

B.A. (HONOURS) HINDUSTANI/KARNATAK MUSIC –
VOCAL & INSTRUMENTAL

(Three year Full Time Programme)



COURSE CONTENTS

(Effective from the Academic Year 2011-2012 onwards)

DEPARTMENT OF MUSIC
UNIVERSITY OF DELHI
DELHI-110007

University of Delhi

Course: B.A. (Hons.) Hindustani/Karnatak Music

		Hindustani Music	Karnatak Music
Semester I	Paper 101	Theory – Musicology	Theory
	Paper 102	Practical-Stage Performance & Viva Voce	Practical-Stage Performance & viva voce
	Paper 103	Concurrent – Qualifying Language	Concurrent–Qualifying Language
Semester II	Paper 104	Theory of Indian Music	Theory
	Paper 105	Practical-Stage Performance & Viva Voce	Practical-Stage Performance & Viva Voce
	Paper 106	Concurrent-Credit Language	Concurrent-Credit Language
Semester III	Paper 107	Theory-Historical study of Musical terms	Theory
	Paper 108	Practical-Stage performance & Viva Voce	Practical-Stage performance & Viva Voce
	Paper 109	Concurrent – Interdisciplinary	Concurrent – Interdisciplinary
Semester IV	Paper 110	Theory-Biographies of Musicians and Composers	Theory
	Paper 111	Practical-Stage performance & Viva Voce	Practical-Stage performance & Viva Voce
	Paper 112	Concurrent – Discipline Centered I	Concurrent–Discipline Centered I
Semester V	Paper 113	Theory-History of Indian Music	Theory
	Paper 114	Practical Stage Performance	Practical-Stage Performance
	Paper 115	Practical-Viva Voce	Practical-Viva Voce
	Paper 116	Theory-Applied Musicology	Theory
Semester VI	Paper 117	Theory-Study of Ancient and Medieval Treatises	Theory
	Paper 118	Practical-Stage Performance	Practical-Stage Performance
	Paper 119	Practical Viva Voce	Practical Viva Voce
	Paper 120	Concurrent – Discipline Centered II	Concurrent–Discipline Centered II

SEMESTER BASED UNDER-GRADUATE HONOURS COURSES
Distribution of Marks & Teaching Hours

The Semester-wise distribution of papers for the B.A. (Honours), B.Com. (Honours), B. Com., B.Sc. (Honours) Statistics and B.Sc. (Honours) Computer Science will be as follows:

Type of Paper	Max. Marks	Theory Exam.	I.A.	Teaching per week
Main Papers	100	75	25	5 Lectures 1 Tutorial
Concurrent Courses	100	75	25	4 Lectures 1 Tutorial
Credit Courses for B.Sc.(Hons.) Mathematics	100	75	25	4 Lectures 1 Tutorial

- Size of the Tutorial Group will be in accordance with the existing norms.
- The existing syllabi of all Concurrent/Credit Courses shall remain unchanged.
- The existing criteria for opting for the Concurrent /Credit Courses shall also remain unchanged.

B.A (Hons) 1st Year

Semester-I

Course-101

Theory

General Musicology

- (i) Nada, Swara, Shruti, Raga, Mela (Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant.
- (ii) Vibration, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, forced Vibration, Free Vibration.

Internal Assessment

Course-101

Recommended Books

1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnanada - Historical Study of Indian Music
6. Lalit Kishore Singh - Dhvani Aur Sangeet
7. Govind Rao Rajurkar - Sangeet Shastra Parag
8. Dr. Swatantra Sharma - Fundamentals of Indian Music
9. Dr. Pannalal Madan - Sangeet Shastra Vigyan

Course- 102 Practical-1

Stage Performance & Viva Voce

Prescribed Ragas

Bhairav, Bhupali, Yaman, Durga

Vocal Music - Vilambit and Drut Khayal with gayaki in all the ragas and Dhrupad or Dhamar in all the ragas.

Instrumental Music - Masit Khani and Razakhani gat with elaboration in all the ragas.

Internal Assessment:

Course-102

Recommended Books

1. V. N. Bhatkhande - Kramik Pustak Malika Part-I-II
- 2 V.R. Patvardhan - Rag Vigyan part-I-III

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**CONCURRENT- QUALIFYING
LANGUAGE**

Semester-II

Course-104

Theory of Indian Music

- (i) Rudiments of staff Notation, Harmony, Melody, Polyphony.
- (ii) Life and contribution of the following:
 - (a) Pt. V. N. Bhatkhande –His works and Notation System
 - (b) Pt. V.D Paluskar - His works and Notation System.
- (iii) Masitkhani and Vilambit Gat, Razakhani & Drut
Gat, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkiri, Meend, Sut, Kan

Internal Assessment

Course-104

Recommended Books

1. E. Clements - Study of Indian Music
2. Ra. Avtar 'Vir' - Theory of Indian Music
3. V. N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Dr. Swantantra Sharma- Bhartiya Sangeet Ek Vaigyanik Vishleshan
5. Jagdish Narayan Pathak- Sangeet Shastra Praveen
6. V.S. Nigam - Sangeet Kaumudi Part-I-III
7. Music Profiles - Paschatya Swarlipi Paddhati evam
8. Swantantra Sharma - Bharatiya Sangeet

Practical-II

Course-105

Stage Performance & Viva Voce

Ragas Prescribed

Alhaiya Bilawal, Vrindavani Sarang, Kafi, Jaunpuri

Vocal Music - Vilambit and Drut Khayal in all the Ragas, Dhrupad or Dhamar should cover all the above Ragas.

Instrumental Music- Masitkhani and one Razakhani gat with elaboration in all the above ragas.

Internal Assessment

Course-105

Recommended Books

1. V. N. Bhatkhande Kramik Putsaka Malika Part-I-III
2. V.R. Patvardhan Rag Vigyan Part-I-IV
3. Omkar Nath Thakur Sangeetanjali Part- I-IV

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CONCURRENT – CREDIT LANGUAGE

Semester-III

Course-107

Historical Study of the Musical Terms

- i) Grama, Moorchana, Jati Gayan, Gandharava, Gana, Nibaddha – Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.
- ii) Life and contribution of Karnatak Musicians Trinity-Tyhagaraja, Muthuswamy Dikshitar, Shyama Sastri
- iii) Life and contribution of Western Musicians - Bach, Beethoven, Mozart.
- iv) Musical forms of Karnatak Music : Kriti, Pallavi, Tillana, Varnam, Padam, Javali. Comparison of Hindustani musical forms with their Karnatak counterparts.
- v)

Internal Assessment

Course-107

Recommended Books

1. S.S. Paranjape Sangeet Bodh
2. Thakur Jaidev Singh Bharatiya Sangeet ka Itihasa
3. Swami Prajnananda Historical Study of Indian Music
4. V.S. Nigam Sangeet Kaumudi Part-III
5. P. Sambamoorthy Great Composers
6. Thakur Jaidev Singh Indian Music
7. Baker's Biographical Dictionary of musicians
8. Jagdish Narayan pathak Sangeet Shastra Praveen
9. Eric Blom (edited by) Groves Dictionary of Music & Musicians

Practical-III

Paper- 108

Stage Performance and Viva Voce

Prescribed Ragas

Des, Bageshri, Bhimpalasi, Khamaj

Vocal Music- Vilambit and Drut Khayal with gayaki in all the ragas and Dhrupad or Dhamar should cover in all the above ragas.

Instrumental Music- Masitkhani and Razakhani gat in all the above ragas.

Internal Assessment

Course- 108

Recommended Books

- | | | |
|----|------------------|---------------------------------|
| 1. | V.N. Bhatkhande | Kramik Pustak Malika Part-I-III |
| 2. | S.N. Ratanjankar | Abhinavageet Manjari |
| 3. | V.R. Patwardhan | Rag Vigyan part-I-V |

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CONCURRENT - INTERDISCIPLINARY

Semester-IV

Course-110

Theory

Biographies of Musicians and Composers

Life Sketch and Contributions of the following:

1. Abhinavagupta
2. Nanyadeva
- 3) Jaidev
- 4 Amir Khusro
5. Nayak Bakshu
6. Sultan Hussain Sharki
7. Raja Mansingh Tomar
8. Tansen
- 9 Sadarang-Adarang
- 10 Miyan Shori,
- 11.Rabindranath Tagore
12. Alauddin Khan
- 13, S.N. Ratanjankar
14. Vilayat Hussain Khan, (Pranpiya) Khan
- 15 Ravi Shankar
- 16 Vilayat Khan

Internal Assessment

Course -110

Recommended Books

- | | | |
|----|-------------------------|---------------------------------------|
| 1. | Sushila Mishra | Some immortals of Hindustani Music |
| 2. | Narmadeshwar Chaturvedi | Sangeetagya Kavion ki Hindi Rachanyen |
| 3. | A.D. Ranade | On Music and Musicians of Hindustan |
| 4. | Amal Das Sharma | Musicians of India |
| 5. | Harihar Niwas Dvivedi | Mansingh Aur Mankutuhul |
| 5. | Susheela Mishra | Great Masters of Hindustani Music |
| 6. | Sulochana Brihaspati | Khusro Tansen Tatha Anya Kalakar |

Practical-IV

Course-111

Stage Performance and Viva Voce

Prescribed Ragas:

Bihag, Ramkali, Deshkar, Hameer

Vocal Music - Vilambit & Drut Khayal with gayaki in all the Ragas
Dhrupad or Dhamar should cover all the above
ragas.

Instrumental Music - Masitkhani and Razakhani gat with elaboration in
all the above ragas

Internal Assessment

Course- 111

Recommended Books

1. V. N. Bhatkhande Kramik Pustak Malika Part-III-IV
2. S.N. Ratanjankar Abhinav Geetmanjari
3. Raman Lal Mehta Agra Gharana Parampara Gayaki Aur Cheeje
4. V.R. Patwardhan Rag Vigyan

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CONCURRENT – DISCIPLINE CENTERED - I

Semester – V

Course – 113 Theory History of Indian Music

- i) **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**
- ii) **Musical references in Ramayana, Mahabharata and Puranas (Harivansh & Vayu Puranas)**

Internal Assessment

Course – 113

Recommended Books:

1. **Swami Prajanananda Historical Development of Indian Music**
2. **S.S.Paranjape Bharatiya Sangeet Ka Itihasa**
3. **Thakur Jaidev Singh Bharatiya Sangeet Ka Itihasa**
4. **Swami Prajnanananda History of Indian Music**

Course – 114 Practical - V Stage Performance

Prescribed Ragas:

Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat

Performance of half an hour, planned by the candidate within the above prescribed ragas.

Vocal Music -

- i) Vilambit and Drut Khyal with gayaki to be presented in any one raga.
- ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas. Alap, Layakari & upaj in any one Dhrupad & Dhamar with layakary & upaj in any other ragas.

Instrumental music-i) Masit khani and razakhani gats with elaboration to be presented in any one raga.

ii) Gat with elaboration in any 3 of the following Talas –
Dhamar, Ektal, Jhaptal, Ada-Chautal

Internal Assessment

- | | | |
|----|------------------|-------------------------|
| 1. | V.N.Bhatkhande | Part-IV |
| 2. | S.N.Ratanjankar | Abhinavgeet Manjari |
| 3. | Omkarnath Thakur | Sangeetanjali Part-I-VI |
| 4. | V.R. Patwardhan | Rag Vigyan Part-I – VII |

Course – 115 Practical – VI Viva Voce

Viva Voce-vilambit khyal with Gayaki and Madhyalaya Khyal with gayaki in each of the prescribed ragas of course-110. For instrumental music, Masit khani and razakhani gats with elaboration in all the prescribed ragas of Course

Internal Assessment

Course-116

Theory- Applied Musicology

- i) Gharanas – Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Gwalior, Agra, Delhi, Jaipur, Kirana) and their significant features regarding techniques.
- ii) Gharanas of Instrumental music and their leading styles (Senia, Maihar, Gauripur)
- iii) Detailed and Comparative study of the Ragas prescribed in Ist, IInd and IIIrd year.
- iv) Study of Hindustani musical forms - : Alap, Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Raga Sagar

Internal Assessment

Course – 116

Recommended Books

- | | | |
|----|----------------|--|
| 1. | V.H.Deshpande | Indian Musical Tradition |
| 2. | Dhrupad Annual | Edited by Premlata Sharma |
| 3. | V.K.Aggarwal | Indian Music : Trends and traditions |
| 4. | S.K.Chaubey | Sangeet me Gharana ki Charcha
Sangeet Gharana Ank |
| 5. | Shanno Khurana | Khyal Gayaki Vividh Gharana |
| 6. | M.R.Guatom | Musical Heritage of India |
| 7. | V.N.Bhatkhande | Bhatkhande Sangeet Shastra Part-I-III |

Semester – VI

Course – 117 Theory: “Study of the ancient and medieval Treatises”

General Review of the works of the following authors:-

Bharat, Matang, Someshwar, Narad (Sangeet Makarand), Parshvadeva, Sharangdeva, Ramamatya, Somnath, Ahobal, Bhavabhatt, Fakirullah, Srinivas, Vyankatmakhi, Lochan, Pundarikvithal, Hridaynarayandeva.

Internal Assessment

Course 117

Recommended Books

- | | | |
|----|----------------|--|
| 1. | Bharat | Natyashastra |
| 2. | Matang | Brihaddeshi |
| 3. | Sharangdeva | Sangeet Ratnakar |
| 4. | Narad | Sangeet Makarand |
| 5. | Ahobal | Sangeet Parijat |
| 6. | V.N.Bhatkhande | A Short Historical survey of the Music of Upper India |
| 7. | V.N.Bhatkhande | A Comparative Study of the leading music systems oif the 15 th , 16 th , 17 th , & 18 th centuries |
| 8. | N.P.Ahmad | Hindustani Music |

Course – 118 Stage Performance

Prescribed Ragas

Todi, Multani .Patdeep, Jaijaiwanti, Malkauns

Performance of half an hour, planned by the candidate within the above prescribed ragas.

Vocal Music - i) Vilambit and Drut Khyal with gayaki to be presented in any one raga.

ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas. Alap, Layakari & upaj in any one Dhrupad & Dhamar with layakary & upaj in any other ragas.

Instrumental music-i) Masit khani and razakhani gats with elaboration to be presented in any one raga.

ii) gat with elaboration in any 3 of the following Talas – Dhamar, Ektal, Jhaptal, Ada-Chautal

Internal Assessment

Course – 119 Viva Voce

Prescribed Ragas:

Todi, Multani, Patdeep, Jaijaiwanti, Malkauns

Vocal Music - -Vilambit khyal with Gayaki and Madhyalaya Khyal with gayaki in each of the prescribed ragas of course-114.

Instrumental music- Masit khani and Razakhani gats with elaboration in all the prescribed ragas.

Internal Assessment

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**CONCURRENT- DISCIPLINE
CENTERED -II**

B.A. (HONOURS) MUSIC- TABLA & PAKHAWAJ
(PERCUSSION)

(Three Year Full Time Programme)



COURSE CONTENTS
(Effective from the Academic Year 2011-2012 onwards)

DEPARTMENT OF MUSIC
UNIVERSITY OF DELHI
DELHI - 110007

University of Delhi

Name of the Department: Music

Paper: B.A. (Hons.) Music – Tabla & Pakhawaj

Semester I	Paper 101-Theory-Musicology
	Paper 102- Practical-Stage Performance & Viva Voce
	Paper 103- Concurrent – Qualifying Language
Semester II	Paper 104- Theory-Biographies
	Paper 105- Practical-Stage Performance & Viva Voce
	Paper 106- Concurrent – Credit Language
Semester III	Paper 107- Theory-Ancient & Medieval History of Avanaddha Vadyas
	Paper 108- Practical-Stage Performance & Viva Voce
	Paper 109- Concurrent – Interdisciplinary
Semester IV	Paper 110- Theory-History of Indian Tala System
	Paper 111- Practical-Stage Performance & Viva Voce
	Paper 112- Concurrent – Discipline Centered I
Semester V	Paper 113- Theory-Gharana System
	Paper 114- Practical-Stage Performance
	Paper 115- Practical Viva Voce
	Paper 116- Theory-Applied Theory
Semester VI	Paper 117- Theory- Applied Theory
	Paper 118- Practical-Stage Performance & Viva Voce
	Paper 119- Practical-Accompaniment with vocal & Instrumental Music
	Paper 120- Concurrent – Discipline Centered II

SEMESTER BASED UNDER-GRADUATE HONOURS COURSES
Distribution of Marks & Teaching Hours

The Semester-wise distribution of papers for the B.A. (Honours), B.Com. (Honours), B. Com., B.Sc. (Honours) Statistics and B.Sc. (Honours) Computer Science will be as follows:

Type of Paper	Max. Marks	Theory Exam.	I.A.	Teaching per week
Main Papers	100	75	25	5 Lectures 1 Tutorial
Concurrent Courses	100	75	25	4 Lectures 1 Tutorial
Credit Courses for B.Sc.(Hons.) Mathematics	100	75	25	4 Lectures 1 Tutorial

- Size of the Tutorial Group will be in accordance with the existing norms.
- The existing syllabi of all Concurrent/Credit Courses shall remain unchanged.
- The existing criteria for opting for the Concurrent /Credit Courses shall also remain unchanged.

B.A. (Hons) Tabla and Pakhawaj
Semester I

Paper 101

Avanaddha Vadya, Taal, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, 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 Pitch, Timbre Classification of Instruments, brief Structural knowledge of Tabla & Pakhawaj. Brief introduction of following instrument:- Mridangam, Dholak, Khanjari, Nakkara, Rudra Veera, Tanpura, Sitar, Sarod, Sarangi, Bansuri and Sehnai.

Paper – 101

Recommended Books

- 1 तबला—श्री अरविन्द मुलगांवकर
- 2 भारतीय संगीत वाद्य— डॉ लालमणि मिश्रा
- 3 लय शास्त्र : श्री गुरुनाथ शिवपूजी
- 4 संगीत शास्त्र प्रवीण — जगदीश नारायण पाठक
- 5 ताल परिचय भाग 1, — गिरीश चन्द्र श्रीवास्तव

Paper-102 Practical (Tabla)

- (1) Padhant and playing of Teen taal, Jhaptal, Ektaal, Rupak & Ada Chautaal, with Thah Dugun & Chaugun.
- (2) Practice & knowledge of the following composition in teentaal
 - (a) Peshkar with four variations
 - (b) Two kayada's with four Paltas with Tihai.
 - (c) One Baant with four Paltas with Tihai
 - (d) Four Tukra and one Paran.
 - (e) Two Chakradar.
- (3) Knowledge of Thekas of Taal Dhamar, Chautaal, Sultaal & Teevra
- (4) Playing knowledge of Teentals(theka ke Prakar).
- (5) Basic Knowledge of tuning of the instrument(Tabla).

Paper-102 Practical (Pakhawaj)

1. Padhant with Tali Khali and playing of Dhamar,Chautaal,Sulताल and Tivra with Thah,Dugun and Chaugun.
2. Knowledge of Playing Dhamar with two simple Tihais.
3. Knowledge of playing Sadharan Paran in Dhamar & Soolताल with Padhant (with Tali Khali).
4. Practice & Knowledge of the following in Chautal (Chartaal)
 - (a) Knowledge of different uthan of Tehai (1,3,4,7,9,11)
 - (b) Varieties of Theka.
 - (c) Prastaar of Madhya Laya with four variations.
 - (d) Two Sadharan Paran.
 - (e) One Chakradar Paran.
 - (f) One Ganesh Stuti Paran.
5. Basic knowledge of tuning of the instrument (Pakhawaj)

Recommended Books

- 1 ताल प्रसून— पं. छोटे लाल मिश्र
- 2 Indian concept of Rhythm : S.K.Saxena
- 3 भारतीय संगीत में ताल और छन्द — श्री सुबोध नन्दी
- 4 मृदंगा तबला वादन पद्धति : श्री दत्तात्रय वासुदेव पटवर्धन
- 5 ताल परिचय भाग 2 — श्री गिरीश चन्द्र श्रीवास्तव

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**CONCURRENT – QUALIFYING
LANGUAGE**

Semester-II

Paper-104- Theory Biographies

Section – I

1. Ustad Natthu Khan
2. Ustad Habibuddin Khan
3. Ustad Hajji Vilayet Ali
4. Ustad Abid Hussain Khan
5. Pandit Ram Shaye

Section – II

1. Pandit Kudau Singh
2. Pandit Nana Panse
3. Pandit Purusottam Das
4. Babu Jodha Singh Maharaj
5. Pandit Parwat Singh

Section – III

- 1 Bach
- 2Mozart
- 3Beethoven

Section IV

Swami Haridas, Amir Khusrau, Tansen Sadarang- Adarang, Raja Mansingh Tomar,

Section –V:

Trinity of Karnatak Music: Tyagaraja, Muthuswamy, Dixitar, Syama Shastri,

Section -VI Rabindranath Tagor, Bbaba Allauddin Khan, Hafix ali Khan Omkarnath thakur, Amir Khan, Bade Gulam Ali Khan

Recommended Books

- 1 Some immortals of Hindustani Music: Sushila Mishra
- 2 On Music and Musicians of Hindustan: A.D.Ranade
- 3 Musicians of India- Amal Das Sharma
- 4 पखावज की उत्पत्ति विकास एवं वादन शैलियाँ – डॉ अजय कुमार

1. Padhant and playing of Teental, Ektaal, Roopak and Jhaptak with Derhgun (3/2) and Tigun.
2. One Kayada of Ada Laya with four Paltas with Tihai.
- 3 .Knowledge and practice of playing 4 gats in Teental(Dupalli, Tripalli, Chaupalli & Khali-Bhari ki Gat).
4. Knowledge of playing and padhant of following thekas on Tabla Dhamar, Chautal, Sultaal, Tivra, Addha & Deepchandi.
5. Two laggies each in Keharwa and Dadra.

Paper 105- Practical Pakhawaj;

1. Padhant & Playing of Chautal, Sultal & Tivra with Thah, Dugun, Tigun and Chaugun.
2. Knowledge of playing with padhant of following Thekas, Tilwara, Adachautal, Deepchandi, Ektaal.
3. Rela, 3 Chakradars , 3 Parans in Sultaal & Tivra.
4. Two Tehais each in Dhamar & sultaal.
5. Knowledge and Practice of playing in Chautaal with one Stuti Paran, & two Farmaisi Chakradar.

Recommended Books

- 1 तबला ग्रंथ— पं. छोटे लाल मिश्रा
- 2 तबला कौमुदी – रामशंकर पागलदास
- 3 मृदंग तबला प्रभाकर (भाग 1,2): श्री भगवान मृदंगाचार्य एवं श्री रामशंकर पागलदास
- 4 तबला मृदंग शिक्षा : पं सारवाराम रामचन्द्र गुरव

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CONCURRENT – CREDIT LANGUAGE

SEMESTER-III

Paper 107- Theory

Ancient and Medieval History of Avanaddha Vadya

1. Brief History of Avanaddha Vadyas, from Vedic to modern period.
2. Instruments of vedic and ancient period, Bhumi Dundubhi, Dundubhi , Tripuskar, Ankik, Urdhawak, Alingyak, Panawa, Dardur, Karata, Ghadas.
3. History of evolution of Tabla & Pakhawaj, Review of different opinions of originof Tabla & Pakhawaj.
4. Importance & relevance of Avanaddha Vadyas in music.
5. General review of the following authors: Bharata , Sarangdev.
6. Elementary Knowledge of Notation system of V. N. Bhatkhande

Recommended Books

- 1 Playing Techniques of Tabla : Banaras Gharana - Pt.Chhote Lal Misra
- 2 हिन्दी नाट्यशास्त्र भाग IV - बाबूलाल शुक्ल शास्त्री
- 3 संगीतरत्नाकर – सुभद्रा चौधरी
- 4 तबले का उद्गम विकास एवं वादन शैलियाँ– डॉ योगमाया शुक्ला
- 5 तबला एवं पखवाज के घराने एवं परम्पराँ – डॉ अबान ए मिस्त्री
- 6 The Tabla of Lucknow :Jems Kippen
- 7 Classical Musical Instruments: Dr. Suneera Kasliwal

Paper-108- Practical Tabla;

1. Knowledge of Playing with Padhant of following taalas:
Tilwada, Jhoomara, Deepchandi and Pancham Sawari.
2. Practice of following in Teental:-
 - (A) Two Bant with four variations and tihai.
 - (b) Rela of Dhir dhir with Paltas and tihai
 - (c) Two Farrukhabadi Gat
 - (d) Two Gats of Banaras.
 - (e) Tihaiies starting from Sam, 5th Matra, 9th Matra & 13th Madtra in different layas.
3. A complete solo performance of at least 15 mints in Teentala
4. Knowledge of different layakarries such as Aad, Kuaad, Viaad., i.e- 3/2, 5/4, 7/4.
5. Practice of Padhant and playing of above mentioned layakariss.

Paper-108- Practical Pakhawaj;

1. Knowledge of playing with Padhant of following taals:- Dhamar, Chautal Sooltaal
2. Practice of following in Chautaal: (a) One Rela (b) Two Chakradar (c) Playing Dhenenakd Baaj (d) Stuti Paran (e) Nauhakka.

3. Complete Sole performance for at least 15 minutes in Teevra with Dhum Kit ka Vadan, Paran, Chhanda & Relas.
4. Knowledge of different layakaris such as Aad Kuad and Viaad. i.e. - 3/2, 5/4, 7/4.
5. Practice of Padhant and playing of above mentioned layakaris

Recommended Books

तबला मृदंग वादन पद्धति – पं. वादनाचार्य दत्तात्रय वासुदेव

A compositional Documentation Delhi Gharana of Tabla - Imam

ताल दीपिका – मन्नू जी मृदंगाचार्य

The Art of Tabla Playing - Prof. S.K.Verma

PAPER 109

CONCURRENT – INTERDISCIPLINARY

SEMESTER-IV

Paper-110 Theory

History of Indian Tala System

1. Brief history of Indian Tala system
2. General Introduction of medieval leading texts of music with their references on tala system and avanaddha vadyas.
3. Importance of tala in Hindustani music.
4. Detailed knowledge of Bhatkhande and Paluskar notation systems
5. Ability of writing different Layakaris innotation system 2/3, 3/2, 4/3
6. Practice of writing of Tabla & Pakhawaj compositions in Bhatkhande notation System in Teen Tala and Chautala.

Recommended Books

- 1 तबला शास्त्र – मधुकर गणेश गोडबोले
- 2 भारतीय संगीत में निबद्ध– डॉ. सुभद्रा चौधरी
- 3 भारतीय संगीत में ताल और रूप विधान – डॉ सुभद्रा चौधरी
- 4 ताल परिचय भाग 3 – श्री गिरीश चन्द्र श्रीवास्तव
- 5 मृदंग वादन – गुरु श्री पुरुषोत्तम दास जी

Paper-111 Practical Tabla

- (1) Solo Performance of minimum 15 mints in Teentala and Jhaptala.
- (2) Two Mukhda, Two Tukdas & two Tihai each in Ada Choutal ,Ektaal and Teentala.
- (3) Ability of accompany various singing styles: like Khayal (Choota), Tarana, Dadra & Razakhani gat of instrumental Music
- (4) Ability of Padhant with Tali-Khali and playing of Dugun, Tigun & Chougun of the following Talas: Teentala, Dhamar, Ektaal, Jhaptaal, rupak, Keharwa, Dadra, Choutaal & Pandham Savari.

Paper 111 Practical Pakhawaj;

- (1) Solo Performance of minimum 15 mints. In Chautaal and Sooltaal
- (2) Two damdar , Two bedamdar & two simple Tihai each in Dhamar& Tivra Taal.
- (3) Ability to accompany with dhrupad dhamar style of vocal music & Instrumental Music.
- (4) Ability of Padhant with Tali Khali and playing of Dugun, Tigun & Chougun of the following Talas:, Chartaal, Adachautaal, Sooltaal, Teevra and Dhamar.

Recommended Books

- 1 ताल वाद्य शास्त्र – श्री मनोहर भाल चन्द्र राव मराठे
- 2 संगीत में ताल वाद्य शास्त्र की उपयोगिता : डॉ चित्रा गुप्ता
- 3 तबला प्रभाकर प्रश्नोत्तर : श्री गिरीश चन्द्र श्रीवास्तव
- 4 भारतीय तालों का शास्त्रीय विवेचन – डा अरुण कुमार सेन

PAPER 112

**CONCURRENT – DISCIPLINE
CENTERED I**

SEMESTER-V

Paper 113- Theory Gharana

1. A general review of aesthetics of Gharana system in Hindustani Music.
2. Historical Development of various paramparas of Pakhawaj playing and their salient features.
3. Historical development of Gharanas of Tabla Playing and their salient features.
4. Brief Biographical sketch of following artists with special reference to their contribution in the field of music:-
5. Pakhawaj Players: Pandit Sakharam Mridangacharya

Pandit Ayodhya Prasad
Pandit Ghanshyam Pakhawaji
Pandit Mannuji Mridangacharya
Pandit Amarnath Mishra
Pandit Ramshankar Das (Pagal Dasji)
Pandit Ramjee Upadhyay
Pandit Amba Das Pant Agle
Raja Chhatrapati Singh
Pandit Shankar Rao Bapu Apegaonkar

Tabla Players:

Ustad Inam Ali
Ustad Game Khan
Pt. Anokhelal Mishra
Ustad Allarakha Khan
Ustad Karamat Khan
Ustad Wazir Hussain
Ustad Lateef ahmed Khan
Ustad Ahmed Jaan Thirkawa
Ustad Amir Hussain Khan
Ustad Masset Khan

Recommended Books

- 1 ना धिं धिं ना के जादूगर – पं. अनोखे लाल मिश्र : डॉ प्रेम नारायण सिंह
- 2 Musical heritage of India – M.R.Gautam
- 3 ताल कोश – पं. गिरीश चन्द्र श्रीवास्तव
- 4 संगीत में घराने की चर्चा संगीत घराना अंक– एस.के चौबे
- 5 संगीत शिक्षण के विविध आयाम : डॉ कुमार ऋषितोष
- 6 ताल प्रकाश – भगवत शरण वर्मा

Paper-114 Practical Tabla

1. Ability of playing at least one composition of each Gharana in Teentala
2. Solo in Roopak with Peshkar or Uthan Kayada, tukra, Rela, Chakradar for atleast 10 mts.
3. Damdar & Bedamdar Tihais in Teentala, Jhaptala and Rupak
4. Two Tukra, Two Parans & two Chakradars in Pancham Sawari.
5. Two Bant of Banaras Gharana with variations & Tihai in Teentala
6. Tuning of Tabla.

Paper-114 Practical Pakhawaj

1. Ability of playing compositions(2 each) of different Gharanas in Chautaal.
2. At least 10 minutes solo in dhamar with stuti paran, improvisation of Theka, Rela and chakradar.
3. Damdar 7 Bedamdar Tihai in Teevra, Sooltala & Dhamar
4. Two Rela & Two Parans & Two chakaradars in Gajjhampa Taal.
5. Two compositions in Nathdwara tradition
6. Tuning of Pakhawaj

Recommended Books

- 1 तबला वादन कला और शास्त्र— श्री सुधीर माईणकर
- 2 भारतीय संगीत शास्त्र का दर्शनपरक अनुशीलन – डॉ विमला मुसलगांवकर

Paper-115 Practical Viva Voce (Tabla & Pakhawaj)

- 1 ताल दीपिका – श्री मधुकर गणेश गोडबोले
- 2 मृदंग तबला शिक्षा : सारवाराम रामचन्द्र गुरव
- 3 ताल पुष्पांजलि (भाग 1,2,3,) – श्री गोविन्द राव परवावजी
- 4 ताल के लक्ष्य–लक्षण स्वरूप में एकरूपता – डॉ वसुधा सक्सेना

Paper-116 Applied Theory

1. Merits and Demerits of Pakhawaj and Tabla Player.
2. Elementary knowledge of karnatic tala system.
3. Brief knowledge of Kettle Drum, Snare Drum, Bass Drum, Tenour
4. Brief knowledge of Dhrupad, Dhamar, Khayal , Hori Sadra, Thumri, Tappa, Bhajan , Gazal and Kaavali and also the Talas used to accompany these styles.
5. Brief knowledge of various styles of instrumental music
6. Basic principles of art of accompanying various instrumental and vocal styles.

Recommended Books

- 1 ताल प्रबन्ध – पं. छोटे लाल मिश्र
- 2 भरत का संगीत सिद्धान्त – आचार्य बृहस्पति
- 3 संगीत बोध – श्रीधर परांजपे
- 4 Theory of Indian Music : Ramavatar Veer

SEMESTER VI

Paper-117 Applied Theory

1. Brief introduction of Tala ke Dashaprana
2. Comparative study of Talas having equal matras Teetala- Tilwara, Ektaal- Choutaal, Rupak-Tiwra, Jhaptaal-Sultaal, Dhamar-Adachautal
3. Elementary knowledge of staff notation system.
4. Ability to Write at least 4 taals in staff notation.
5. Knowledge to tune the Tabla and Pakhawaj.

1 पाश्चात्य स्वरलिपि पद्धति एवं भारतीय संगीत – डॉ स्वतंत्र शर्मा

2 संगीत शास्त्र विज्ञान – डॉ पन्ना लाल विज्ञान

3 ध्वनि व संगीत – ललित किशोर सिंह

4 Solo Tabla Drumming of North India : Robert S. Gottlieb

Paper-118 Practical Tabla

1. Complete aesthetical Tabla solo playing with different Gharanedar Compostions in Teentala and Rupak for at least 20 mints.
2. Practice of playing two Parans & two Tihai's each in choutal, Dhamar Sultaal & Tivra
3. Padhant with Taali-Khali-Thah, Derhgun, Dugun, Tigun & Chougun of the following talas: Dadra Kaharwa, Rupak, Jhaptal, Ektaal, Adachoutal& Pancham Sawari,
4. Brief knowledge of amad, Paran, tore, Tatkar and Parmilly of Kathak dance
5. Viva Voce.

Paper-118 Practical Pakhawaj

1. Complete rendering of solo Pakhawaj for at least 20 mints.
2. Practice of plaing two Parans in Jhulana Laya each in choutal, Dhamar
3. Sooltaal & Tivra
4. With padhant & Taali-Khali- Thah, Derhgun, Dugun, Tigun & Chougun of the following talas: Dhamar, Gujjhampa Sooltaal and Chartaal
5. Brief knowledge of Amad, Paran,tore, Tatkar and Parmillu of Kathak dance
6. Viva Voce.

2 नृत्त नटवरी – पं. तीरथराम आजाद

3 कथक नृत्य में तबला संगति – डॉ. नागेश्वर लाल कर्ण

4 कथक नृत्य शिक्षा – डॉ. पुरु दाधीच

Paper-119 Practical Tabla

1. Knowledge of accompaniment with instrumental styles.
Masitkhani Gat, Razakhani Gat, Thumri/Dhun
2. Knowledge of accompaniment with vocal styles i.e. Khayal
(bada & chhota) Tarana, thumri/Dadra
3. Knowledge of talas of Pakhawaj: Chautala, Dhamar , Sooltala
and Tivra.

Paper-119 Practical Pakhawaj

1. Knowledge of accompaniment with instrumental styles:
Instrumental composition of Dhrupad – Dhamar styles
2. Knowledge of accompaniment with vocal styles: Dhrupad,
Dhamar
3. Knowledge of talas of Tabla: Jhaptala, Ektala, Ektala,
Keharwa and Dadra

Apart from the main subject a minimum of six papers will be required to be cleared as a minor subject. Papers of minor subject will be chosen from the papers already available in that subject such as Sanskrit, Philosophy, History and Karnatak Music (percussion). There shall be $\frac{3}{4}$ elective papers of which one paper in language (English, Hindi, Urdu Persian) one paper in computational technique (compulsory) and one paper on environmental studies (compulsory).

In brief the bifurcation of 24 papers at the undergraduate level is as follows

Practical	8 papers
Theory	7 papers
Minor subject	6
Language	2 (English compulsory)
Computer Science	1
Environmental Studies	1

Note: Recommended material for other interdisciplinary courses shall be provided by the concerned departments.

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**CONCURRENT – DISCIPLINE
CENTERED II**