat, Sarang

Unit -IV –Practical-Viva Voce

(a) Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)

(b) Brief Knowledge of Prescribed Raga

Unit V : Practical – Semi classical & Folk Music

Any composition or dhun in light or Folk music of India.

Books Recommended

- Swami Pragyanda : Historical Development of Indian Music
- S.S.Paranjape: Bharatiya Sangeet Ka Itihasa
- Thakur Jaidev Singh: Bharatiya Sangeet Ka Itihasa
- Swami Prajnanananda History of Indian Music.
- Kramik Pustak Mlika
- Rag Shaastra

Semester V – Tabla/Pakhawaz

Core Subject-1 (CS-1)- Discipline Specific Elective: Credits : 06

General Study and development of Tabla/Pakhawaz

The aim of this course is to give a general idea about development of Tabla. Students will be able to get acquainted with various different Taals. They will be able to get acquainted with other genres beside classical and will also be able to perform.

Any one of the following

Theory –Unit (I&II)

DSE-1 A) Unit-I

(a) Definition and knowledge of application of the following

Gat Kayda, Gat paran, Navhaka, Tripleli and Chaupali Gat, Bant and chala.

(b) Knowledge of Jaati Bhed, Teesra, Chatsra, Mishr, Khand and Sankiran

(c) Study of Adi, Kuad, Biaidi and Savai laya

Unit-II - Theory

- Comparative Study of North Indian and South Indian Taal system
- Writing in notation of all talas bols etc prescribed for Vth semester practical course along with their different laykaries

Practical- Unit III to V

Course Talas – Trital, Jhaptal, Ek Taal, Adachartaal, Chautaal, Dhamar

Unit –III- Practical- Stage Performance

Minimum 10 minutes Stage Performance of TABLA

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

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, AADACHAR TAAL -One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran
- ROOPAK 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)
- Theka of Chautal, Deepchandi Taal , Dhamaar Taal .Ability to tune the instrument.

Unit-V Accompaniment with Vocal and Instrumental

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

Books Recommended

- Tabla-Pandit Arvind Mulgaonkar
- Tabla no itihās ane parampara-Dr.Gaurang Bhavsar
- Tabla vadan me nihit saundarya –Pandit Sudhir Mainkar
- Tabla-Pandit Arvind Mulgaonkar
- Bharatiya Taalo Ka shashtriya vivechan-Dr.Arunkumar Sen
- Aavartan, Pt. Suresh Talwalkar

DSE-1 B)

Theory -Unit(I&II)

Unit-I –

Introduction to “Upaj”. Application of Upaj in Tabla Playing. Aesthetics of Upaj, Difference between creativity and upaj.

Detail Study of Yati. Definition of Yati, Types of Yati, Application of Yati in Composition of Tabla

Unit-II –

Study of Baj, Comparative study of different taals of same volume number

Define the Aad kuad bead laykari in taal notation system

Unit –III to V - Practical

Course Talas – Trital, Jhaptal, Ek Taal, Adachartaal, Chautaal, Dhamar

Unit –III- Practical- Stage Performance

Minimum 10 minutes Stage Performance of TABLA

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

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, AADACHAR TAAL -One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran
- ROOPAK 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)
- Theka of Chautal, Deepchandi Taal , Dhamaar Taal
- Ability to tune the instrument.

Unit-V Accompaniment with Vocal and Instrumental –

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

Books Recommended

- Tabla-Pandit Arvind Mulgaonkar
- Tabla no itihās ane parampara-Dr.Gaurang Bhavsar
- Tabla vadan me nihit saundarya –Pandit Sudhir Mainkar
- Tabla-Pandit Arvind Mulgaonkar
- Bharatiya Taalo Ka shashtriya vivechan-Dr.Arunkumar Sen
- Aavartan, Pt. Suresh Talwalkar

DSE-1 C)

Unit-1-

Basic knowledge of Traditional style of Tabla playing of different gharanas
Introduction of modern style of Tabla playing. Comparative study of both style of Tabla playing. Provide knowledge of nikaas system, purity of bandishes and aesthetic value of bandishes

Knowledge of Jaati Bhed ,Teesra, Chatsra, Mishr, Khand and Sankiran

Unit-2-

Technical aspects of South Indian taal system.Comparison of South Indian and North Indian taal systems in detail. Biography of Ustad Allah Rakha, Ustad Ahmed Jan Thirkwa, Pt. Samta Prasad, Pt, Kathey Maharaj, Pt. Kishan Maharaj

Detail Study of Course Taal & Previous Course

Practical- Unit III to V

Course Talas – Trital, Jhaptal, Ek Taal, Adachartaal, Chautaal, Dhamar

Unit –III- Practical- Stage Performance

Minimum 10 minutes Stage Performance of TABLA

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

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, AADACHAR TAAL -One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran
- ROOPAK 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) ,Theka of Chautal, Deepchandi Taal , Dhamaar Taal Ability to tune the instrument

Books Recommended

- Tabla-Pandit Arvind Mulgaonkar
- Tabla no itihase ane parampara-Dr.Gaurang Bhavsar
- Tabla vadan me nihit saundarya –Pandit Sudhir Mainkar
- Tabla-Pandit Arvind Mulgaonkar
- Bharatiya Taalo Ka shashtriya vivechan-Dr.Arunkumar Sen
- Aavartan, Pt. Suresh Talwalkar

Vocational Course :- Credits :04

Study of Folk Songs of Uttarakhand

This Course aim to develop & improve skills in folk . This is very helpful for those who wish to learn various genres of music. Student will learn all the intricate details about folk music.

Unit- 1

Introduction & fundamental Structure of Folk Music.

Unit -2

Analytical Study about folk Music of Uttarakhand

Unit- 3

Folk Songs of Uttarakhand

Sanskar Geet, Bajuband, Anusthani geet, Utsav Pradhan Geet.

Unit-4– Field Visit

Recomnded Books

- Gadhwal ka lok Sangeet :- Govind Chatak
- Gahdwal key loak nritya geet :- Dr. Shivanand Nauityal
- Gadhwal Key Loak Geeton MeinRaag Raginya :- Dr. Madhuri Barthwal
- Dhunyal :- Govind Chatak

Language -I

Credits :02

The Syllabus for the course would be prepared by the university.

Culture, Traditional and Moral value

Credits :02

The Syllabus for the course would be prepared by the university .

Semester VI: Vocal/Sitar

Core Subject-1 (CS-1)

Discipline Specific Elective

Credit06

The focus of this Course is to teach Students about Western Music Knowledge of Introductory Level Indian Classical Music. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Course Raga –Bhimpalasi, Desh, Darbari, Gaud Sarang

Study of Ragas & Taals and Internal Musicology

(Anyone of the following)

DSE-2A)

Theory – Indian-Western Musical Scale

Unit-I

(a) Study about Western Music Time Signature, Scale, Swar_Sapatk & Chords

Study about Rāga and Tāla.

(b) Study about Prabandh Gaan .

(c) Concept of Gharana or Baj in Sitar

Unit-II

(a) Discuss about the following:-

(a) Tappa

(b) Thumri-Dadra

(c) Chaturang

(d) Orchestra (Vadyavrinid)

(e) Opera (Geet Natya)

(b) Comparative study of musical scale of Hindustani and Karnataka Paddhati.

(C) Notation of Composition in raga & Therotical Knowledge of Raga.

Unit III :- Practical – Stage Performance

Course Raga-Bhimpalasi, Desh, Darbari, Gaud Sarang

This paper focuses on the practical fundamentals of perform a Raag on stage .They will able to perform Vilambit & Drut Khayal & Razakhani & Maseet Khani in Prescribed Raga. Student will be able to get acquainted with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles

(a) Ability to perform one Vilambit-Drut Khayal Or Razakhani & Masit Khani in any of the Course Rāgas.

Note :- Student Will Choose one raga for stage Performance

Unit IV :- Practical – Viva Voce

(a) Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)

(b) Ability to recite the Thekas of Ektaal, Teentaal, Chautāla Dhamar, Roopak, Kehrwā, Dadra

(C) Detail Study of Course Raga's

Unit V : Practical – Semi classical & Folk Music

Any composition in light music.

Folk Song of Uttarakhand, Uttarpradesh or any region of India.

Books Recommended

- Sangeet Ratnakar, Vol. 2
- 909-Sangeet Visharad- Basant
- Sangeet Mein Nibadha Anibadha ki avdharna
- Classical Musical Instruments – Suneera Kasliwal
- Kramik Pustak Mallika – Part 3 and 4 - V. N. Bhatkhande
- Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
- Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
- History of Indian Music- BC. Deva
- Natya Shastra- Bharat Muni
- Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
- Sangeet Visharad- Pt. Lakshmi Narayan Garg

DSE-2b) The focus of this Course is to teach Students about Raag Vargikaran in Indian Classical Music. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Theory – Raag Vargikarn Course Raga – JaunPuri, Puriya, Madhuvanti

Unit-I -

(a) Brief study of classification of ragas (Raag vargikaran) and Study of Thaata-Raag classification .

(b) Identification of Ragas by given Swar Samooh.

(c) Notation of Bandish from the Ragas of course.

Unit-II

(a) Study about of the following:- Kaku ,Sthay, Varna ,Chorus (Vrindgana), Jhala, Tode, Equal Temperament

(B)Classification of Musical Instruments.

(C)Theretical & Comperative study of Raagas and Taals of course.

Unit III :- Practical – Stage Performance

Course Raga's - JaunPuri, Puriya, Madhuvanti

Ability to perform one Vilambit Khyāl and Drut Khayal in any of the Prescribed Rāgas. Student Will Choose one raga for stage Performance.

Unit IV :- Practical – Viva Voce

(a) Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)

(b) Ability to recite the Thekas of Ektaal, Teentaal, Chautāla Dhamar, Roopak, Kehrwa, Dadra

Unit V : Practical – Semi classical & Folk Music

Any composition in light music.

Folk Song of Uttarakhand, Uttarpradesh or any region of India.

Books Recommended

- Sangeet Ratnakar, Vol. 2

- Sangeet Visharad- Basant
- Sangeet Mein Nibadha Anibadha ki avdharna
- Classical Musical Instruments – Suneera Kasliwal
- Kramik Pustak Mallika – Part 3 and 4 - V. N. Bhatkhande
- Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
- Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
- History of Indian Music- BC. Deva
- Natya Shastra- Bharat Muni
- Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
- Sangeet Visharad- Pt. Lakshmi Narayan Garg

DSE-2C)- The focus of this Course is to teach Students about Ragang Padhati of Indian Classical Music. Student will be able to get acquainted Vilambit and Chota Khayal with various new Ragas and Taals. They will be able to perform Classical and other Light and Folk music styles.

Theory - Ragas & Ragang Padhati

Unit – I to II- Theory

Unit-I -Course Raga – Darbari, Basant,Todi,Kafi

(a) Study about Raga & Ragang Padhati.

(b)Ability to write an essay on:

- Music Theraphy.
- Impaortance of Indian Music in Human Life.
- Importance of Taal in Music .
- Concept of Gharana or Baj in Sitar .

Unit-II

(a) Study about the following:-

Sthaya,Varna , Opera (Geet Natya), Grah, Ansh, Nyas, Apnyas, Nibadha Anibadha, Prabandha Gaan, Kaku, Orchestra (Vadyavrind), Chorus (Vrindgana) ,EqualTemprament, Teentaal, Jhaptaal,Chautaal, Dhamar, Roopak.

(b) Notation of Composition in Raga & Theoretical Knowledge of Course Raga

Unit III to IV Practical

Unit III : – Stage Performance

Course Raga – Darbari, Basant, Todi, Kafi

(a) Ability to perform one Vilambit-Drut Khayal or Razakhani- Masitkhani Gat in any of the Prescribed Rāgas. Student Will Choose one raga for stage Performance.

Unit IV :- Viva Voce

(a) Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)

(b) Ability to recite the Thekas of Ektaal, Teentaal, Chautāla Dhamar, Roopak, Kehrwā, Dadra

(C) Practical Knowledge of Course Raga.

Unit V : – Semi classical & Folk Music

Any composition in light music or Folk Song of any region of India.

Books Recommended

- Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
- Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
- History of Indian Music- BC. Deva
- Natya Shastra- Bharat Muni
- Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
- Sangeet Visharad- Pt. Lakshmi Narayan Garg
- Sangeet Visharad- Basant
- Sangeet Mein Nibadha Anibadha ki avdharna
- Kramik Pustak Mallika – VN Bhatkhande

Semester VI – Tabla/Pakhawaz

Core Subject-2-(CS-2)

Credits :-06

Theory of Indian Music & Biography of Musicians

The aim of the Course is to teach importance of accompaniment with different style & instruments and to introduce the biography of indian musicians . Students will be able to get acquainted with other genres beside classical and will also be able to perform.

(Anyone of the following)

DSE-2A)

Theory Unit-(I-II)

Unit-I – Theory

(a) Life History & Contribution of the following

- Ustad Kaley Khan
- Ustad Shammu Khan
- Ustad Munne Khan
- Ustad Masit Khan

(b) System of accompaniment with Thumri, Dadra, Ghazal and other light music as distinct from the system of accompaniment with khayal and other classical vocal and instrumental music. System of a company man in Dhrupad and Dhamaar with rhythm

(C) Comparative study of the different modern trends of Tabla or mridang playing

Unit-II – Theory

(a) Definition, Principles and importance of Upaj in Tabla or Mridang playing

(b) Comparative study of the Taal system of Pandit Bhatkhande and Pandit Palushkar

(c) General knowledge and the study of different Gharanas of Tabla aur Mridang

Unit –III- Practical- Stage Performance

Course Taal – Rudra Taal, Adachartaal, Dhamar Taal, Sool Taal

Solo demonstration along with oral renderings in any two Tihaees of the course selected by the student

Unit-IV-Practical- Viva Voce

(a) One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran in Course Taal

(b) Padhant of all learned Bandish (Tabla)

(c) Ability to tune Tabla

Unit-V Accompaniment with Vocal and Instrumental

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

Accompaniment of laggi and lari in dadra kaharwa.

DSE-2b)

Theory-Unit I to II

Unit I-Introduction of “Santgeet Ratnakar”:

- Provide basic knowledge of overall concept of “Santgeet Ratnakar”Detail Knowledge of “Santgeet Ratnakar” in reference to Taal system. Use of “Santgeet Ratnakar” in field of music.

Life History & Contribution of the following

- Pt. Samta Prasad
- Ustad Shammu Khan
- Ustad Ahmed Jan Thikwa
- Ustad Masit Khan

Unit-II- Notation of Taals and Bol Composition:

- Notation of all Taals which are included in your syllabus in Single, Double, Tigun, Chaugun, Aadi, Biaadi and Kuaadi. Notation of Different bandishes: Peshkar, Tukada, Kayada, Rela, Paran, Mukhada, One Damdar and Bedam Tihai
- Origin and development of Instruments. Use of Instruments. Playing style of instrument. Comparison of instruments as per all characteristics.

Unit –III- Practical- Stage Performance

Course Taal – Rudra Taal, Adachartaal, Dhamar Taal, Sool Taal

Solo demonstration along with oral renderings in any two Tihaees of the course selected by the student

Unit-IV-Practical- Viva Voce

(a) One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran in Course Taal

(b) Padhant of all learned Bandish (Tabla)

(c) Ability to tune Tabla

Unit-V Accompaniment with Vocal and Instrument's

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

Accompaniment of laggi and lari in dadra kaharwa.

Books Recommended

- (e) Tabla Shastra : Madhukar Ganesh Godbole
- (f) Bhartiye Sangeet me Nibaddha : Subhadra Chaudhary
- (g) Bhartiye Sangeet me Tala or Rup Vidhan : Subhadra Chaudhary
- (h) Tala Parichaye - Shri Girish Chandra Shrivastava
- (i) Pakhawaj evam Tabla ke Gharane evam Paramparaye-Dr.Aaban Mistry

DSE-2C)

Theory-Unit I to II

Unit I-

- Comparative study of Gharanas of Tabla: Differences and similarities between Delhi and Ajarada Gharana. Differences and similarities between Lucknow and Farrukhabad Gharana. Specialties of all the above mentioned Four Gharana in reference to Compositions with example.
- Notation of all taals which are included in your syllabus in Single, Double, Tigun, Chaugun, Aadi, Biaadi and Kuaadi. Notation of Different bandishes : Peshkar, Tukada, Kayada, Rela, Paran, Mukhada, One Damdar and Bedam Tihai

Unit-II- Study of padhant of Ektaal, Zhoomra, Chautaal, Tiwra and Roopak in Single, Double, Tigun, Chaugun and Aadilay. Padhant of Bandishes. a)Vilambeet lay b)Madhya lay c)Drut lay . Nikas of all bandishes in appropriate fingers and proper style as per Gharana system

Life History & Contribution of the following

- Pt. Kishan Maharaj
- Pt. Anokhey Lal
- Ustad Habbibuddin Khan
- Ustad Allah Rakkha

Unit –III- Practical- Stage Performance

Course Taal – Rudra Taal, Adachartaal, Dhamar Taal, Sool Taal

Solo demonstration along with oral renderings in any two Tihaees of the course selected by the student

Unit-IV-Practical- Viva Voce

(a) One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran in Course Taal

(b) Padhant of all learned Bandish (Tabla)

(c) Ability to tune Tabla

Unit-V Accompaniment with Vocal and Instrument's

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

Accompaniment of laggi and lari in dadra kaharwa.

Books Recommended

- (j) Tabla Shastra : Madhukar Ganesh Godbole
- (k) Bhartiye Sangeet me Nibaddha : Subhadra Chaudhary
- (l) Bhartiye Sangeet me Tala or Rup Vidhan : Subhadra Chaudhary
- (m) Tala Parichaye - Shri Girish Chandra Shrivastava
- (n) Pakhawaj evam Tabla ke Gharane evam Paramparaye-Dr.Aaban Mistry

Vocational Course :-**Credit: 04**

This paper aims to develop & improve skills in folk. This is very helpful for those who wish to learn various genres of music. Student will learn all the intricate details about folk instrument of Uttarakhand.

Tradition :- Folk Instrument's of Uttarakhand

This paper aims to introduce about rich heritage of

Unit 1 :-

Introduction of Music & Classification of Instrument

Unit 2 :-

Folk Instrument of Gadhwal & Kumaun Region

Unit 3 :-

Importance of Instrument in folk Music of Uttarakhand

Unit 4 :- Field visit**Recommended Books**

- Gadhwal ka lok Sangeet :- Govind Chatak
- Gadhwal key loak nritya geet :- Dr. Shivanand Nauityal
- Gadhwal Key Loak Geeton Mein Raag Raginya :- Dr. Madhuri Barthwal
- Dhunyal :- Govind Chatak

Language -II

Credits :02

The Syllabus for the course would be prepared by the university.

Communication Skill Course

Credits :02

The Syllabus for the course would be prepared by the university.

Semester VII (With Research) Credits 08 (04+04)

1-Vocal /Sitar

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 .

Major Subject-

(A) Analytical Study of Raga and its fundamental element of Indian Music.

Course Raag : Raag Yaman Kalyan, Raag Bairagi Bhairav, Pooriya Kalyan, Bilaskhani Todi

Unit 1 – Theory -Raagon ka samay Siddhant

Unit 2 – Theory -Ragon key Utpatti evam Vikas

Unit 3 – Practical -Stage Performance

Student Will Choose one raga (in Detail) for stage Performance
Alap Jod Jhala Razakhani & MasitKhani Gat for Instrumental

Unit 4 –Practical - Viva Voce

1. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
2. Ability to recite the Thekas of Chautāla Dhamar, Roopak
3. Detail Knowledge of Course & Previous Course raga

Unit 5 :- Practical- Semi classical/Folk Music

Student Should able to Perform composition based on course raga.

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
- The Origin of Raga – S bandopadhyay

(B) Ragang

Course Raga :- Marubihag, Naykikanhara, Nat Bhairav, AhirBhairav,

Unit 1– Raag Sangeet Mein Ragang Key Bhumika

Unit 2- Thaata evam Ragang

Unit 3- Practical – Stage Performance

Student Should able to Perform Vilambit&Drut composition based on course raga. **Alap Jod Jhala Razakhani & MasitKhani Gat for Instrumental**

Unit 4 Viva Voce

Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)

Detail Knowledge of Course & Previous Course raga

Unit 5 :- Semi classical/Folk Music

Student Should able to Perform composition based on course raga.

Books Recommended

- Sangeet Visharad – Vasant
- Raag Evam Ragang – Prof Sudha Sehgal
- Hindustani Sangeet Mein Ragang- Dr. Jyoti Mishra
- Raag Vargikaran Padhatiyon mein ragang Padhati Ka Mehtwa
- Hindustani sangeet Ka Adhar Thaata Athwa Ragang
- Sangeet Ratnakar – Sharang Dev

2 - Tabla /Pakhawaz

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 .

Major Subject-

(A) Analytical Study of Gharana.

Course Tala :- Teentala/Aditala, Rupak/Tevra, Ektala/ Chartala

Unit 1 – Theory - History and tradition of Gharana.

Unit 2 – Theory - Vadan Shaili of each gharana.

Unit 3 – Practical -Stage Performance

Student Will Choose one Taal (in Detail) for stage Performance

Solo Performance. Vilambeet laya bandishes,Peshkar with paltas ended with Tihai,Two advance kayadas with palatas ended with tihai. Madhya laya bandishes,One rele with paltas ended with tihai.

Drut laya bandishes:-a) Mukhada b) tukada c) Bedam and Damdar tihai etc.

Unit 4 –Practical - Viva Voce

(a) One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran in Course Taal

(b) Padhant of all learned Bandish (Tabla)

(c) Ability to tune Tabla

Unit-V Accompaniment with Vocal and Instrumental

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

Books Recommended

- Tabla Ka Udgam Evam Delhi Gharana - Dr. Rishitosh Kumar
- Tal Prasun - Pt. Chhotelal Mishra
- Tabla Kaumudi - Part- I, II, III, - Ramshankar Das „Pagal Das"
- Tabla Granth - Pt. Chhotelal Mishra
- Pakhawaj evam Tabla ke Gharane evam Paramparaye-Dr.Aaban Mistry

(B) Analytical Study of Sangeet Ratnakar in the context of Taal

Course Tala :- Teentala/ Aditala, Jhaptala/ Sultala, Adachartala/ Dhamar

Unit 1 – Provide basic knowledge of overall concept of “Santgeet Ratnakar”

Unit 2- Detail Knowledge of “Santgeet Ratnakar” in reference to Taal system. Use of “Santgeet Ratnakar” in field of music.

Unit 3- Practical – Stage Performance

Student Will Choose one Taal (in Detail) for stage Performance

Vilambeet laya bandishes, Peshkar with paltas ended with Tihai, Two advance kayadas with palatas ended with tihai. Madhya laya bandishes, One rele with paltas ended with tihai.

Drut laya bandishes:-a) Mukhada b) tukada c) Bedam and Damdar tihai etc.

Unit 4 Viva Voce

(a) One Saral Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, One Sada Paran in Course Taal

(b) Padhant of all learned Bandish (Tabla)

(c) Ability to tune Tabla

Unit-V Accompaniment with Vocal and Instrumental

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

Books Recommended

- Sangeet Ratnakar-Aacharya Sarangdeo
- Taal Ratnakar, Dr. Sudhanshu Pande
- Taal-Kosh-Pt.Girishchandra Shrivastav
- Sangeet Ratnakar- R.K. Shringy, Premlata Sharma & S hubhadra Chaudhuri
- BhartiyaSangeet Mein Rup Evam Taal Vidhan: Dr.Subhadra Chaudhuri.

Elective –(A)

Credit:-04

Vocal /Sitar

Student may Choose any one of the Elective A, B, C Course.

Unit 1-

Theory- Definiton of the following terms :-

Sangeet, Swar, Naad, Aroh, Avroh, Pakad Vadi, Samvadi.

Unit 2-

Theory - Life Sketch of the Following

Pt. Bhatkhande, Pt Vishnu digamber Palushkar, Lata Mageshkar, Pt. Bhimsen Joshi

Unit-3 Practical – Stage Performance

Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.

One Sargam Geet, Drut khayal in any one raga with six alaps and six tanas.

Unit 4-Practical- Viva Voce-

Six alankars ,One lakshan geet , Khayal

Unit 5- Practical – Bhajan-Geet

One Bhajan/ Geet in any raga.

Recommended books:

1. V.N. Bhatkhande : Kramik Pustak Malika – Part – I – III
2. V.R. Patvardha : Raga Vigyan: Part – I – IV

Elective –(A)

Credit:-04

Tabla /Pakhawaz

Unit -1-

- Definiton of the following terms :- Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela,
- Varna Nikas Vidhiof Tabla/Pakhawaj.

Unit -2-

- One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai.
- Knowledge of Two Sadharan Tukra and Two Sadharan Paran of Five Variations with Tihai of Theka in Teentala/Chartala.

Unit -3- Practical- Ability to play Keharwa and Dadra Tala.

Unit -4- Viva voce – Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj. Study of Course Theory

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das
- Taal Parichay: Girish Chandra Shrivastav

Elective – (B) Vocal/Sitar

Unit 1- Theory- Definiton of the following terms :-

Shruti, Saptak Laya, Taal, Swar, Bandish

Unit 2- Theory - Life Sketch of the Following

Taansen , Haridas, Pt Jasraj, , M Subbalakshmi

Unit 3 – Stage Performance

Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.

Unit 4 – 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 alaps and six tanas.
- One lakshan geet in any one raga.

Unit 5 – Practical – Bhajan-Geet

One Bhajan/ Geet in any raga.

Recommended books:

1. V.N. Bhatkhande : Kramik Pustak Malika – Part – I – III
2. V.R.Patvardhan:RagaVigyan:-PartI-IV

Elective –(B)

Credit:-04

Tabla /Pakhawaz

Unit -1-

- Definiton of the following terms :- Tihai, Uthan, Gat, Mukhada, Tukda, Mohra, Bol Chakradar, Farmaisi, Paran.
- Advance Varna Nikas Vidhi of Tabla/Pakhawaj
- One Tirakita and Dhere Dhere Composition (Kayada/Padal or Rela) with four Variations and Tihai in Teentala/Chartala.

Unit -2-

- Knowledge of Two Chakradar Tukra and One Chakradar Paran in Teentala/Chartala
- Ability to play Theka with Thah, Dugun, Tigun and Chougun in Teentala/Chartala
- Ability to play Theka with Thah and Dugun in Jhaptala/Sultala

Unit -3- Practical- Ability to play any taal of Course.

Unit -4- Viva voce – Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj. Study of Course Theory& Practical

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das
- Taal Parichay: Girish Chandra Shrivastav

Elective – (C) – Vocal/ Sitar

Unit 1- Theory- Definiton of the following terms :-

Tali, Khali, Sam, Matra Swar, Shruti, Komal, Shudh, Tivra

Unit 2- Theory - Life Sketch of the Following

Pt. D.V Palushkar, Pt Ravindra Nath Tagore, Pt.Shiv kumar Sharma, Pt.Ravi Shankar

Unit 3 – Stage Performance

Prescribed Ragas – Malkauns, Puriyadhanashree, Des, Bhimpalasi.

Unit 4 – Viva Voce

Six alankars to be presented in prescribed ragas.

One sargam geet in any one raga.

Three Drut khyals in any three ragas with six alaps and six tanas.

One lakshan geet in any one raga.

Unit 5 Practical –Dhrupad Dhamar

One dhrupad or dhamar with layakari in any one raga.

Prescribed Ragas – Malkauns, Puriyadhanashree, Des, Bhimpalasi. Internal

Recommended books:

1. V.N. Bhatkhande : Kramik Pustak Malika – Part – I – IV
2. V.R.Patvardhan:RagaVigyan:–PartI–IV

Elective –(C)

Credit:-04

Tabla /Pakhawaz

Unit -1-

Definiton of the following terms :- Uthan, Peshkar, Kayada, Tukra and kism of theka Laya and Laykari.

Structural knowledge of one's own instrument with sketch.

Unit -2-

Origin and brief history of Tabla.

Unit -3- Practical- Ability to play any taal of Course.

Unit -4- Viva voce –

- Knowledge of playing the Theka of Jhaptala/Sultala on Tabla/Pakhawaj.
- One Tete and One Tirakit/Dhumkit composition (Kayad/Padal) of Tabla/Pakhawaj with four variations and Tihai in Jhaptala/Sultala
- Knowledge of Two Sadharan Tukra and Two Sadharan Paran in Jhaptala/Sultala One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala
- Ability to play Theka with Thah, Dugun, Tigun and Chougun in Jhaptala/Sultala Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das
- Taal Parichay: Girish Chandra Shrivastav

Research Methodology

Credits:06

This course focuses on research methodology and its techniques. It will enable students to write research articles Projects and dissertation and equip them with the ability to read. The student learns about the essence of doing Research writing especially with respect to performing arts, various types of research, methods of data collection and preparing a bibliography.

1. Research- Definition, its aims and objectives, Varieties, methodology and process.
2. Synopsis- Definition, Importance, Preparing of synopsis.
3. Primary and Secondary sources and their importance in research
4. (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture

(d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (h) Museums (i) Coins

Unit-1- Definition of Research, aim & objectives of Research, Types of research, process of research, scope & Significance of research, selection of research problem selection, Material and Tool of Research, and Research process.

Unit-2- II Techniques:

How to collect information, Sources of Information, Use of cards, Note cards, Foot notes Bibliography.

Unit -3 - Documentation:

Fieldwork, collection of factual data, Questioner, interviews etc.

Unit -4- Research Ethics – Definition and forms of plagiarism, Academic Integrity, Social Responsibility, Copyright infringement: Mechanics of writing research.

Unit -5- Computer Application:

Basics of Computer implication, Use of word-processing, Software, typing, Printing, Page making, Composing, Scanning, Digital data management Web sources.

Recommended Books:

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.

9. Research Methods in Indian Music, Prof. Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
11. Sources of research in Indian Classical Music, Dr. Ms. Reena Gautam, Kanishka Publishers, New Delhi, 2002.
12. Research Methodology, Dr. Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
13. "Shodh Pravidhi" Dr. Vinay Mohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

Research Writing & Ethics

The Syllabus for the course would be prepared by the university.

Semester VIII (With Research)

Credits 08 (04+04)

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. Student will conduct minor research work and submitted dissertation at the end of the semester

Vocal/Sitar

Major Subject-

(A) Analytical study of musical sound based on principles of physics.

Unit 1 – Theory – Dhvani Vigyan

Unit 2 – Theory – Ancient& Modern Swargram

Unit 3 – Practical -Stage Performance

Course Raag :- Raag Sarang, Raag Pooriya Raag Lalit , Raag Jogkauns

Note :- Student Will Choose one raga (in Detail) for stage Performance

Unit 4 -Practical - Viva Voce

1. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
2. Ability to recite the Thekas of Chautāla Dhamar, Roopak
3. Detail Knowledge of Course raga

Unit 5 :- Practical- Semi classical/Folk Music

Student Should able to Perform composition based on course raga.

Books Recommended

- Lalit Kishore Singh - Dhvani Aur Sangeet
- G.H. Ranade - Hindustani Music
- Sangeet Ratnakar – Sharang Dev
- Sangeet Visharad – Vasant
- Kramik Pustak Malika

(B) Indian Music and its aesthetic approach.

Unit 1– Aesthetics and appreciation

Unit 2- Bharata's theory of Rasa and its applicability to Indian music

Unit 3- Practical – Stage Performance

Course Raag- Raag Ramkali, Raag Miyan Malhar, Raag Darbari Kanhara, Raag Basant

Ability to perform one Vilambit Khyāl and Drut Khayal in any of the Prescribed Rāgas. Student Will Choose one raga for stage Performance.

Unit 4 Viva Voce

Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)

Detail Knowledge of Course and Previous Course Raga

Unit 5 :- Semi classical/Folk Music

Student Should be able to Perform composition based on course raga.

Books Recommended

- Bhartiya Sangeet Ka Saundarya Vidhan – Madhur Lata Bhatnagar
- Sundarya Ras Evam Sangeet – Prof Swatatra Sharma
- Sangeet Ka Saundarya Bodh – Prof Uma Garg
- Kramik Pustak Malika
- Sangeet Visharad
- Natya Shastra

Tabla/Pakhawaz

Major Subject-

(A) Analytical study of Tabla, Pakhawaz, Mridangam

Course Taal :- Teen Taal, Rupak, Jhaptaal, Dhamar ,Chautaal

Unit 1 – Theory – Origin & Development .

Unit 2 – Theory – Playing techniques

Unit 3 – Practical -Stage Performance

- Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Parans, Theke ki Badhat.

Unit 4 –Practical - Viva Voce

- Detail Knowledge of Course Taal
- Bol Padhant according to prescribed Talas
- Practical knowledge of different type of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Paran .

Unit-V Accompaniment with Vocal and Instrumental

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

Books Recommended

- Taal Prabhand - Pt. Chhote Lal Mishra
- Bharatiya Sangeet Vadya - Dr.Lalmani Mishra
- Classical Musical Instruments – Dr. Suneera Kasliwal
- History of Musical Instrumentns – Curt Sachs
- Musical Instruments of India – B.C.Deva

(B) Indian Music and its aesthetic approach in the context of Taal.

Course Taal- Tilwada, Jhumra, Ek Taal, Teentaal ,Deepchandi

Unit 1- Aesthetics and appreciation

Unit 2- Bharata's theory of Rasa and its applicability to Indian music

Unit 3- Practical – Stage Performance

- Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Parans, Theke ki Badhat.

Unit 4 Viva Voce

- Detail Knowledge of Course and Previous Course Taal
- Bol Padhant according to prescribed Talas
- Practical knowledge of different type of Gats – Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Paran .

Books Recommended

- Bhartiya Sangeet Ka Saundraya Vidhan – Madhur Lata Bhatnagar
- Sundarya Ras Evam Sangeet – Prof Swatatra Sharma
- Sangeet Ka Saundrya Bodh – Prof Uma Garg
- Sanget Ratnakar
- Sangeet Visharad
- Natya Shastra

Elective –(A)

Credit:-04

Student may Choose any one of the Elective A, B, C Course.

Vocal/ Sitar

Unit 1-

Theory- Definiton of the following terms :-

Sangeet, Swar, Naad, Aroh, Avroh, Pakad Vadi, Samvadi.

Unit 2-

Theory - Life Sketch of the Following

Pt. Shivkumarsharma, Lata Mageshkar, Pt. Bhimsen Joshi, Pt.Jasraj

Unit-3 Practical – Stage Performance

Prescribed Ragas – Bilawal, Yaman, Bhairav.

One Sargam Geet, Drut khayal in any one raga with six alaps and six tanas.

Unit 4-Practical- Viva Voce-

Six alankars ,One lakshan geet , Khayal

Unit 5- Practical – Bhajan-Geet

One Bhajan/ Geet in any raga.

Recommended books:

1. V.N. Bhatkhande : Kramik Pustak Malika – Part – I – III 2.
- 2 V.R. Patvardha : Raga Vigyan: Part – I – IV

Elective –(A)

Credit:-04

For Tabla/ Pakhawaz

Student may Choose any one of the Elective A, B, C Course.

Course Taal – Teen Taal, Dadra, Kehrwa

Unit 1-

- Definiton of the following terms :- Taal,Laya, Matra, Tali, Khali, Vibhag, Sam,Avartan, Peshkar, Uthan, Kayda, Palta, Rela, Tihai,Gat, Tukra, Chakradar, Paran.
- Knowledge of Two Sadharan Tukra and Two Sadharan Paran of (Tabla/Pakhawaj). FiveVariations withTihai of Theka inTeentala/Chartala

Unit 2-

- Definition of Taal, Brief introduction of Taal.
- One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai.

Unit -3- Practical- Ability to play any taal of Course.

Unit -4- Viva voce –

- Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj. Study of Course Theory& Practical

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das
- Taal Parichay: Girish Chandra Shrivastav

Elective – (B) Vocal/Sitar

Unit 1- Theory- Definon of the following terms :-

Vadi Samvadi, Naad, Shruti, Saptak Laya, Taal, Swar, Bandish

Unit 2- Theory - Life Sketch of the Following

Vilayat khan , Haridas, Pt Jasraj , , M Subbalakshmi

Unit 3 – Stage Performance

Prescribed Ragas – Bheempalasi, Vrindavani Sarang, Jaunpuri.

Unit 4 – 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 alaps and six tanas.
- One lakshan geet in any one raga.

Unit 5 – Practical – Bhajan-Geet

One Bhajan/ Geet in any raga.

Recommended books:

1. V.N. Bhatkhande : Kramik Pustak Malika – Part – I – III
2. V.R.Patvardhan: Raga Vigyan: – Part I – IV

Elective –(B)

Credit:-04

Tabla/ Pakhawaz

Course Taal – Teen Taal, Dadra, Kehrwa

Unit 1-

Importance & relevance of Tabla in music.

Types of Instrument.

Unit 2-

Writing of the Course Talas in notation

Biography of Pt. Samta Prasad, Pt. Amokhe Lal

Unit -3- Practical- Ability to play any taal of Course.

Unit -4- Viva voce –

- Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj. Study of Course Theory & Practical

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das
- Taal Parichay: Girish Chandra Shrivastav

Elective – (C) – Vocal/ Sitar

Unit 1- Theory- Definiton of the following terms :-

Swar,Tali, Khali, Sam, Matra Swar, Shruti, Komal, Shudh, Tivra

Unit 2- Theory - Life Sketch of the Following

Pt. Bhatkhande , Pt Ravindra Nath Tagore, Pt.Shiv kumar Sharma, Pt.Ravi Shankar

Unit 3 – Stage Performance

Prescribed Ragas –Shudkalyan, Bihag, Bhairav

Unit 4 – Viva Voce

Six alankars to be presented in prescribed ragas.

One sargam geet in any one raga.

Three Drut khyals in any three ragas with six alaps and six tanas.

One lakshan geet in any one raga.

Unit 5 Practical –Dhrupad Dhamar

One dhrupad or dhamar with layakari in any one raga.

Recommended books:

- V.N. Bhatkhande : Kramik Pustak Malika – Part – I – IV 2.
- V.R.Patvardhan:RagaVigyan:–PartI–IV

Elective –(C)

Credit:-04

Tabla/ Pakhawaz

Course Taal - Teen Taal, Dadra, Kehrwā

Unit 1-

- Analytical Studies on Percussion Instruments of Indian Music
- Analytical Studies on Percussion Instruments used in Hindi Film Music

Unit 2-

- Writing of the Course Talas in notation
- Knowledge about playing techniques of basic Bols, Varna, Nikas of Tabla/Pakhawaj.
- Knowledge about the Thekas of talas with Thah, Dugun and Chaugun layakaries.

Unit -3- Practical- Ability to play any taal of Course.

Unit -4- Viva voce –

- Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj. Study of Course Theory & Practical
- Ability to demonstrate various Kayda/Rela compositions in Teentaal/Chautaal.
- Knowledge of Kehrwā and Dadra or Tivra and Sooltaal Talas.

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das
- Taal Parichay: Girish Chandra Shrivastav

Research Presentation Skills

Credits 02

The Course is designed as a Research seminar for undergraduate students. Its objective to discuss the contemporary reseach method, with a focus on the discourse and presentation, and thus enhance the students' research and presentation skills.

Dissertation**Credits 06**

Student will conduct minor research Project based upon actual Field work related to music will submit the dissertation at the end of semester or research based field study Topic chosen in consultation with the teacher. Student will be assessed on the basis of their dissertation and response to the questions at viva voce examination.

Semester VII (With Honours) :

Credits 08 (04+04)

The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music. Student will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc .

Course Raga :- Ahir Bhairav, Basant, Darbari, Devgiri Bilawal, Gaud Malhar, Marwa, Miyan Malhar, Paraj/bairagi, Puria , Rageshri, Shuddha Sarang, Yamani Bilawal

Major Core – Vocal /Sitar

Unit-1-2 –Theory

History of Indian Music

Unit-1

(A)Vedic Music: Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttararchicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha & Saptavidha sama, Vedic instruments

(B)Notation of compositions in prescribed ragas.

Unit- -2

(A) Development of Raga Classification system and study of the following Ragangas in the modern context:-Sarang, Malhar, Kanhada, Bilawal, Kalyan, Todi

(b)Theoretical knowledge of prescribed ragas.

Practical -Unit-3-to 5

Unit-3 Stage Performance-Ability to perform one Vilambit Khyāl and Drut Khayal in any of the Prescribed Rāgas. Student Will Choose one raga for stage Performance.

Unit-4- Viva Voce - Comparative Study of Course Raga, Dhrupad/Dhamar & Knowledge of Teentaal, Ektaal, Jhumra, Tilwada, Chautaal, Dhamaar.

Unit-5- Thumri/Dadra :- Student Should able to Perform composition based on Raga.

Recommended books:

- Bhathkande Sangeet Shastra ,V.N. Bhatkhande
- History of Indian Music, Prajnananda, Swami
- Sangeet Shastra K. Vasudev Shastri
- Sharang dev Sangeet Ratnakar

Major Core – Tabla/Pakhawaz

Credits 08 (04+04)

Course Taal :- Teentala, Jhaptala, Tilwada, Jhoomra, Deepchandi, Pancham Sawari

The main focus of the course is to establish a better understanding of the Percussion Music- Tabla/Pakhawaj to the students of the B.A. (Hon's). Therefore the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students acquire theoretical and practical skills and idea about the chronological sequence of Tabla/Pakhawaj Playing, thus giving them a holistic approach in Percussion Music- Tabla/Pakhawaj.

History of Indian Percussion Music

Unit-I-II –Theory

Unit-I

- Brief History of Avanaddha Vadyas from vedic to modern period
- Study of vedic and ancient period"s Instruments :- Bhumi Dundubhi , Dundubhi, Tripuskar ,Ankik,Urdhwak, Alingyak, Panava,Dardur, Karata ,Ghadas
- Notation of compositions in Course Taal

Unit-II

- Critical study of different opinions about the origin of Tabla & Pakhawaj
- Brief study of the following authors: Bharat, Sharangdev
- Knowledge of playing with padhant of following Talas:-Tilwada, Jhoomara, Deepchandi and Pancham Sawari.
- Knowledge of different layakaries such as Aad, Kuaad, Viaad., i.e- 3/2, 5/4, 7/4.

Unit-III-V – Practical

Unit-III – Stage Performance

- A complete Solo performance for at least 15 minutes in Dhamar with Dhumkit ka vadan, Paran, Chhand, Relas, Two Chakradar, Dhenenak-ka-Baaj, Stuti Paran, Nauhakka.
- Playing knowledge of theka of Sooltala, Tilwada and Ektala with thah, dugun and chaugun laya.

Unit-IV – Viva Voce-

- Complete study of Course & Previous Semester's Course
- Padhant of different talas with layakari.

- **Unit-V- Accompaniment-** Student Should able to Accompany Tabla with any instrument or Vocal.

Recommended books:

- Bhartiye Sangeet Vadya, Dr. Lalmani Mishra,
- Babulal Shukla Shastri, , Hindi Natyashastra Bhaag IV
- Subhadra Chaudhary, , Sangeet Ratnakar Bhag III
- Dr. Yogmaya Shukla,Tabla Ka Udgam Vikash Evam Vadan Shailiyan
- Dr. Aban E Mestry, Pakhawaj Aur Tabla ke Ghare Ewam Paramprayen

Major Elective -

Vocal/Sitar

Credit:04

Course Raag- Bihag, Basant, Miyan Malhar

Vocal/ Instrumental

Unit 1- Theory- Definiton of the following terms :-

Naad , Vaadi , SamvadiTali, Khali, Sam, Matra Swar, Shruti, Komal, Shudh, Tivra

Unit 2- Theory - Life Sketch of the Following

Pt. D.V Palushkar, Pt Bhatkhande, Pt.Shiv kumar Sharma, Pt.Ravi Shankar

Unit 3 – Stage Performance

Student Will Choose one raga for stage Performance.

Unit 4 – Viva Voce

Six alankars to be presented in prescribed ragas.

One sargam geet in any one raga.

Three Drut khyals in any three ragas with six alaps and six tanas.

One lakshan geet in any one raga.

Unit 5 Practical –Dhrupad Dhamar

One dhrupad or dhamar with layakari in any one raga.

Prescribed Ragas – Malkauns, Puriyadhanashree, Des, Bhimpalasi. Internal

Recommended books:

- Sangeet Visharad : Vasant
- Abhinav Geetanjali : RAMashray Jha

Major Elective - Tabla/ Pakhawaz Credit:04

Course Taal – Teen Taal, JhapTaal, Dadra Kehrwa

Unit-1

- Basic Fundamental of Tabla , Origin &Structure of Tabla
- Varna Nikas Vidhi of Tabla/Pakhawaj.

Unit-2

- Study of the Following- Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Mukhada, Tukda, Mohra, Bol Chakradar, Farmaisi, Paran, Gat- Dupalli, Tripalli, Choupalli, Khali Bhari ki Gat,
- Notation of Course Taal

Unit-3- Stage Performance

Student Will Choose one Taal for stage Performance.

Vivavoce

- Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj.
- One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai. Knowledge of Two Sadharan Tukra and Two Sadharan Paran of (Tabla/Pakhawaj).
Five Variations with Tihai of the kaina Teentala/Chartala.

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das

Minor Core -Vocal/Instrumental

Credit:03

Course Raga :- Bilawal, Bhupali

Fundamental of Indian Music

Unit I:

Study of the following: - Sangeet , Naad & its Properties, Shruti, Swar, Saptak ,Alankaar, Taan, Taal, Aroh, Avroh, Pakad, Raag, Jati, Vadi, Samvadi, Anuvadi, Vivadi.

Unit II :-

Introduction & Structure of **Tanpura, Sitar Tabla, Pakhawaz** Instruments & Study &

Comparative Study of Course Raga & Teen Taal & Dadra. .

Unit 3 – Six alankars to be presented in prescribed ragas. One sargam geet /One lakshan geet in any one raga.

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
- Sangeet Bodh – Sharad Chandra Pranjpayee

Minor Core -Tabla/Pakhawaz

Credit:03

Fundamental of Tabla

Unit I:

Illustrated description of different Parts of Tabla.

Defination of Laykari, Thah Dudgun Chaugun with Example

Unit II:

Knowledge of Palushkar& Bhatkhande Taal Notation System

Unit III:

Comparative Study of Course Raga &TeenTaal & Dadra. .

Knowledge of Teen Taal

Unit IV:

Peshkar with four variations.

Two Kayadas with four Paltas and Tihai.

Books Recommended

Tala Prashun :- Pt. Chhote Lal Mishra :

Tala Parichaye :- Shri Girish Chandra Shrivastava

Minor Elective – Vocal/Sitar

Credits 03

Unit 1- Theory- Definiton of the following terms :-

Shruti, Saptak Laya, Taal, Swar, Bandish

Unit 2-

Theory - Life Sketch of the Following

Taansen , Haridas, Pt Jasraj, , M Subbalakshmi

Unit 3 –

- four alankars to be presented in prescribed ragas.
- One sargam geet in bhupali raga.

Books Recommended

- SangeetVisharad-Basant
- Raag Vigyan – V. N. Patwardhan
- Kramik Pustak Malika -V.N. Bhatkhande

Minor Elective – Tabla/Sitar

Credits 03

Unit 1-

Definiton of the following terms :- Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Mukhada, Tukda

Unit 2-

Tabla -Parts and Varnas - Parts of tabla with diagram.
Varnas of tabla& Playing Techniques of Varnas

Unit 3- History of the origin of Tabla /Mridang /Pakhavaj

Unit-4- Life Sketch of following

Pt. Bhatkhande, Pt.V.D. Palushkar, Pt.KishanMaharaj

Books Recommended

- Tala Prashun :- Pt. Chhote Lal Mishra :
- Tala Parichaye :- Shri Girish Chandra Shrivastava
- SangeetVisharad-Basant

Research Writing & Ethics

The university would prepare the Syllabus for the course.

Semester VIII (With Honours) : Vocal/Sitar Credits 08 (04+04)

The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music. Student will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc .

Course Raga :- Ahir Bhairav, Basant, Darbari, Devgiri Bilawal, Gaud Malhar, Marwa, Miyan Malhar, Paraj/bairagi, Puria , Rageshri, Shuddha Sarang, Yamani Bilawal

Major Core

Unit-I-II - Theory

History of Indian Music

Course Raga- Adana/Vibhas, Bahar, Bihagda, Gauri (Bhairav Anga), Jhinjhoti, Maru Bihag, Mian Ki Sarang, Nat Bhairav, Poorvi, Shri , Shuddha Kalyan , Sindhura / Chandrakauns

Unit-I- (A) Historical Study of the following Ragas from the Ratnakar i.e. 13th century onwards to modern times (i) Basant (ii) Bhairav (iii) Bilawal (iv) Kanhara (v) Malhar (vi) Todi

(B) Notation of compositions in prescribed ragas.

Unit-II- (A) Music and Mathematical approach in Laya and Tala of Indian Music.

(b) Theoretical knowledge of prescribed ragas.

Unit-III-V (Practical)

Unit-III- Stage Performance:- A complete Solo performance for at least 15 minutes .

Unit-IV- Viva Voce - Comparative Study of Course Raga's. Dhrupad/Dhamar & Knowledge of Dadra, Kehrwa, Jat, Teentaal, Ektaa, Jhumra, Tilwada, Chautaal, Dhamaar.

Unit-V- Thumri/Dadra :- Student Should able to Perform composition based on Raga.

Recommended books:

- Bhathkande Sangeet Shastra , V.N. Bhatkhande
- History of Indian Music, Prajnananda, Swami
- Sangeet Shastra K. Vasudev Shastri
- Sharang dev Sangeet Ratnakar
- Ssangeet Visharad

Major Core**Unit-I-II - Theory****History of Indian Percussion Music****Unit -I**

- Study of rhythm in general and its Application to music and dance.
- Comparative study of the ancient and modern Taal system.
- Study of Shastras of Taal and knowledge of Taal system as given in Natya Shastra and Sangeet Ratnakar and their changes in medieval and modern period.
- Knowledge of Ekkal, Dwikala and Chatuskala.
- Margi and Deshi taal.

Unit-II

- Essay on any given topic for not less than 500 words.
- Life sketch and contribution to music of the following. Amir Khusro, Pt. V.D. Palushar, Pt. Anokelal, Pt. Samata Prashad , Ustad Ahmad Jaan Thirkwa
- Critical study of the different Gharanas of table/Mridang with reference to their style (Baaj) of playing.

Unit-III-V (Practical)

Unit-III- Stage Performance:- Ability to perform one Vilambit Khyāl and Drut Khayal in any of the Prescribed Rāgas. Student Will Choose one raga for stage Performance.

Unit-IV- Viva Voce –

- Comprehensive study of Teen Taal and Estaal with Peshkara, Three kayadas. Rela, Tukda, Chakkardar Tukda (Simple and farmaishi) and Gat
- One Gat in Tisra and Misra Jati in each taal mentioned above.
- Oral rendering of boles and of different laykaris.
- Comprehensive study of Jhaptaal and Adachartaal with Peshkara, three kayadas, Rela, Tukda, Chakkardar tukda (Simple and Farmaishi) and Gat.

Unit-V- Accompaniment- Student Should able to Accompany Tabla with any instrument or Vocal.

Recommended books:

- Bhartiye Sangeet Vadya, Dr. Lalmani Mishra,
- Dr. Yogmaya Shukla, Tabla Ka Udgam Vikash Evam Vadan Shailiyan
- Dr. Aban E Mestry, Pakhawaj Aur Tabla ke Ghare Ewam Paramprayan

Major Elective - Vocal/Sitar Credit:04

Course Raag- Khamaz, Kafi, Bihag ,Yaman kalyan

Vocal/ Instrumental

Unit I- Theory- Definiton of the following terms :-

Naad , Vaadi , SamvadiTali, Khali, Sam, Matra Swar, Shruti, Komal, Shudh, Tivra

Unit II- Theory - Life Sketch of the Following

Pt. D.V Palushkar, Pt Bhatkhande, Pt.Shiv kumar Sharma, Pt.Ravi Shankar

Unit IV- Stage Performance

Student will Choose one raga for stage Performance.

Unit V – Viva Voce

Six alankars to be presented in prescribed ragas.

One sargam geet in any one raga.

Three Drut khyals in any two ragas with six alaps and six tanas.

One lakshan geet in any one raga.

Recommended books:

- SangeetVisharad-Basant
- Raag Vigyan – V. N. Patwardhan
- Kramik Pustak Malika -V.N. Bhatkhande

Major Elective - Tabla/ Pakhawaz Credit:04

Course Taal – Teen Taal, JhapTaal, Dadra Kehrwa

Unit-1

- Classification of Indian instruments
- Varna Nikas Vidhi of Tabla/Pakhawaj.

Unit-2

Study of the Following- Lagi Larry, paran, utthan, peshkar

- Merits and demerits of Tabla/ Mridang player
- Notation of Course Taal

Unit-3- Stage Performance

Student Will Choose one Taal for stage Performance.

Viva voce

- Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj.
- One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai. Knowledge of Two Sadharan Tukra and Two Sadharan Paran of (Tabla/Pakhawaj).
Five Variations with Tihai of Thekain Teentala/Chartala.

Recommended books:

- Tala Prashun : Pandit Chhote Lal Mishra
- Mridanga Vadan : Guru Purushottam Das

Minor Core -Vocal/Sitar

Credit:03

Course Raga :- Bhairav, yaman

Fundamental of Indian Music

Unit I: Theory-

Study of the following: - Sangeet , Naad & its Properties, Shruti, Swar, Saptak ,Alankaar, Taan, Taal, Aroh, Avroh, Pakad, Raag, Jati, Vadi, Samvadi, Anuvadi, Vivadi.

Unit II :-

Introduction & Structure of **Tanpura, Sitar Tabla, Pakhawaz** Instruments & Study & Comparative Study of Course Raga & Teen Taal & Dadra. .

Unit 3 – Six alankars & One sargam geet /One lakshan geet in any one raga.

Books Recommended

- Bhatkhande Sangeet Shastra- V. N. Bhatkhande
- Sangeet Visharad-Basant
- Kramik Pustak Mallika- V. N. Bhatkhande
- Raag Vigyan – V. N. Patwardhan
- Sangeet Bodh – Sharad Chandra Pranjpayee

Minor Core -Tabla/Pakhawaz

Credit:03

Fundamental of Tabla

Unit I:

Define Gharana.

Illustrated description of different Parts of Tabla.

Unit II:

Defination of Laykari, Thah Dudgun Chaugun with Example

Knowledge of Palushkar& Bhatkhande Taal Notation System

Unit III:

Comparative Study of Course Raga &TeenTaal & Dadra. .

Knowledge of Teen Taal

Unit IV:

Peshkar with four variations.

Two Kayadas with four Paltas and Tihai.

Books Recommended

Tala Prashun :- Pt. Chhote Lal Mishra :

Tala Parichaye :- Shri Girish Chandra Shrivastava

Minor Elective – Vocal/Sitar

Credits 03

Unit 1- Theory- Definiton of the following terms :-

Naad, Swar, Komal, Shudh, Tivra, alankar

Unit 2-

Theory - Life Sketch of the Following

VD Paluskar, VN Bhatkhande, Taansen ,

Unit 3 –

- four alankars to be presented in prescribed ragas.
- One sargam geet in any one raga.
- One lakshan geet in any one raga.

Recommended books:

- SangeetVisharad-Basant
- Raag Vigyan – V. N. Patwardhan
- Kramik Pustak Malika -V.N. Bhatkhande

Minor Elective – Tabla/Pakhawaz

Credits 03

Unit 1-

Definiton of the following terms :- Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Mukhada, Tukda,

Unit 2-

Tabla -Parts and Varnas - Parts of tabla with diagram.
Varnas of tabla& Playing Techniques of Varnas

Unit 3- History of the origin of Tabla /Mridang /Pakhavaj

Unit-4- Life Sketch of following

Ustad Ahmad Jaan thirakhwa, Kanthe Maharaj, Pt.KishanMaharaj

Books Recommended

- Tala Prashun :- Pt. Chhote Lal Mishra :
- Tala Parichaye :- Shri Girish Chandra Shrivastava
- SangeetVisharad-Basant

Basic Research Methods

Credits:02

Introduction to Research Methods , Definition of research, role and objectives of research, applications and types of research, research process

Research Design Selecting and defining a research problem, need for research design, features of a good research design, different research designs.

Data Collection & Analysis Primary & secondary data, Validity and Reliability of data collection procedures, data preparation, exploratory data analysis,

Report Writing: Discussions, Conclusion, referencing and various formats for reference writing, Bibliography, Thesis Writing, Thesis writing.

Recommended Books

The Art of Literary Research, Richard Altick

Research Methodology, Garg Kothari

Ram Ahuja, "Research Methods", (2001), Rawat Publications, New Delhi

Research Methodology, Methods and Techniques, C.R Kothari.

MultiDisciplinary Course

B.A. 1st Semester and 3rd Semster (I)

Credit - 04

Musicology- This Course will provide an introduction to the Musicology. It aims at imparting the key concepts of Musicology. It helps for that student who want to go further in Musicology field.

Unit-1 Introduction of Musicology -Definition and scope.

Unit -2- History of Musicology.

Unit-3- Practical – Six Alankar , Knowledge of Teen Taal

Unit 4- Viva Voce - Knowledge of Theory & Practical.

Recommended Books

- Introduction to Musicology - Glan Haydon.
- The place of Musicology in Institutions of Higher Learning - Manfred Bukofzer.
- Sangeet Visharad – Vasant

Ethnomusicology – (I)

Credit:04

This Course will provide an introduction to the Musicology. It aims at imparting the key concepts of Musicology. It helps for that student who want to go further in Ethnomusicology field.

Unit -1- Introductory Knowledge of Ethno Musicology.

Unit- 2- Music as a liberal art. Cultural and Professional aims of music education.

Unit-3- Practical – Raag Yaman-& Knowledge of Teen Taal Dadra.

Unit 4- Viva Voce - Knowledge of Theory & Practical.

Recommended Books

Ethnomusicology – S.A.K Durga

Ethnomusicology and India - Sudhibhushan Bhattacharya

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

Sangeet Visharad – Vasant

Kramik Pustak Malika – V.N Bhatkhandey

Music and Audio Technology (I)

Credit:04

The course will provide an introduction to the foundation of audio Technology. It aims at imparting the key concept of modern audio technique and shaping the armature mind to professional mind.

Unit-1- theory- Music and Multimedia

Unit-2-- theory- The Physics of Sound.

Unit-3- Practical- Six alankar & Saragam Geet in Raag Bilawal

Unit 4- Viva Voce - Knowledge of Theory & Practical

Recommended Books

- Audio Technology, Music, and Media: From Sound Wave to Reproduction- Julian Ashbourn
- Audio - Video Systems – Raam gopal Gupt
- The psychology of music in multimedia - Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall

Musicology-(II)- This Course will provide an introduction to the Musicology. It aims at imparting the key concepts of Musicology. It helps for that student who wants to go further in Musicology field.

Unit-1 Key& Concept

Unit -2- Music & Musicology

Unit-3- Practical – Six Alankar , Raag bilawal, Knowledge of Kehrawa ,Dadra Taal

Unit 4- Viva Voce - Knowledge of Theory & Practical.

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

Ethnomusicology-(II)

Credit:04

This Course will provide an introduction to the Musicology. It aims at imparting the key concepts of Ethnomusicology. It helps for that student who wants to go further in Ethnomusicology field.

Unit-1- theory- Ethnomusicology in India

Unit-2-- theory- Folk Music in India

Unit-3- Practical- Six alankar & Saragam Geet in Raag Bilawal

Unit 4- Viva - Knowledge of Theory & Practical

Recommended Books

Ethnomusicology – S.A.K Durga

Ethnomusicology and India - Sudhibhushan Bhattacharya

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

Sangeet Visharad – Vasant

Kramik Pustak Malika – V.N Bhatkhandey

Music and Audio Technology (II)

Credit:04

The course will provide an introduction to the foundation of audio Technology. It aims at imparting the key concept of modern audio technique and shaping the armature mind to professional mind.

Unit-1- theory- The psychology of music in multimedia

Unit-2-- theory- Introduction of Recording ,Editing and production of Music.

Unit-3- Practical- Six alankar & Saragam Geet in Raag Bilawal

Unit 4- Viva - Knowledge of Theory & Practical

Recommended Books

Audio Technology, Music, and Media: From Sound Wave to Reproduction- Julian Ashbourn

Audio - VIdeo Systems – Raam Gopal Gupt

The psychology of music in multimedia - Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall

SKILL COURSE - Credit 02

Percussion TABLA /Pakhawaz COURSE (I)

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.

B.A. I Semester and III Semester

Taal System

Unit I - (a) Introduction of Tabla.

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

Unit II – (a) Structural knowledge of Tabla instrument with sketch.

(b)Brief Study of Lay & Taal

Unit III –Practical/VivaVoce - Basic Bols (varnas) of Tabla. Pahdant of TeenTaal

Recommended Books

Sangeet Visharad- Vasant

Kramik Pustak Malika :- V.N. Bhatkhande

Taal Parichay – Girish Chandra Shrivastav

SKILL COURSE - 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)

B.A. I Semester and III Semester

Unit I: Theory- Introduction of Vocal Music

- (a) Definition & types of the following terms :-

Sangeet , Naad, Shruti, Swar, Saptak ,Varna, Laya, Taal

- (b) Structural knowledge of Harmonium instrument with sketch.

Unit II :-

- (a) Study of Prescribed Alankar .

Alankar – Sapat , Vakra, Tisra And Chatsura

- (b) Biographies & Contributions of the Following –

Taansen, Amir Khusro

Unit III :- Practical / Viva Voce

(a) Ability to perform Alankar

Alankar :- Sapat, Vakra Tisra, Chatusra

Taal :- Teentaal

Books Recommended

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

SKILL COURSE

BA^{2nd} Semester and 4th Semester

Credit:04

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 (II)

Unit I - (a) History of Tabla

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

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

(b)Brief Study of Teentaal Kehrwa

Unit III –Practical/VivaVoce - Basic Bols (varnas) of Tabla. Pahdant of TeenTaal Kehrwa, Dadra.

Recommended Books

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

SKILL COURSE - Credit 02

HARMONIUM (II)

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.

B.A. II Semester and IV Semester

Unit I: Theory- Introduction of Vocal Music

- (a) Definition & types of the following terms :-

Vadi, Samvadi, Anuvadi, Vivaadi, Varjit Swar, Komal, Shudh, Tivra Swar, Aroh, Avroh, Pakad, Raag , Audav, Shadav, Shampurna

- (b) Brief History of Harmonium.

Unit II :-

- (a) Study of Prescribed Alankar .

Alankar – Sapat , Vakra, Tisra And Chatsura

- (b) Biographies & Contributions of the Following –

Latamangeshkar, Bhatkhandey

Unit III :- Practical / Viva Voce, Ability to perform Alankar& Swarmalika

Alankar :- Sapat, Vakra Tisra, Chatusra

Raag :- Bhopali

Taal :- Teentaal, Dadra, Kehrwa.

Books Recommended

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. SangeetVisharad-Basant
3. Samvadini (Harmonium), Jayant Bhalodkar
4. Harmonium Vividh Aayam, Dr. Vinay Mishra
5. Sangeet Vimarsh, Dr. Arvind Thatte,
6. Samvadini Sadhna, Tulsidas Borkar

