

## MA Second semester -Tabla

| Course Title          | credits                                         | Paper Type | Title Of Paper                                             |
|-----------------------|-------------------------------------------------|------------|------------------------------------------------------------|
| Core 1<br>DSC - 1     | 5 credits                                       | Theory     | Performance Techniques and Stage Presentation in Tabla (T) |
| Core 2<br>DSC -2      | 5 credits                                       | Practical  | Performance Techniques and Stage Presentation in Tabla (P) |
| Core 3<br>DSC-3       | 2 credits                                       | Theory     | Aesthetic and Structural Aspects of Indian Music(T)        |
|                       | 3 credits                                       | Practical  | Aesthetic and Structural Aspects of Indian Music(P)        |
| Core 4<br>DSC -4      | 5 credits                                       | Practical  | Performance Techniques and Stage Presentation in Tabla (P) |
| Elective 1<br>DSE - 1 | 4 credits<br>2+2 credits<br>(Theory+practical ) | Theory     | Creative Expression and Performance(T)                     |
|                       |                                                 | Practical  | Creative Expression and Performance(P)                     |
| Elective 2<br>DSE - 1 | 4 credits<br>2+2 credits<br>(Theory+practical ) | Theory     | Theoretical Concepts of Tala(T)                            |
|                       |                                                 | Practical  | Theoretical Concepts of Tala(P)                            |



Prof. Manjula Rana  
Dean/HOD Music Department  
HNBGU, Srinagar Garhwal, Srinagar

**M.A II SEMESTER**  
**Core - 1 Tabla/Pakhawaz - Credit - 5**

**Paper Type- Theory**

**Title of the Paper- Performance Techniques and Stage Presentation in Tabla (T)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit-1- Theory**

- History of indian music in reference of percussion instrument .

**Unit-2 Theory**

- Contribution of Tabla players in the field of music .
- Ras theory of bharat - Lay Ras- Chand Ras, Taal Ras

**Unit-3 Theory**

- Life sketch of Pt.Ram sahay , Kanthe Maharaj ,Ustad Nathu khan

**Unit-4- Theory**

- Comparative study of different bajs of tabla & Essay of any Topic of Music of General Interest .

**Unit-5-Theory-**

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

**Books Recommended**

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

**Note :- Revision of the Previous Course**

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**M.A II SEMESTER**  
**Core 2- Tabla/Pakhawaz - Credit-5**

**Paper Type- Pratical**

**Title of the Paper- Performance Techniques and Stage Presentation in Tabla (P)**

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

**Course Tala -Pancham sawari ,Teentaal , Vasant**

**Unit-1-Stage Performance-**

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

**Unit-2- Viva Voce-**

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

**Unit-3 -Accompaniment-**

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

**Unit-4-Folk Rythm-**

- Knowledge of Folk Style of Rhythm.

**Unit-5Advanced Tala Presentation**

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

**Books Recommended**

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

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**M.A II SEMESTER**  
**Core 3- Tabla/Pakhawaz - Credit-2**

**Paper Type- Theory**

**Title of the Paper- Aesthetic and Structural Aspects of Indian Music(T)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit-1**

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

**Unit-2**

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

**Recommended Books (Theory & Practical)**

*Bhartiya Sangeet Vadya* – Lal Mani Mishra

*Bhartiya Taalon Ka Shastriya Vivechan*

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

*Sangeet Mein Taal Vadyon Ki Upyogita* – Chitra Gupta

*Tabla ka Udgama, Vikas evam Vadan Shailiyan* – Yogmaya Shukla



**M.A II SEMESTER**  
**Core 3- Tabla/Pakhawaz - Credit-3**

**Paper Type- Practical**

**Title of the Paper- .Aesthetic and Structural Aspects of Indian Music (P)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit–1 Stage Performance**

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

**Unit–2: Viva Voce**

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

**Unit–3: Accompaniment & Folk Rhythm**

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

**Books Recommended**

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla

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**M.A II SEMESTER**  
**Core 4- Tabla/Pakhawaz - Credit-5**

**Paper Type- Practical**

**Title of the Paper-Performance Techniques and Stage Presentation in Tabla (P)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit-1-Stage Performance-**

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

**Unit-2- Viva Voce-**

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

**Unit-3 -Accompaniment-**

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

**Unit-4-Folk Rythm-**

- Knowledge of Folk Style of Rhythm.

**Unit-5 folk**

- Incorporating regional folk talas (Kumaoni, Garhwali, Braj, Avadhi).

**Books Recommended**

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla



**M.A II SEMESTER**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Theory**

**Title of the Paper- reative Expression and Performance(T)**

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

**Unit-1 Theory- folk songs of uttarakhand**

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

**Unit-2- folk instruments of uttarakhand**

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

**Recommended books:**

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



**M.A II SEMESTER**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Practical**

**Title of the Paper-reative Expression and Performance (P)**

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

**Unit-1-Practical-Stage Performance-**

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

**Unit-2-Practical-Viva Voce-**

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

**Recommended books:**

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



**M.A II SEMESTER**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Theory**

**Title of the Paper- Theoretical Concepts of Tala(T)**

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

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

**Unit I:- Fundamental of Indian Music**

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

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

- (a) Introduction & Structure of Tanpura, Sitar Tabla, Pakhawaz Instruments & Study & Comparative Study of TeenTaal & Dadra. .
- (b) Notation of Composition in Course Raga, Comparative Study of Course Raga.

**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



**M.A II SEMESTER**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Practical**

**Title of the Paper- Theoretical Concepts of Tala (P)**

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

**Unit-1-Practical-Stage Performance-**

- Student will choose one raga from the unit-1.

**Unit-2-Practical-Viva Voce-**

- Detailed knowledge of folk instrument
- Ability to play any of the instrument mentioned in course

**Recommended books:**

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



## BA Honours (Tabla) Semester -VIII

| <b>Course Title</b>    | <b>credits</b>                                    | <b>Paper Type</b> | <b>Title Of Paper</b>                             |
|------------------------|---------------------------------------------------|-------------------|---------------------------------------------------|
| Core MAJOR 1           | 5 credits                                         | Theory            | Aspect of Music(T)                                |
| Core Major 2           | 5 credits                                         | Practical -       | Aspect of Music(P)                                |
| Core Major 3           | 5 credits<br>2+3 credits<br>(theory + practical ) | Theory -          | Threotical study of tala (T)                      |
|                        |                                                   | Practical         | Threotical study of tala (P)                      |
| Core majore elective-I | 4 credits<br>2+2 credits<br>(theory + practical ) | Theory -          | Analytical study of folk music of uttarakhand (T) |
|                        |                                                   | Practical         | Analytical study of folk music of uttarakhand (P) |
| elective-II            | 4 credits<br>2+2 credits<br>(theory + practical ) | Theory -          | Practical Aspect Of Raga (T)                      |
|                        |                                                   | Practical         | Practical Aspect Of Raga (P)                      |
| M.D                    | 4 credits                                         | Practical -       | Appreciation of music (P)                         |
| project                | 5 credits                                         | 5                 |                                                   |

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**B.A (Honours) Semester VIII**  
**Core 1 -Tabla/Pakhawaz - Credit-5**

**Paper Type- Theory**

**Title of the Paper- Aspect of Music(T)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit-1- Theory**

- History of indian music in reference of percussion instrument .

**Unit-2 Theory**

- Contribution of Tabla players in the field of music .
- Ras theory of bharat - Lay Ras- Chand Ras, Taal Ras

**Unit-3 Theory**

- Life sketch of Pt.Ram sahay , Kanthe Maharaj ,Ustad Nathu khan

**Unit-4- Theory**

- Comparative study of different bajs of tabla & Essay of any Topic of Music of General Interest .

**Unit-5-Theory-**

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

**Books Recommended**

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



**Note :- Revision of the Previous Course**

**B.A (Honours) Semester VIII**  
**Core 2 -Tabla/Pakhawaz - Credit-5**

**Paper Type- Pratical**

**Title of the Paper- Aspect of Music(P)**

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

**Course Tala -Pancham sawari ,Teentaal , Vasant**

**Unit-1-Stage Performance-**

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

**Unit-2- Viva Voce-**

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

**Unit-3 -Accompaniment-**

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

**Unit-4-Folk Rythm-**

- Knowledge of Folk Style of Rhythm.

**Unit-5Advanced Tala Presentation**

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

**Books Recommended**

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



**B. A (Honours) Semester VIII**  
**Core 3- Tabla/Pakhawaz - Credit-2**

**Paper Type- Theory**

**Title of the Paper- Theoretical study of tala (T)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit-1**

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

**Unit-2**

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

**Recommended Books (Theory & Practical)**

*Bhartiya Sangeet Vadya* – Lal Mani Mishra

*Bhartiya Taalon Ka Shastriya Vivechan*

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

*Sangeet Mein Taal Vadyon Ki Upyogita* – Chitra Gupta

*Tabla ka Udgama, Vikas evam Vadan Shailiyan* – Yogmaya Shukla



**BA (Honours) Semester VIII**  
**Core 3- Tabla/Pakhawaz - Credit-3**

**Paper Type- Practical**

**Title of the Paper- .Theoretical study of tala (P)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit–1 Stage Performance**

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

**Unit–2: Viva Voce**

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

**Unit–3: Accompaniment & Folk Rhythm**

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

**Books Recommended**

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta

Tabla ka udgam vikas evam vadan shailiyan - Yogmaya Shukla



**B.A (Honours) Semester VIII**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Theory**

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

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

**Unit-1 Theory- folk songs of uttarakhand**

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

**Unit-2- folk instruments of uttarakhand**

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

**Recommended books:**

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



**B.A (Honours) Semester VIII**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Practical**

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

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

**Unit-1-Practical-Stage Performance-**

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

**Unit-2-Practical-Viva Voce-**

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

**Recommended books:**

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



**B.A (Honours) Semester VIII**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Theory**

**Title of the Paper- Practical Aspect Of Raga (T)**

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

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

**Unit I:- Fundamental of Indian Music**

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

(b) Theoretical knowledge of Alankar, Swarmalika & Lakshan Geet , Razakhani gat (for instrumental) in Course ragas.

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

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

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

**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



**B.A (Honours) Semester VIII**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Practical**

**Title of the Paper- Practical Aspect Of Raga (P)**

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

**Unit-1-Practical-Stage Performance-**

- Student will choose one raga from the unit-1.

**Unit-2-Practical-Viva Voce-**

- Detailed knowledge of folk instrument
- Ability to play any of the instrument mentioned in course

**Recommended books:**

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



**BA (Honour's) VIII semester  
Minor -I Credits - 4**

**Paper Type- Practical**

**Title of the Paper-Appreciation of music (P)**

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

**Unit-I: Folk Music of Uttarakhand (Garhwal & Kumaon)**

- Practical training in representative vocal forms:-(*Jagar, Jhumeilo, Chhopati, Basanti, Phaag, Chounphula, Thadya, Bajubandh.*)
- Learning and performing *Dhol-Damau* rhythmic cycles.
- Field-based practice sessions on traditional performance contexts (festivals, rituals, social functions).

**Unit-II: Folk Music of India (Selected Traditions)**

- · Applied learning of representative folk genres:  
*Bihu (Assam), Baul (Bengal), Lavani (Maharashtra), Bhajan & Lokgeet (North India), Sufi/Kafi (Punjab, Sindh), Qawwali (North India).*
- · Study of stylistic variations in folk vocal expression.

**Unit-III: Folk Percussion Instruments of India**

- Practice of *Dholak, Daf, Duggi, Khanjari, Nagara, Tabla (folk style), Mridangam (folk adaptations).*
- Rhythmic patterns in *Bihu, Lavani, Bhajan, Baul, Qawwali, and Sufi traditions.*
- Ensemble practice of multiple percussion instruments

**Unit-IV: Ensemble & Performance Practice**

- Preparation of solo and group performances based on folk traditions.
- Presentation of **one Uttarakhandi folk repertoire** and **one Indian folk repertoire.**

Prof. Manjula Rana  
Dean/HOD Music Department  
HNBGU, Srinagar Garhwal, Srinagar



**BA Honours with Research (Tabla)**  
**Semester -VIII**

| <b>Course Title</b>       | <b>credits</b>   | <b>Paper Type</b> | <b>Title Of Paper</b>        |
|---------------------------|------------------|-------------------|------------------------------|
| Core Major -I             | <b>2 credits</b> | <b>Theory</b>     | Aspect of Music(T)           |
|                           | <b>3 credits</b> | <b>Practical</b>  | Aspect of Music(P)           |
| Core Major Elective I     | <b>2 credits</b> | <b>Theory</b>     | Threotical study of tala (T) |
|                           | <b>2 credits</b> | <b>Practical</b>  | Threotical study of tala (P) |
| Core Major Elective II    | <b>2 credits</b> | <b>Theory</b>     | Appreciation of music (T)    |
|                           | <b>2 credits</b> | <b>Practical</b>  | Appreciation of music (P)    |
| Research Writing & Ethics | <b>3Credits</b>  | <b>Theory</b>     | Research Writing & Ethics    |
| Disserttion               | <b>12 Credit</b> | <b>Theroy</b>     | Disserttion                  |
| Minor II                  | <b>4 Credit</b>  | <b>Practical</b>  | Minor II                     |

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**B.A (Honours With Research ) Semester VIII**

**Core 1 -Tabla/Pakhawaz - Credit-2**

**Paper Type- Theory**

**Title of the Paper- Aspect of Music(T)**

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

**Course Tala - Dhamar , chartaal , sultaal ,Teentaal**

**Unit-1- Theory**

- History of indian music in reference of percussion instrument .

**Unit-2 Theory**

- Contribution of Tabla players in the field of music .
- Ras theory of bharat - Lay Ras- Chand Ras, Taal Ras

**Unit-3 Theory**

- Life sketch of Pt.Ram sahay , Kanthe Maharaj ,Ustad Nathu khan

**Unit-4- Theory**

- Comparative study of different bajs of tabla & Essay of any Topic of Music of General Interest .

**Unit-5-Theory-**

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

**Books Recommended**

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

**Note :- Revision of the Previous Course**

*onl*

**B.A (Honour s With Research ) Semester VIII**  
**Core 1 -Tabla/Pakhawaz - Credit-3**

**Paper Type- Pratical**

**Title of the Paper- Aspect of Music(P)**

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

**Course Tala -Pancham sawari ,Teentaal , Vasant**

**Unit-1-Stage Performance-**

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

**Unit-2- Viva Voce-**

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

**Unit-3 -Accompaniment-**

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

**Unit-4-Folk Rythm-**

- Knowledge of Folk Style of Rhythm.

**Unit-5Advanced Tala Presentation**

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

**Books Recommended**

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

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**B.A (Honours With Research ) Semester VIII**

**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Theory**

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

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

**Unit-1 Theory- folk songs of uttarakhand**

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

**Unit-2- folk instruments of uttarakhand**

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

**Recommended books:**

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



**B.A (Honours With Research ) Semester VIII**

**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Practical**

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

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

**Unit-1-Practical-Stage Performance-**

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

**Unit-2-Practical-Viva Voce-**

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

**Recommended books:**

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



**B.A (Honours With Research ) Semester VIII**  
**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Theory**

**Title of the Paper- Practical Aspect Of Raga (T)**

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

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

**Unit I:- Fundamental of Indian Music**

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

(b) Theoretical knowledge of Alankar, Swarmalika & Lakshan Geet , Razakhani gat (for instrumental) in Course ragas.

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

(a) Introduction & Structure of Tanpura, Sitar Tabla, Pakhawaz Instruments & Study & Comparative Study of Teen Taal & Dadra. .

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



**B.A (Honours With Research ) Semester VIII**

**Elective - Tabla/Pakhawaz - Credit -2**

**Paper Type- Practical**

**Title of the Paper- Practical Aspect Of Raga (P)**

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

**Unit-1-Practical-Stage Performance-**

- Student will choose one raga from the unit-1.

**Unit-2-Practical-Viva Voce-**

- Detailed knowledge of folk instrument
- Ability to play any of the instrument mentioned in course

**Recommended books:**

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



**B.A (Honours With Research ) Semester VIII**

**Minor -I Credits - 4**

**Paper Type- Practical**

**Title of the Paper-Appreciation of music (P)**

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

**Unit–I: Folk Music of Uttarakhand (Garhwal & Kumaon)**

- Practical training in representative vocal forms:-(*Jagar, Jhumeilo, Chhopati, Basanti, Phaag, Chounphula, Thadya, Bajubandh.*)
- Learning and performing *Dhol–Damau* rhythmic cycles.
- Field-based practice sessions on traditional performance contexts (festivals, rituals, social functions).

**Unit–II: Folk Music of India (Selected Traditions)**

- · Applied learning of representative folk genres:  
*Bihu (Assam), Baul (Bengal), Lavani (Maharashtra), Bhajan & Lokgeet (North India), Sufi/Kafi (Punjab, Sindh), Qawwali (North India).*
- · Study of stylistic variations in folk vocal expression.

**Unit–III: Folk Percussion Instruments of India**

- Practice of *Dholak, Daf, Duggi, Khanjari, Nagara, Tabla (folk style), Mridangam (folk adaptations).*
- Rhythmic patterns in *Bihu, Lavani, Bhajan, Baul, Qawwali, and Sufi traditions.*
- Ensemble practice of multiple percussion instruments

**Unit–IV: Ensemble & Performance Practice**

- Preparation of solo and group performances based on folk traditions.
- Presentation of **one Uttarakhandi folk repertoire** and **one Indian folk repertoire.**

Prof. Manjula Rana

Dean/HOD Music Department  
HNBGU, Srinagar Garhwal, Srinagar



