Department of Music

BPA Syllabus (Honors)

Nature	Credits
Theory	**36**
Practical	**36**
Total	**72**

Suggested Structure for Music – Undergraduate (Honors) 18*4=72 Credits in all

All the paper are equivalent to 4 Credit or 100 Mark

Abbreviations- **MUS-** Music, **UGH-** Under Graduation Honors, **CP** –Compulsory Practical Paper, **CT-** Compulsory Theory Paper **A** – Vocal/ Instrumental Music, **B –** Percussion Music and **FC-** Foundation Paper

Semester –I			**Semester -II**		
Code	**Course**	**Credits**	**Code**	**Course**	**Credits**
MUS-UGH-CP101(A) **OR** MUS-UGH-CP101 (B)	Raga Studies-I **OR** Tala Studies-I	4	MUS-UGH-CP201(A) **OR** MUS-UGH-CP201 (B)	Raga Studies-II **OR** Tala Studies-II	4
MUS-UGH-CT102(A) **OR** MUS-UGH-CT102 (B)	Fundamental study of Hindustani Music **OR** Fundamental Study of Tala	4	MUS-UGH-CT202(A) **OR** MUS-UGH-CT202 (B)	Elementary Study of Hindustani Music **OR** Elementary Study of Tala	4
MUS-UGH-CP103	Western Music-I	4	MUS-UGH-CP203	Western Music II	4
Semester –III			**Semester –IV**		
Code	**Course**	**Credits**	**Code**	**Course**	**Credits**
MUS-UGH-CP301(A) **OR** MUS-UGH-CP301 (B)	Raga Studies-III **OR** Tala Studies-III	4	MUS-UGH-CP402(A) **OR** MUS-UGH-CP402 (B)	Intensive study of Raga-I **OR** Intensive study of Tala -I	4
MUS-UGH-CT302(A) **OR** MUS-UGH-CT302 (B)	Analytical Study of Indian Classical Music **OR** Analytical study of Tala and Shastra	4	MUS-UGH-CT405	Folk Music	4
MUS-UGH-CP303	Western Music III	4		Communicative English	4
Semester –V			**Semester –VI**		
Code	**Course**	**Credits**	**Code**	**Course**	**Credits**
MUS-UGH-CP502(A) **OR** MUS-UGH-CP502 (B)	Intensive study of Raga-II **OR** Intensive study of Tala -II	**4**	MUS-UGH-CP602(A) **OR** MUS-UGH-CP602 (B)	Intensive study of Raga-III **OR** Intensive study of Tala- III	**4**
MUS-UGH-CT505	Rabindra Sangeet	**4**	MUS-UGH-CT605	World music	**4**
	Environmental Studies	**4**		Eastern Himalayan Studies	**4**

Course Details

A-Vocal Music/Instrumental Music

Semester I

MUS-UGH-CP101 (A):- Raga Studies-I

The Course will explain basic introduction of Hindustani Music, practical performance of beginning Ragas with various rudiments of Hindustani Music.

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

Knowladge 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)*, Sangeet Karyalaya, Hatras
2) Srivastava Harishchandra (2008) *Raga Parichay (Vol I-IV),* Sangeet Sadan Prakashan, Allahabad
3) Jauhari Shruti (2011) *Elements of Hindustani Classical Music*, D.K.Printworld, New Delhi
4) Hirlekar Hema (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-UGH-CP101 (B):- Tala Studies-I

The Course will explain basic introduction of Hindustani Tala Systems, practical performance of beginning Tala with various rudiments of Hindustani Percussion Music.

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 Kaharwa Tala

Unit III: Basic components of Tabla

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

Unit IV: Analysis of Bols

Study of Various Kayada and Tukada

Suggested Readings

1) Chisti S.R(2016) *Compositions of Great Table Maestros*, Kanishka Publishers, New Delhi
2) Naimapalli Sadananda (2011) *Theory and Practice of Tabla: The Secular Nationalist Reformer*, Popular Prakashan, New Delhi
3) Naimapalli Sadananda(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) *Ultimate Guitar Chords, Scales and Arpeggios Hand book: 240 Lessons*, Steepelchase Arts, USA

MUS-UGH-CT102 (A):- Fundamental Study of Hindustani Music

The Course deals with the fundamentals concepts of Hindustani Music. Notation System, various intensity of sound and structural part of Tanpura will be discussed in the course.

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- Ragini concepts 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) *Ultimate Guitar 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

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MUS-UGH-CT102 (B):- Fundamental Study of Tala

The course deals with the fundamentals components of music, basic concepts of Sound and its intensity, various features and composition of Tabla recital in detail. The course also thrashes out about the application of Tabla performance in detail.

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, Mahapurus 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-UGH-CP103:- Western Music -I

The course will explain about the basic knowledge of western music theory and practical aspects of Staff Notation. Various Rudiments of western music are also explained in detail in the course.

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, Identiy,*
5. Arnold Alison (1999) *The Garland Encyclopedia of World Music: South Asia; The Indian Sub Continent* , Routledge, UK

Semester II

MUS-UGH-CP201 (A):- Raga Studies-II

The Course will explain introduction of Hindustani Music, practical performance of Ragas with various rudiments of Hindustani Music.

Unit I: Comprehensive Study of Raga

Raga –Khamaj and Kafi,

Unit II: General Study of Raga

Raga-Asawari and Bilawal/ Alahiya Bilawal

Unit III: Knowledge of Tala with Tali-Khali

Knowladge of Tala and Laya with oral rendering of Jhaptal , and Rupak 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-UGH-CP201 (B):- Tala Studies-II

The Course will explain basic introduction of Hindustani Tala Systems, practical performance of beginning Tala with various rudiments of Hindustani Percussion Music.

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 Bols clapping demonstration

Unit IV: Performance technique

Basic performance of Uthan, Peskar, Paran Tihai and Mohara in 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) Prem Latha,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-UGH-CP202 (A):- Elementary study of Hindustani Music

The course deals with the analysis of the prescribed raga. Deep knowledge of Bhatkhande notation system, comparison of Southern and Northern Music with Biography of renowned musicians will be explained in the course.

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-UGH-CT202 (B):- Elementary Study of Tala

The course deals with the fundamentals components of Tala, comparative study laya and Tala, gharana tradition and basic concept of Raga Lakshyana will be discussed in elaborated manner. The course also thrashes out about the application of Swar, Nada Saptak and Thaat in detail.

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, Thaat 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 Distributers, 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-UGH-CP203:- Western Music -II

The course will explain about the knowledge of western music theory and practical as well the aspects of Major- Minor Keys and rhythmic studies. Chords constructions and progression with Melody- Harmony are deeply discussed in course.

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, 32nd 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, Identiy,*
5. Arnold Alison (1999) *The Garland Encyclopedia of World Music: South Asia; The Indian Sub Continent* , Routledge, UK

Semester III

MUS-UGH-CP301 (A):- Raga Studies-III

The Course will explain introduction of Hindustani Music, practical performance of Ragas with its distinct Technique of Singing.

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, Identiy, 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 Banarasidass Publishers, New Delhi

MUS-UGH-CP301 (B):- Tala Studies-III

The Course will explain about the introduction of Hindustani Tala Systems, practical performance of Tala with various composition of Hindustani Percussion Music. The course also deals with the significance of Tabla recital.

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 Sama Matra and Bisama Matra Talas

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) ,Sangeet karyalaya, India.
2) Jha Narayan (1983) *Tal Prabhand*, Prabhulal Grag, India.
3) Yadav B.L (2016) *Tabla Prakash,* Sangeet Sadan Prakashan, Allahbad
4) Agrwal Krishna Kumar (2010) *How to Play Tabla*, Manoj Publications, Delhi.
5) Mishra Vijay Shanker (2014) *Tabla*, Kanishka Publishers, New Delhi

MUS-UGH-CT302 (A):- Analytical Study of Indian Classical Music

The course deals with the study of Gharan and tradition of Thumri and Tappa. Time theory of Raga and Biography of some renowned music maestros are deeply acknowledged in the Course.

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, Hariprasad Chaurasia, 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*, Munshiram Manoharlal 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-UGH-CT302 (B):- Analytical Study of Tala and Shastra

The course deals with the evolution of Tabla and its history. Life sketch and contribution of some Tabla Maestros are discussed in detail study of various composition of Tabla are highly acknowledge in the course.

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 Distributers, New Delhi
4) Deshpande,Vamanrao,H (1987) *Indian Music Tradition*, Popular Prakashan, Bombay.
5) Mishra Chhotelal (2006) *Tabla Grantha*, Kanishka Publishers ,New Delhi

MUS-UGH-CP303:- Western Music -III

The course will explain about the intensive knowledge of western music theory and practical aspects of western Music. Course also deals deeply with the practical performance of melodies of classic genre in detail.

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, Appogiatura, 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, $A^{\#}$ - 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) *Fandamentals of Tabla*, Sursangeet Services,Texas, USA.
5) Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identiy*

Semester IV

MUS-UGH-CP402 (A):- Intensive Study of Raga- I

The course deeply deals with the intensive study of Ragas and its performance. Advance knowledge of Gayaki will discuss in the course with various way Khayal Singing. Course also deals with the advance concepts of Tala and layakari while singing and playing instrument.

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 Varaious Layakari

Two composition of Bhajan

Ability to demonstrate (Orally with Tali-Khali) in Teen Tala, Ektal and Jhaptal 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 Raga bada 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-UGH-CP402 (B):- Intensive Study of Tala -I

The course deeply deals with the intensive study of Tala and its performance. Various technique of tabla recital will discuss including the kayada, Prastar, Rela In various Tala. Various layakari, composition and essence of performance are deeply discussed in course.

Unit I: Comprehensive study of distinct Bols of Tabla Recital

Study in Detail about Kayada, Prastar, Mukhada, Tukadas and Rela Nasrukh and Trital
Knowlwdge of Damdar and Bedam Tihai 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 varation 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-UGH-CT405:- Folk Music

The course deals with the various aspects of other music rather than the classical music. Folk music and its terminology with the various fragrance of North-Eastern music will be discussed in detail with its all features.

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 Haziarika, 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 -Chyabrung, Zo-malok, Denzong-Ne-Ha, Malashree, Asare Geet, Ghase Geet, Sangani, Sorathi, Balan,

Unit IV: Folk music and social Life:

Ethnography of Sikkm 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) Barthakur Dillip Ranjan (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-UGH-CP502 (A):- Intensive Study of Raga-II

The course deeply deals with the intensive study of Ragas and its performance. Advance knowledge of Gayaki will discuss in the course with various way Khayal Singing. Course also deals with the performance of semi classical forms and advance concepts of Tala and layakari while singing and playing instrument.

Unit I: Comprehensive Study of Raga

Puriya, Miya ki Todi and Bihag - Vilambit Khyal

Unit II: General Study of Raga

Hamsadhwani, Shankara and Bageshree- Madhyalaya Khyal

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

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

Simple Knowledge of Semi Classical form in Raga Bhairavi 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 Raga bada Khyal and Chota Khyal, 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*, Sangeet Natak Akademi, New Delhi.
6) Lele, V (1983) *Sathsangat*, V. Joshi and Co, Puna.

MUS-UGH-CP502 (B):- Intensive Study of Tala -II

The course deals with the intensive study of Tala and its performance. Various technique of tabla recital will discuss including the Uthan,Peskar, Kayada, Prastar, Rela in various Tala of compound Layakari.

Unit I: Advance knowledge of Tabla Recital

Advance study of Dhamar Tala and Rudra Tala-Thekas, Paran, Tukdas, in various layakari

Unit II: Comprehensive Study of Various Bols and Layakari

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

Advance knowledge of Making Layakari in Kuaad and Viaad laya

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 Ajrana Gharana

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) *Fandamentals of Tabla*, Sursangeet Services,Texas, USA
5) Roy Bimal (2004) *Sangiti Sabda Kosa*, Sharada Publishing House, Delhi.
6) Dutta Aloke (1984) *Tabla,Lesson and Practice*, Janhabi Printers & Publishers, Calcutta

MUS-UGH-CT505:- Rabindra Sangeet

The course will be discussed about the various aspect of the music of Rabindranath Tagore. The core concepts of Rabindra Sangeet with its basic eminent are discussed in detail. The course will also largely explain about the various composition of 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 21st 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 Rabindra sangeet,* Sarat Book House, kolkata

Environmental Studies

Semester VI

MUS-UGH-CP602 (A):- Intensive Study of Raga- III

The course deeply deals with the intensive study of Ragas and its performance. Advance knowledge of Gayaki will discuss in the course with various way Khayal Singing. Course also deals with the performance of semi classical forms and advance concepts of Tala and layakari while singing and playing instrument

Unit I: Comprehensive Study of Raga
Bageshree, Miya-Malhar and Malkouns-Vilambit Khyal
Unit II: General Study of Raga
Poorvi, Darbari Kanara and Rageshree- Madhyalaya Khyal
Unit III: Semi-classical Forms and Oral Rendering of Various Layakari with Tali-khali
Ability to demonstrate (Orally with Tali-Khali) in Aada Chowtal, Deepchandi in Dugun, Tigun, Chaugan and Aad Layakari
Knowledge Thumri and Dadra in Raga Khamaj, Mishra Bhairavi, Desh and Mishra Kafi
Unit IV: Stage Performance and Viva-Voce
Stage performance of choice Raga Bada Khyal and Chota Khyal/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-UGH-CP602 (B):- Intensive study of Tala -III

The course deals with the intensive study of Tala and its performance in various advance Talas. Various technique of tabla recital will discuss including the Uthan,Peskar, Kayada, Prastar, Rela in various Tala of compound Layakari.

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, Hariyana.
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-UGH-CT605:- World Music

The course will cover music performed in different countries of world ranging from America, Europe, and Middle East to the Asian Countries. Acknowledging that teach country showcases a variety of music genres and musical practices, this course highlights more than one genre of music –classical, folk, religious, folk, popular etc.

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, Identiy,*
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