

BA (Honours With Research) Semester VII
TABLA

Course Title	credits	Paper Type	Title Of Paper
CORE - MAJOR-1	5 credits	Theory	Applied Theory Of Indian Music (T)
CORE - MAJOR-2	5 credits	Practical	Applied Theory Of Indian Music (P)
CORE - MAJOR-3	2 credits	Theory	History and Developments Of Tabla (T)
	3 credits	Practical	History and Developments Of Tabla (P)
CORE MAJOR Elective-I (Only one Paper)	2 credits	Theory	Introduction of Music (T)
	2 credits	Practical	Introduction of Music (P)
Elective-II	2 credits	Theory	Core Concept of INDIAN Music (T)
	2 credits	Practical	Core Concept of INDIAN Music (P)
Research Methodology	5 credits	Theory	Research Methodology
Minor -1	4 credits	Practical	"Practical Study of Folk Music Traditions of Uttarakhand"



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BA (Honours With Research) Semester VII
Core 1 -- Tabla/Pakhawaz - Credit -5

Paper Type- Theory

Title of the Paper- Applied Theory Of Indian Music(T)

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

Course Tala - Teentaal, Jhaptaal, Rupak Taal

Unit-1-Theory-

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

Unit-2- Theory-

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

Unit-3 -Theory-

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

Unit-4-Theory-

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

Unit-5-Theory-

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

Books Recommended

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



BA (Honours With Research) Semester VII
Core II -- Tabla/Pakhawaz - Credit -5

Paper Type- Practical

Title of the Paper-Applied Theory Of Indian Music(P)

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

Course Tala - Teentaal, Jhaptaal, Rupak Taal

Unit-1-Stage Performance-

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

Unit-2- Viva Voce-

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

Unit-3 -Accompaniment-

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

Unit-4-Folk Rythm-

- Knowledge of Folk Style of Rhythm.

Unit-5-

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

Books Recommended

- Bhartiya Sangeet Vadya - Lal Mani mishra
- Bhartiya Taalon Ka Shastriya Vivechan
- Taal Vadya Shahstra- M B C Rao Marathe
- Sangeet MeinTaal Vadyon Ki Upyogita- Chitra Gupta
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BA (Honours With Research) Semester VII
Core III -- Tabla/Pakhawaz - Credit -5

Paper Type- Theory

Title of the Paper- History and Developments Of Tabla (T)

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

Course Tala - Dadra, Kehrwa, Addha Teental

Unit-1-Theory

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

Unit-2--Theory

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

Unit-3--Theory

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

Unit-4--Theory

- Emotional expressions through music.

Unit-5--Theory

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

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

Books Recommended

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



BA (Honours With Research) Semester VII
Core III -- Tabla/Pakhawaz - Credit -5

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Unit-1-Stage Performance-

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

Unit-2- Viva Voce-

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

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BA (Honours With Research) Semester VII
Core Major Elective - Tabla/Pakhawaz - Credit-2

Paper Type- Theory

Title of the Paper- Introduction of Music (T)

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

Course Raga- Deshkar, Bhimpalsi, Hamsadhwani, Khamaz

Unit-1 Theory- Musical Terms-Definition's

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

Unit-2- Theory-

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

Recommended books:

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



BA (Honours With Research) Semester VII
Core Major Elective - Tabla/Pakhawaz - Credit-2

Paper Type- Practical

Title of the Paper- Introduction of Music (P)

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

Course Raga- Deshkar, Bhimpalsi, Hamsadhwani, Khamaz

Unit-1-Practical-Stage Performance-

- Student will choose one raga for stage performance.

Unit-2-Practical-Viva Voce-

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

Recommended books:

- Harmonium - Ram Avtar
- How to play Harmonium & Synthesizer - Mamta chaturvedi
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- Sangeet Visharad - Basant



BA (Honours With Research) Semester VII
Core Major Elective - Tabla/Pakhawaz - Credit-2

Paper Type- Theory

Title of the Paper- Core Concept of INDIAN Music (T)

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

Unit-1 Theory-

- Comparative study of folk music in reference of Uttarakhand
- Historical Evolution of Folk Music in Uttarakhand
- Impact of Modernization and Migration on the Folk Music of Uttarakhand

Unit-2- Theory-

- Types of folk Instrument of Uttarakhand
- Learning fundamentals of dhol damru & Hudka .

Recommended books:

- Gadhwal key lok Nritya geet, Shivanand Nautiyal
- Gadhwal Lok Geet , Govind Chatak
- Kumaun Ka Itihas - Badridat Pande
- Uttaranchal key lok Vadya- Jugal Kishor Petshali
- Gadhwal Key Lok VAdya - Shivanand Nautiyal



BA (Honours With Research) Semester VII
Core Major Elective - Tabla/Pakhawaz - Credit-2

Paper Type- Practical

Title of the Paper- Core Concept of INDIAN Music (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 any two forms of folk Songs.

Unit-2-Practical-Viva Voce-

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

Recommended books:

- Gadhwal key lok Nritya geet, Shivanand Nautiyal
- Gadhwal Lok Geet, Govind Chatak
- Kumaun Ka Itihas - Badridat Pande
- Uttaranchal key lok Vadya- Jugal Kishor Petshali
- Gadhwal Key Lok VAdya - Shivanand Nautiyal



B.A (Honours with Research) Semester VII

Research Methodology credits 5

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
(a) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) 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.

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.



**BA (Honour's) VII semester
Minor -I vocal / sitar Credits - 4**

Paper Type- Practical

Title of the Paper- "Practical Study of Folk Music Traditions of Uttarakhand"

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 -1 - Folk Instrumental Music

- Practical introduction to Dhol, Damau, Hurka, Thali, Bhankora.
- Basic rhythmic patterns (Taals) used in Jaagar, Puja, and festive songs.
- Accompaniment techniques for folk singing & folk dance.
- Ensemble playing (integration of vocal & instrumental)

Unit -2 -Ritual & Devotional Folk Practices

- Practical training in Jaagar and Bhajan traditions (call–response style).
- Singing and rhythmic practice for Paandav Nritya songs.
- Emphasis on oral transmission & memory-based learning.

Unit -3 - Creative Practice

- Preparing solo performance of learned folk repertoire.
- Cross-disciplinary presentation (folk song with visuals).

Unit -4- Folk Vocal Traditions

- Practice of Jhoda, Chhanchhari, Chhopati (men–women duet singing styles).
- Learning Phaag & Holi songs (seasonal/ritual context).



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