

# MUSIC

## UG-BPA Hons. Syllabus

Code	Course	Credit	Marks
<b>Semester –I (Credit 12)</b>			
MUS-UG-P101	Raga Studies-I	4	100
<b>OR</b>			
MUS-UG-P102	Tala Studies-I	4	100
MUS-UG-T103	Fundamental study of Hindustani Music	4	100
<b>OR</b>			
MUS-UG-T104	Fundamental Study of Tala	4	100
MUS-UG-P105	Western Music-I	4	100
<b>Semester –II (Credit 12)</b>			
MUS-UG-P201	Raga Studies-II	4	100
<b>OR</b>			
MUS-UG-P202	Tala Studies-II	4	100
MUS-UG-T203	Elementary Study of Hindustani Music	4	100
<b>OR</b>			
MUS-UG-T204	Elementary Study of Tala	4	100
MUS-UG-P203	Western Music II	4	100
<b>Semester –III (Credit 12)</b>			
MUS-UG-P301	Raga Studies-III	4	100
<b>OR</b>	<b>OR</b>		
MUS-UG-P302	Tala Studies-III	4	100
MUS-UG-T303	Analytical Study of Indian Classical Music	4	100
<b>OR</b>			
MUS-UG-T304	Analytical study of Tala and Shastra	4	100
MUS-UG-P305	Western Music III	4	100
<b>Semester –IV (Credit 12)</b>			
MUS-UG-P402	Intensive study of Raga-I	4	100
<b>OR</b>	<b>OR</b>		
MUS-UG-P402	Intensive study of Tala -I	4	100
MUS-UG-T405	Folk Music	4	100
	Communicative English	4	100
<b>Semester –V (Credit 12)</b>			
MUS-UG-P502	Intensive study of Raga-II	4	100
<b>OR</b>	<b>OR</b>		
MUS-UG-P502	Intensive study of Tala -II	4	
MUS-UG-T505	Rabindra Sangeet	4	100
	Environmental Studies	4	100
<b>Semester –VI (Credit 12)</b>			
MUS-UG-P602	Intensive study of Raga-III	4	100
<b>OR</b>	<b>OR</b>		
MUS-UG-P602	Intensive study of Tala- III	4	100
MUS-UG-T605	World music	4	100
	Eastern Himalayan Studies	4	100

## Course Details

### A-Vocal Music/Instrumental Music

#### Semester I

#### MUS-UG-P101 : Raga Studies-I

##### **Unit I: Comprehensive Study of Raga**

Raga - Yaman and Bhairav

##### **Unit II: General Study of Raga**

Raga- Bhupali and Durga

##### **Unit III: Knowledge of Tala with Tali-Khali**

Knowledge of Tala and Laya with oral rendering of Teental, and Ektal with Tali- Khali

##### **Unit IV: Study of Tanpura**

Knowledge of Structure, parts and basic manufacturing techniques of Tanpura and the instruments learnt

#### **Suggested Reading**

- 1) Bhatkhande V.N(2013)*Kramik Pushtak Malika (Vol I-IV)*, SangeetKaryalaya, Hatras
- 2) Srivastava Harishchandra (2008) *Raga Parichay (Vol I-IV)*, SangeetSadanPrakashan, Allahabad
- 3) JauhariShruti (2011) *Elements of Hindustani Classical Music*, D.K.Printworld, New Delhi
- 4) HirlekarHema (2010) *Nuances of Hindustani Classical Music*, Unicorn Books, Mumbai
- 5) Roy Choudhuri Bimalakanta (2013) *The dictionary of Hindustani Classical Music* , Motilal Banarsi Dass, New Delhi

#### **B-Percussion**

#### MUS-UG-P102 : Tala Studies-I

##### **Unit I:Comprehensive Study of Tala**

Simple knowledge of Teental and Ektal with its variation

Practice of tuning the Tabla

##### **Unit II: General Study of Tala**

Simple Theka in Dadra and KaharwaTala

##### **Unit III:Basic components of Tabla**

Laya, Tala, Matra, Vibhag, Tali, Khali, Sam

##### **Unit IV: Analysis of Bols**

Studyof VariousKayada and Tukada

#### **Suggested Readings**

- 1) Chisti S.R(2016) *Compositions of Great Table Maestros*, Kanishka Publishers, New Delhi
- 2) NaimapalliSadananda (2011) *Theory and Practice of Tabla:The Secular Nationalist Reformer*, Popular Prakashan, New Delhi
- 3) NaimapalliSadananda(2009) *Tabla For Advanced Students*, Popular Prakashan, New Delhi
- 4) Fox Dan (2006) *Alfred's Teach Yourself to Read Music for Guitar*, Alfred Music, USA

- 5) Ferrante Damon (2012) *UltimateGuitar Chords, Scales and Arpeggios Hand book: 240 Lessons*, Steepelchase Arts, USA

### **MUS-UG-T103 : Fundamental study of Hindustani Music**

#### **Unit I: Sound and sound Physics**

Difference between Musical and non musical Sound, Vibration, Intensity, Pitch, Timbre

#### **Unit II: Fundamental component of Raga**

Jati, Vadi, Samvadi, Aanuvadi, Vivadi, Varjitswar, Gayan Samey and Prahar, Aaroh, Avaroh, Chalan, Pakad, Grah, Nyas, Aansa, Tirobhav, Aavirbhab, Sthai and Antara

#### **Unit III: Concept of Raga and Tala**

Raga- Raginiconcepts in Hindustani Music

Tala Concept in Hindustani Music

#### **Unit IV: History of Indian Music**

Origin and Development of Indian Music during Vedic and Ancient India

#### **Suggested Reading**

- 1) Fox Dan (2006) *Alfred's Teach Yourself to Read Music for Guitar*, Alfred Music, USA
- 2) Ferrante Damon (2012) *UltimateGuitar Chords, Scales and Arpeggios Hand book: 240 Lessons*, Steepelchase Arts, USA
- 3) Singh Jaydev Thakur (Ed. Sharma Premalata) 1995, *Indian Music*, Sandeep Prakashan, Kolkata
- 4) Deva B.C (1974) *Indian Music*, Indian Council for Cultural Relations, New Delhi
- 5) Regiland and Massey Jamila (1996), *The Music of India*, Abhinav Publications, Delhi

### **MUS-UG-T104 : Fundamental Study of Tala**

#### **Unit I: Sound and Sound Physics**

Difference between Musical and Non-Musical Sound, Vibration, Intensity, Pitch, Timbre

#### **Unit II: Fundamental concepts of Raga**

Jati, Vadi, Samvadi, Aanuvadi, Vivadi, Varjitswar, Gayan Samey and Prahar, Aaroh, Avaroh, Chalan, Pakad, Grah, Nyas, Aansa, Tirobhav, Aavirbhab, Sthai and Antara

#### **Unit III: History of Indian Music**

Origin and Development of Indian Music during Vedic and Ancient

#### **Unit IV: Life history and contribution in the field of Tabla**

Ram Shaye, Habibuddin Khan, Mahapurush Mishra and Kanthe Maharaj

#### **Suggested Reading**

- 1) Jauhari Shruti (2011) *Elements of Hindustani Classical Music*, D.K. Printworld, New Delhi
- 2) Roy Choudhuri Bimalakanta (2013) *The dictionary of Hindustani Classical Music*, Motilal Banarsi Dass, New Delhi
- 3) Courtney, David R. (2013) *Fundamentals of Tabla*, Sursangeet Services, Texas, USA.

- 4) Saxena Sudhir Kumar (2006) *the Art of Tabla*, D.K.Print World, New Delhi.
- 5) Mishra Vijay Shanker(2015) *Art & Science of Playing Tabla*,Ministry of Informations and Broadcasting, Gov of India, New Delhi.

### **MUS-UG-P105 : Western Music-I**

#### **Unit I:Rhythmic studies**

Rhythmic studies (Whole, Half, Quarter and Eighth Notes).Continuation of Rhythmic Studies (introduce tied notes), Simple Syncopation.

#### **Unit II: Sight-reading –Performance Exercises**

Simple sight-reading - Exercises with Whole, Half, Quarter, Eighth Notes and Rests and Sixteenth Notes  
Scales: C, D, A Major scales and Minor (Natural and Harmonic ( A, E, D – One Octave  
3 pieces – Initial Level

#### **Unit III:Staff Notation and keys**

Staff Notation – Treble Clef/Note Identification, Keys and Key Signatures [C, F, G], Time Signatures [4/4, 3/4, 2/4], Rhythms (Whole notes, Half notes, Quarter notes, Eighth notes).

#### **Unit IV: Intervals and Harmonic Theory**

Consonant and dissonant intervals, Accidentals, Basic Harmonic Theory, Diatonic triads.

### **Suggested Reading**

1. Bohlman Philip V (2002), *World Music : A Very Short Introduction*, Oxford University Press, UK
2. Miller Ron (2000) *Modal Jazz Compositions and Harmony Vol-2*, Advanced Music, USA
3. Moore Allan F (2012) *Song Means: Analysing and Interpreting Recorded Popular Songs*, Routledge, UK
4. Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*,
5. Arnold Alison (1999) *The Garland Encyclopedia of World Music:South Asia;The Indian Sub Continent*, Routledge, UK

### **Semester II**

### **MUS-UG-P201: Raga Studies-II**

#### **Unit I:Comprehensive Study of Raga**

Raga –Khamaj and Kafi,

#### **Unit II: General Study of Raga**

Raga-Asawariand Bilawal/ AlahiyaBilawal

#### **Unit III: Knowledge of Tala with Tali-Khali**

Knowledge of Tala and Laya with oral rendering of Jhaptal, andRupak with Tali- Khali

#### **Unit IV: Study of Bhatkhande Notation System**

Technique, Identity and key signature of Bhatkhande Notation System

Writing Notation of Raga and Tala

### **Suggested Reading**

- 1) Mehra R.C (2011) *Indian Classical Music and Gharana Tradition*, Read Worthy, New Delhi
- 2) Raja. S. Deepak (2012) *Hindustani Music Today*, D.K Print World, New Delhi
- 3) Bandopadhyaya S (2011) *Wisdom of Raga* (Elucidation of the Indian Arts), B.R, New Delhi.
- 4) Evans John (2009) *The School Music Teacher- A guide to teaching singing in school by Tonic Sol-Fa and Staff Notation*, Forgotten Books, London
- 5) Wyatt Keith and Schroeder Carl (1998) *Harmony and theory, A Comprehensive Source for All Musicians*, Musicians Institute Press, CA

### **MUS-UG-P202 : Tala Studies-II**

#### **Unit I: Analysis of Bols**

Knowledge of Uthan and Peskar in Teental and Jhaptal

#### **Unit II: Technique of Tabla Maintenance**

Manufacturing and repairing of percussion Instruments

#### **Unit III: Oral Demonstration**

Oral Rendering of Tala and Bolsclapping demonstration

#### **Unit IV: Performance technique**

Basic performance of Uthan, Peskar, Parantihai and Moharain Ektal

### **Suggested Reading**

- 1) Blom Eric (2007) *Dictionary of Music*, Bharatiya Kala Prakashan, Delhi.
- 2) Deshpande, Vamanrao, H (1987) *Indian Music Tradition*, Popular Prakashan, Bombay.
- 3) PremLatha, V. (1985) *Music through ages*, Sundeep Prakashan, Delhi.
- 4) Popley, H. A. (1950) *The Music of India*, Y.M.C.A., Publishing House, Calcutta.
- 5) Prajnananda, Swami (1965) *Historical Study of Indian Music*, Anandadhara Prakashan, Calcutta.

### **MUS-UG-T203 : Elementary Study of Hindustani Music**

#### **Unit I: Indian concept of Swar and Shruti**

Detail Study of Naad and Shruti with position of Shruti both in Ancient and Modern concept

#### **Unit II: History of Indian Music**

History of Indian Music during Medieval Period

#### **Unit III: Gharana and musical trend**

Comparative study of Carnatic and Hindustani Music

Gharana Tradition in Hindustani Music

#### **Unit IV: Biography of Music Maestros**

Swami Haridas, Tansen, Bade Gulam Ali Khan, Inayat Khan (Sitar), Pannalal Ghosh and Bhimsen Joshi

### **Suggested Reading**

- 1) Carter Nicolas (2016) *Music Theory: From Beginner to Expert- The Ultimate Step By Step Guide in Understanding and Learning Music Theory Effortlessly*, Musicians Institute Press, CA
- 2) Mahajan Anupam (1994) *Raga in the Indian Classical Music*, Gyan Publishing House, New Delhi
- 3) Bagchee Sandeep (1998) *Nad-Understanding Raga Music*, eeshwar, Mumbai
- 4) Jha Ramashraya (2014), *Abhinava Geetanjali*, Sangeet Kryalaya, Hatras
- 5) Roy Ashok (2004) *Music Makers: Living :Legends of Indian Classical Music*, Rupa, New Delhi

### **MUS-UG-T204 : Elementary Study of Tala**

#### **Unit I: Fundamental components of Tala**

Knowledge of Laya, Tala, Matra, Vibhag, Tali, Khali, Sama

#### **Unit II: Comparative components of Tala**

Comparative study of Laya and Tala

Comparative Study of Chand and Tala

#### **Unit III: Study of Naad and Swar**

Naad, Shurti, Swar, Saptak, Thaata and Mela

#### **Unit IV: History of Indian Music and Gharana Tradition**

History of Indian Music during Medieval Period

Gharana- Origin, Characteristics, Merit and Demerits of Gharana tradition / Vocal, Dhrupad, Sitar and Tabla

#### **Suggested Readings**

- 1) Mishra Vijay Shankar (2014) *Tabla Rare Compositions of Great Masters*, Neha Publishers and Distributors, New Delhi
- 2) Saxena Sudhir Kumar (2006) *The Art of Tabla Rhythm*, D.K. Print World, New Delhi
- 3) Evans John (2009) *The School Music Teacher- A guide to teaching singing in school by Tonic Sol-Fa and Staff Notation*, Forgotten Books, London
- 4) Wyatt Keith and Schroeder Carl (1998) *Harmony and theory, A Comprehensive Source for All Musicians*, Musicians Institute Press, CA
- 5) Carter Nicolas (2016) *Music Theory: From Beginner to Expert- The Ultimate Step By Step Guide in Understanding and Learning Music Theory Effortlessly*, Musicians Institute Press, CA

### **MUS-UG-P203: Western Music II**

#### **Unit I: Solfege and Keys**

Major and Minor keys up to 4 sharps and flats. Further work with accidentals

Solfege in all keys and all accidentals

#### **Unit II: Rhythmic Studies**

– Sixteenth Notes, 32<sup>nd</sup> notes. Time Signatures 5/4, 7/4, 5/8, 7/8 Introduce more complex Rhythmic Studies, Odd Meters, Poly-Rhythms and Tuplets

#### **Unit III: Chord construction and Sight Reading**

Sight reading Major Scales- C, D- two Octave, A, E- One Octave and Minor Scales- A, D, E one and Two Octave

Broken Chords: C major, G major, D Major One Octave

3 Pieces of Initial Level

Diatonic chord construction (triads) and secondary dominants, Chord Construction (Seventh Chords)

**Unit IV: Melody and Harmony**

Melody – Melody-Harmony relationships, Upper/Lower neighbour tones, passing tones, appoggiaturas.

**Suggested Reading**

1. Grout, Donald J. A History of Western Music: , W.W. Norton and Company, New York
2. Adler, Guido (1981) *The Scope, Method, and Aim of Musicology*, trans by Erica Mugglestone. Yearbook for Traditional Music.
3. Bohlman Philip V (2002), *World Music : A Very Short Introduction*, Oxford University Press, UK
4. Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*,
5. Arnold Alison (1999) *The Garland Encyclopedia of World Music: South Asia; The Indian Sub Continent*, Routledge, UK

**Semester III**

**MUS-UG-P301: Raga Studies-III**

**Unit I: Comprehensive Study of Raga**

Knowledge of Bandish/Drut Gat, Aalap and Taan in Raga Kedar and Bihag

**Unit II: General Study of Raga**

Knowledge of Bandish/Drut Gat, Aalap and Taan in Malkouns and Vrindavani Sarang

**Unit III: Oral Rendering and Knowledge of Tali- Khali**

Knowledge of Kaharwa, Tevra and Chautal with Dugun and Chaugun Layakar

**Unit IV: Performance technique of Raga**

Knowledge of Simple Tihai and Badhat in prescribed Raga- Kedar, Bihag, Malkouns and Vrindavani Sarang

**Suggested Readings**

- 1) Orsini Francesca and Schofield Butler (Ed.) (2015) *Telling and Texts: Music, Literature and Performance in North Indian*, Open Book Publishers, UK
- 2) Datta Ashok Kumar, Solanki Sandeep Singh, Sengupta Ranjan, Chakrabarty Soubhik, Mahto Kartik, Patranabis Anirban (2017), *Signal Analysis of Hindustani Classical Music*, Springer, Germany
- 3) Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity, Internationalism and Cross- Cultural Communication*, Palgrave Macmillan, UK
- 4) Jairazbhoy Nazir Ali, (1971) *The Rags of North Indian Music: Their Structure and Evolution*, Popular Prakashan, Mumbai
- 5) Manuel Peter (1990) *Thumri in Historical and Stylistic Perspectives*, Motilal Banarasi Dass Publishers, New Delhi

### MUS-UG-P302 : Tala Studies-III

#### **Unit I: Comprehensive study of Gat**

Basic knowledge of Madhyalaya Gat in Jhoomratal, Jhaptal and Teental

#### **Unit II: Performance technique**

Detail study of Kayada and Tihai in Jhaptal

#### **Unit III: comparative Study of Tala**

Comparative study of SamaMatra and BisamaMatraTalas

#### **Unit IV: Knowledge of Layakari**

Layakari in Tha, Dugun, Tigun, Chaugan in Trital, Jhaptal, and Jhoomratal

#### **Suggested Readings**

- 1) Mrdangacharya, B.D (1976) *Mrdang-Tabla-Prabhakar* (Vol.I) ,Sangeetkaryalaya, India.
- 2) Jha Narayan (1983) *Tal Prabhand*, PrabhulalGrag, India.
- 3) Yadav B.L (2016) *Tabla Prakash*, SangeetSadanPrakashan, Allahbad
- 4) Agrwal Krishna Kumar (2010) *How to Play Tabla*, Manoj Publications, Delhi.
- 5) Mishra Vijay Shanker (2014) *Tabla*, Kanishka Publishers, New Delhi

### MUS-UG-T303: Analytical Study of Indian Classical Music

#### **Unit I: Study of Sangeet Shastra**

Texts of Bharata, Matanga, Sarangdeva, Abhinavagupta, Dattilam, Nanyadeva

#### **Unit II: History of Indian Music**

History of Indian Music during Modern Period

#### **Unit III: Time Theory and Semi classical Form**

Time theory of Raga, Study of Thumri and Tappa Tradition in Hindustani Music

#### **Unit IV: Biography of music Maestros**

Biographies of-Omkarnath Thakur, Vilayat Khan, Amir Khan, HariprasadChaurasia, Ravi Shankar

#### **Suggested Reading**

- 1) Jairazbhoy Nazir Ali, (1971) *The Rags of North Indian Music: Their Structure and Evolution*, Popular Prakashan, Mumbai
- 2) Gautam M.R.(2008) *Evolution of Raga and Tala in Indian Music*, MunshiramManoharlal Publishers Ltd., New Delhi.
- 3) Kulshrestha.K (2010) *History and Evolution of Indian Music*, Sri Natarajan Prakashan, New Delhi.
- 4) Ranade Ashok Da. (2014) *Keywords and Concepts Hindustani Classical Music*, Promilla & CO. Publishers, New Delhi.



- 5) Sambamoorthy P. (2013) *South Indian Music*,(Vol I – VI) , Indian Music Publishing House, Chennai

### **MUS-UG-T304: Analytical study of Tala and Shastra**

#### **Unit I: Study of Sangeet Shastra**

Texts of Bharata, Matanga, Sarangdeva, Abhinavagupta, Dattilam, Nanyadeva

#### **Unit II: Analysis of various types of Bols**

Definition of the following terms Kayada, Gat, Navhakka, Tripalli, Chaupalli, Bant, and Paran

#### **Unit III: Characteristics of Tabla and History of Indian Music**

Origin, Evolution and History of Tabla

History of Indian Music during Modern Period

#### **Unit IV: Life history and contribution in the field of Tabla**

Samata Prasad Mishra, Alla Rakha, Wajid Hussain and Kishan Maharaj

#### **Suggested Reading**

- 1) Kippen James, (2005) *The Tabla Lucknow: A Cultural Analysis of a Musical Tradition*, Manoharlal Publishers and distributors, New Delhi
- 2) Bhandari Achyutram (2014) *A Glance Play on Tabla: For beginners to Advanced Playes*, ARB Publications
- 3) Mishra Vijay Shankar (2014) *Tabla Rare Compositions of Great Masters*, Neha Publishers and Distributors, New Delhi
- 4) Deshpande, Vamanrao, H (1987) *Indian Music Tradition*, Popular Prakashan, Bombay.
- 5) Mishra Chhotelal (2006) *Tabla Grantha*, Kanishka Publishers, New Delhi

### **MUS-UG-P305: Western Music III**

#### **Unit I: Review of Stepwise Motion and tones**

Review of Stepwise motion vs. Leaps, Upper and Lower neighbour tones, Passing tones,, Diatonic/Chromatic approach notes, Appoggiatura, Cambiata, Consonant and Dissonant Intervals.

#### **Unit II: Counter Point**

Cantus Firmus, 1st and 2nd Species Counterpoint

#### **Unit III: Figure Bass and Chorales**

Introduction to Figured Bass, Further analysis of Chorales, applying figured bass

#### **Unit IV: Relevant Pieces and Sight Reading**

Sight reading major scales- D, E, A, F- One Octave and C, D, E- Two Octave

Sight Reading minor scales- B, C D, F, G, A<sup>#</sup> - Natural, Harmonic and Melodic- One, Two, Three Octaves

Arpeggios- C, D, E, F-Major and A, B, F, E- Minor, - One and Two Octave

3 pieces and one Elude – Intermediate Level

### Suggested Readings

- 1) Moore Allan F (2012) *Song Means: Analysing and Interpreting Recorded Popular Songs*, Routledge, UK
- 2) Miller Ron (2000) *Modal Jazz Compositions and Harmony Vol-2*, Advanced Music, USA
- 3) Bohlman Philip V (2002), *World Music : A Very Short Introduction*, Oxford University Press, UK
- 4) Courtney, Davia R.(2013) *Fundamentals of Tabla*, SursangeetServices,Texas, USA.
- 5) Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*

### Semester IV

#### MUS-UG-P402: Intensive study of Raga-I

##### Unit I: Comprehensive study of Raga

Bhairav, Bhimpalasi and Yaman- Vilambit Khyal

##### Unit II: General Study of Raga

Jaunpuri, Marwa and Miyan Ki Todi- Madhyalaya Khyal

##### Unit III: Knowledge of Light Music & Oral Rendering of Tali-Khali in Various Layakari

Two composition of Bhajan

Ability to demonstrate (Orally with Tali-Khali) in Teen Tala, Ektal and Jhaptaal in Dugun and Chaugun Layakari

##### Unit IV: Stage performance and Viva- Voce

Viva- Voce and oral rendering of all the aspect of Raga and Tala

Stage performance of choice Ragabada Khyal and Chota Khyal and one Bhajan in detail

### Suggested Readings

- 1) Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga* Sri satguru Publications, New Delhi
- 2) Sharma Amal Das (1993) *Musicians of Past and Present*, Pilgrims Publishing , Varanasi
- 3) Sorrell Neil and Narayan Ram (1980) *Indian Music in performance, Manchester University Press, Manchester*
- 4) Srivastava Indurama (2008) *Practical Guide to North Indian Classical Vocal Music*, Munsiram Manoharlal, New Delhi
- 5) Sharma Manohar (2003) *Folk India (11 Vols)*, Sandeep Prakashan, New Delhi

#### MUS-UG-P402: Intensive study of Tala -I

##### Unit I: Comprehensive study of distinct Bols of Tabla Recital

Study in Detail about Kayada, Prastar, Mukhada, Tukadas and RelaNasrukh and Trital Knowledge of Damdar and BedamTihai in Jhoomra, Chautal and Trital

**Unit II: Advance Study of Uthan, paran and Rela**

Analytical study of Uthan and Paran of various Baaj  
Simple knowledge of Rela with variation in above mentioned Talas

**Unit III: Variation of Theka, Mukhada and Tihai**

Five Mukhada's Five Parans with Tihai in Ektal, Adachartal and Trital  
Variations of the Thekas of Dadra & Kaharwa

**Unit IV: Stage performance and Viva- Voce**

Viva-voce along with oral rendering of prescribed syllabus with Tali-Khali in various Layakari  
Solo Performance with Uthan, Peskar, Kayada, Prastar and Tihai for 30 Minutes

**Suggested Readings**

- 1) Sharma Manohar (2003) *Folk India (11 Vols)*, Sandeep Prakashan, New Delhi
- 2) Slobin Mark (2011) *Folk Music: A Very Short Introduction*, Oxford University Press, New York
- 3) Barthakur Dillip Ranjan (2003) *The Music and Musical Instruments of North Eastern India*, Mittal Publications, New Delhi
- 4) Gottlieb, R.S (1977) *The Major Tradition of North India Tabla Drumming*, Musikverlag Emil Katzabichler, Germany.
- 5) Kartoki Margaret J. (1990) *On Concept and Classifications of Musical Instruments*, The University of Chicago Press, Chicago and London.

**MUS-UG-T405: Folk Music****Unit I: Introduction and features of Folk Music**

Introduction to the Folk Music, definition and Features

**Unit II: Music of North-East Indian and Short Biography**

Folk Music of Assam, Meghalaya, Manipur

Folk Music of Mizoram, Tripura

Folk Music of Arunachal and Nagaland

Short Biography of Bupen Hazarika, Lalan Faqir, Sonam Tshering Lepcha, Abbas Uddin Ahamed, Purandas Baul, Pratima Barua and Ramkailash Yadav

**Unit III: Folk Music of Sikkim**

Folk Music of Lepcha, Bhutia, Tamang, Rai, Limbu, Newar, Gurung, and Brahman- Kshitrya

Knowledge of Folk Songs -Chyabrunge, Zo-malok, Denzong-Ne-Ha, Malashree, Asare Geet, Ghase Geet, Sangani, Sorathi, Balan,

**Unit IV: Folk music and social Life:**

Ethnography of Sikkim and North Bengal, Ritual and Religious Value of Folk Music, Folk Music and social Changes

**Suggested Reading**

- 1) Subba J.R (2008) *History, Culture and Customs of Sikkim*, Gyan Publishing House, New Delhi
- 2) Sharma Prabal (2008), *Music Culture of North East India*, Raj Publications, New Delhi
- 3) Thomas Watre (2007) *Music and Musical Instruments of the Garo Tribe of North East India*, Akansha Publishing House

- 4) BarthakurDillipRanjan (2003) *The Music and Musical Instruments of North Eastern India*, Mittal Publications, New Delhi
- 5) Slobin Mark (2011) *Folk Music: A Very Short Introduction*, Oxford University Press, New York

## **Communicative English**

### **Semester V**

#### **MUS-UG-P502: Intensive study of Raga-II**

##### **Unit I: Comprehensive Study of Raga**

Puriya, Miya kiTodi and Bihag- VilambitKhyal

##### **Unit II: General Study of Raga**

Hamsadhwani, Shankaraand Bageshree- MadhyalayaKhyal

##### **Unit III: Semi-classical Forms and Oral Rendering of Various Layakari withTali-khali**

Ability to demonstrate (Orally with Tali Khali) in Aada, Jhoomra, Panchamswari in Dugun, Tigun and ChaugunLayakari

Simple Knowledge of Semi Classical form in RagaBhairavi and Khamaj

##### **Unit IV: Stage performance and Viva- Voce**

Viva- Voce and oral rendering of all the aspect of Raga and Tala

Stage performance of choice RagabadaKhyal and ChotaKhyal, Semi Classical form and Bhajan in detail

### **Suggested Readings**

- 1) Clayton Martin (2000) *Time In Indian Music*, Oxford University Press, New York
- 2) Wade Bonnie C (1984) *Khyal: Creativity within North Indian's Classical Musical Traditional*, Cambridge University Press, New York
- 3) Menon Jisha (2013) *The Performance of Nationalism*, Cambridge University Press, UK
- 4) Bharati Sangeet (2010), *The Oxford Encyclopedia of Indian Music*, OUP , India
- 5) Saxena S.K. (2012) *The Winged Form*, SangeetNatakAkademi, New Delhi.
- 6) Lele, V (1983) *Sathsangat*, V. Joshi and Co, Puna.

#### **MUS-UG-P502 : Intensive study of Tala -II**

##### **Unit I: Advance knowledge of Tabla Recital**

Advance study of DhamarTala and RudraTala-Thekas, Paran, Tukdas, in various layakari

##### **Unit II: Comprehensive Study of Various Bols and Layakari**

Four Parans, Tukras (Chakkardar) Tihaiies in Dhamar&Sooltal

Advance knowledge of Making Layakari in Kuaad and Viaadlaya

##### **Unit III: Playing Technique and Advance knowledge of various Bols**

Advance knowledge of Uthan, Peskar and Rela in above prescribed Talas

Analysis of playing technique of AjranaGharana

##### **Unit IV: Stage performance and Viva- Voce**

Viva-Voce with oral presentation of above syllabus in various layakari  
Solo Performance of Uthan, Peskar, Kayada, Prastar in any tala for 30 Minutes

### **Suggested Readings**

- 1) Clayton Martin (2000) *Time In Indian Music*, Oxford University Press, New York
- 2) Wade Bonnie C (1984) *Khyal: Creativity within North Indian's Classical Musical Traditional*, Cambridge University Press, New York
- 3) Menon Jisha (2013) *The Performance of Nationalism*, Cambridge University Press, UK
- 4) Courtney, Davia R.(2013) *Fundamentals of Tabla*, SursangeetServices, Texas, USA
- 5) Roy Bimal (2004) *SangitiSabdaKosa*, Sharada Publishing House, Delhi.
- 6) Dutta Alope (1984) *Tabla, Lesson and Practice*, Janhabi Printers & Publishers, Calcutta

### **MUS-UG-T505: Rabindra Sangeet**

**Unit I:** Introduction to the Rabindra Sangeet

**Unit II:** Parjyayas and upaparjyayas of Rabindra Sangeet

**Unit III:** Nationalism in Rabindra Sangeet

**Unit IV:** Some eminent musicians of Rabindra Sangeet

### **Suggested Reading**

- 1) Ghosh Shantidev, *Rabindra Sangeet Vichitra*(2006) Concert Publishing Company, Kolkata
- 2) Chaterjee Debashish(2014) *Rabindranath Tagore in 21<sup>st</sup> Century*, Spingers, Germany
- 3) Ghosh Shantidev, *Rabindra Sangeet Vichitra*(2006) Concert Publishing Company, Kolkata
- 4) *Internationalism and Cross- Cultural Communication*, Palgrave Macmillan, UK
- 5) *Bhattacharya, Susmita.,(2014) Timeless Rabindrasangeet*, Sarat Book House, kolkata

### **Environmental Studies**

#### **Semester VI**

### **MUS-UG-P602: Intensive study of Raga-III**

**Unit I:Comprehensive Study of Raga**

Bageshree, Miya-Malhar and Malkouns-VilambitKhyal

**Unit II: General Study of Raga**

Poorvi, Darbari Kanara and Rageshree- MadhyalayaKhyal

**Unit III: Semi-classical Forms and Oral Rendering of Various Layakari with Tali-khali**

Ability to demonstrate (Orally with Tali-Khali) in AadaChowtal, Deepchandi in Dugun, Tigon, Chaugan and AadLayakari

Knowledge Thumri and Dadra in RagaKhamaj, Mishra Bhairavi, Desh and Mishra Kafi

**Unit IV: Stage Performance and Viva-Voce**

Stage performance of choice RagaBadaKhyal and ChotaKhyal/Drut and Vilambit

### Suggested Readings

- 1) Manuel Peter (1990) *Thumri in Historical and Stylistic Perspectives*, Motilal Banarasidass Publishers, New Delhi
- 2) Mehra R.C (2011) *Indian Classical Music and Gharana Tradition*, Read Worthy, New Delhi
- 3) Bagchee Sandeep (1998) *Nad-Understanding Raga Music*, eeshwar, Mumbai
- 4) Atre Prava (2016) *Swarangee: Compositions in North Indian Semi- Classical and light Music, Thumri, Daadra, Ghazal, Bhakti Geet and Marathi Ghazal*, B.R. Rhythm, New Delhi
- 5) Kippen, James (1988) *The Tabla of Lucknow*, Cambridge, Great Britain: Cambridge University Press

### MUS-UG-P602: Intensive study of Tala- III

#### Unit I: Advance knowledge of Tabla Recital

Advance study of Peshkar, Kayada, Gat, Tukda, Mukhada, Rela and Palta in Panchamsawari, Rudra Tala and Trital

#### Unit II: Comprehensive Study of Various Bols

Four Tukdas and two Parans (Simple & Chakkardar) with advanced of Tihai in Chutal and Dhamar Tala

#### Unit III: Analysis of Baaj of Different Gharana

Critical Studies of Various Gat of Farukhhabad Gharana

Critical Studies of Various Paran of Banaras Gharana

#### Unit IV: Stage Performance and Viva-Voce

Viva- Voce along with oral rendering of advance components of Tabla and Pakhawaj

Solo performance followed by all the advance component of Tabla for 30 Minutes

### Suggested Readings

- 1) Leak, Jerry (1993) *Indian Influence (Tabla Perspective)*, series A.I.M. Percussion Text (Second Edition). Boston: Rhombus Publishing.
- 2) Shepherd, F.A. (1976) *Tabla and the Benares Gharana*, Ann Arbor: University Microfilms International. (Ph.D. Dissertation)
- 3) Stewart, R. M. (1974) *The Tabla in Perspective*. Ann Arbor: University Microfilms International. (Ph.D. Dissertation)
- 4) Banerjee Sudhir Chandra (2012) *Tabla & the Word of Indian Rhythms*, Shubhi Publication, Gurgaon, Haryana.
- 5) Mistry Aban E (1999) *Pakhawaj & Tabla History, Schools and Traditions*, Pt. Keki S. Jijina Swar Sadhana Samiti, Mumbai.
- 6) Malik Anil, Ratan Seema (2014) *Dictionary of Music*, Khurana Publishing House, Delhi.
- 7) Durga S.A.K. (1996) *Ethnomusicology*, Center for Ethnomusicology, Madras.

### MUS-UG-T605: World Music

**Unit I: Musical Genre of America and Europe**

North America, Central and South America (Cuba and Brazil)

Western Europe-Spain, Eastern Europe-Bulgaria

**Unit II: Musical Genre of Asia**

Music of East Asia China, Japan and Korea

Middle East- South Asia, Turkey, Iran, Egypt

**Unit III: Globalization and musical perspective**

Study of Indian Music in Western Diaspora

Study of Western Music in India Diaspora

**Unit IV: Film and Musical Scenario**

Analytical study of Indian Classical Music in Film Music

Film Industry and Music

**Suggested Readings**

- 1) Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga* Sri satguru Publications, New Delhi
- 2) Sharma Amal Das (1993) *Musicians of Past and Present*, Pilgrims Publishing , Varanasi
- 3) Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*,
- 4) Bohlman Philip V (2002), *World Music : A Very Short Introduction*, Oxford University Press, UK
- 5) Miller Ron (2000) *Modal Jazz Compositions and Harmony Vol-2*, Advanced Music, USA
- 6) Moore Allan F (2012) *Song Means: Analysing and Interpreting Recorded Popular Songs*, Routledge, UK
- 7) Arnold Alison (1999) *The Garland Encyclopedia of World Music: South Asia; The Indian Sub Continent*, Routledge, UK

**Eastern Himalayan Studies**