

BA Honours with Research (Tabla)
Semester -VIII

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

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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.

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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 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.**

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