

M.J.P. ROHILKHAND UNIVERSITY BAREILLY



महात्मा ज्योतिबा फुले
रुहेलखण्ड विश्वविद्यालय, बरेली

NEW SYLLABUS FOR POST GRADUATION IN MUSIC AS PER THE GUIDELINES PROVIDED BY THE GOVERNMENT OF THE NEW EDUCATION POLICY-2020

PREPARED BY

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- 3- Prof. Ruchi Gupta (S.R.S. Mahila Mahavidhyalaya, Bareilly)
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- 6- Prof. Jyoti Sharma (S.R.S PG College) Bareilly
- 7- Prof. Sandhya Rani (R.H.O.) Bareilly-Moradabad Region.
- 8- Dr. Surendra Nath Soren Delhi University, Delhi.

Mahatma Jyotiba Phule Rohilkhand University

Bareilly

New Syllabus

(M.A. Music Instrumental Tabla)

As per the Guidelines Provided

By

**The Government for the Implementation of the New
Education Policy 2020**

PREPARED BY

1. PROF. SONIYA BINDRA (Convener) Music, MJPRU Bareilly

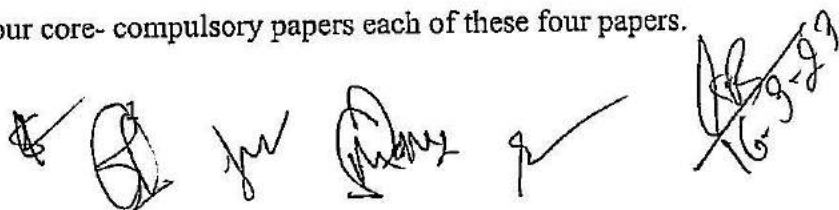
NEW SYLLABUS FOR POST-GRADUATION IN MUSIC

Presently it is expected that the students after successfully completing Post-Graduation in music (Tabla) would be well equipped to do well deeper to general knowledge as researcher, understand the advancements in Music Theories and application and the knowledge -based decision making. Hence, The Programme of Post-Graduation in Music (Tabla) has a strong Theoretical and Performing Art Focus with in Stage emphasis on Practically applications.

The programme of Post-Graduation in music in spread over two years. Each year is divided in to Two semester. The Programme required students in take a combination of core courses (Major) and electives (Minor) and performing Art/Survey/Analysis/Project Report/Dissertation/Case study etc. A Student is required to complete a minimum of 96 credits (40 credits in 1 year and 56 credits in 2nd years) for the completion of the programme and the award of the Master of Art in music degree the entire programme is based on CBCS system.

In brief, the entire programme of Past-Graduation in Music has organized into four semesters. In first semester, these are four core-compulsory papers each carry 8 (credits (4+4) Theory, 12 credits (6+6) practical cum viva-voce.

In the 2nd semester, there are four core- compulsory papers each of these four papers.



Each carry (4+4) 8 credits Theory, Practical and Viva Voce (6+6) 12 credits.

Again, in 3rd semester, there are 6 core-compulsory papers each of these 6 papers will carry 28 credits (Two Theory paper is (4+4) 8 credits, two practical is (6+6) 12 credits, Project Ist is 4 credits, Projects II is 4 credits)

In 4th semester, there are 6 core-compulsory papers each of these 6 papers will carry 28 credits (Two Theory papers is 8 (4+4) credits, two practical is (6+6) 12 credits, Dissertation is 4 credits and A Project is 4 credits)


Beside in each semester each student will have to undergo 2 Practical, carrying 12 credits per semester at the III & IV semester in 2nd year.

Students will have to submit detailed project report or Dissertation. Which will be evaluated through viva-voce jointly by the supervisor (Internal) and External examiner. First year (I and II semester is carry on 800 marks and IInd year (III+IV sem.) is carry on 1200 marks, Post-Graduation in M.A. (Music) is carry on total marks is 2000.

Guidelines for Project and Dissertation

The purpose of under taking a project is to conduct a systematic study related to any performing Art, Stage Performance and about "Gharana and Bazz". Arising in a Music field and musician Autobiography etc. The entire project will be guided by a faculty member as well as by a institution. The detailed final project report will be evaluated through a viva-voce jointly by the supervisor internal and the external examiner.

As regards for dissertation through this student will undertake an original research work base on the area of his/her research interest. The Dissertation work can be in own handwriting or typing. The Dissertation or project will be carried out under the guidance and supervision of a faculty members. Who will be monitor the progress of the work. Students will have to give an interims presentation before a panel of faculty during semester. At the end of the year students will submit a complied dissertation and it will be evaluated through the viva-voce jointly by the supervisor (Internal) and External examiner.


(Prof. Soniya Bindra)
Convener

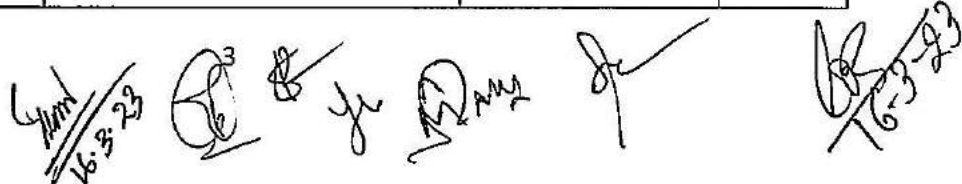
    

National Education Policy-2022-23

Common Minimum Syllabus for M.J.P.R.U Universities Bareilly

Semester-wise Titles of the Papers in MA (Music Instrumental TABLA)

Year	Sem.	Course Code		Paper Title	Theory/Practical	Credits
			M.M.			
M.A. I	I		100	History of Indian Music	Theory I Paper	4
M.A. I	I		100	Aesthetical aspect of Tabla	Theory II Paper	4
M.A. I	I		100	Practical, Cum-Viva-Voce	Practical I	6
M.A. I	I		100	Stage Performance	Practical II	6
				(Demonstration)		20
M.A. I	II		100	Study of Taal Shastra	Theory I	4
M.A. I	II		100	Taal notation system of Tabla	Theory II	4
M.A. I	II		100	Practical-Cum-Viva Voce	Practical I	6
M.A. I	II		100	Stage Performance (Solo	Practical II	6
				Demonstration)		20
M.A. II	III		100	Principles of Taal Shastra	Theory I	4
M.A. II	III		100	Music Education System &	Theory II	4
				Essays		6
M.A. II	III		100	Practical Com, Viva Voce	Practical I	6
M.A. II	III		100	Stage Performance	Practical II	4
M.A. II	III		100	CASE Study	Project I	4
M.A. II	III		100	PROJECT REPORT	Project II	28
M.A. II	IV		100	Tabla Ke Gharana evam Baj	Theory I	4
				and Life Sketches of		
				Musicians		
M.A. II	IV		100	Study of Western/Modern	Theory II	4
				Music		
M.A. II	IV		100	Practical Com-Viva, Voce	Practical I	6
M.A. II	IV		100	Stage Performance	Practical	6
M.A. II	IV		100	Dissertation and Analysis	Project-I	4
M.A. II	IV		100	Project Work	Project	4
						28
Total Marks			2000		Total Credits	96



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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental TABLA		
Course Code	Course Title- "History of Indian Music"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	History of Indian Music in Vedic Period- (A) Music in Rigveda (B) Music in Samaveda (C) Ancient percussion instrument of Rigveda and Samaveda Period
II	Epics of Vedic Period- (A) Music in Ramayana (B) Music in Mahabharat (C) Status of Music in PURANS
III	History of Indian Music in Medieval period (A) Status of Music in Medieval period (B) Texts and forms of Music of Medieval period (C) Foreign effect of Indian Music
IV	Instrument of Medieval Period- (A) String instruments, Percussion instrument, stroke instrument, wind instrument.
V	Music of Modern Age (Pre independence) (A) Musicology in India (B) Music Education and Government support to music

Books Recommended-

1. Bharata Muni : Natya Shatra Matanga Muni : Brihatddeshi
2. Sharnga Deva : Sangeet Ratnakar Lochan : Raga Tarangini
3. Ahobal : Sangeet Parijat
4. Fox Stangways : The Music Of Hindustan
5. Rev. Popley : The Music Of India
6. Sir William Tones : Music And Musical Modes Of Hindustan
7. G. H. Ranade : Hindustani Music
8. Hindustani Music Rythre: Vishwas Das Shiral

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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Aesthetical aspects of Tabla"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Aesthetics of Music- (A) Aesthetics-meaning and definitions (B) Principal of Aesthetics (C) Indian principal of Aesthetics (D) Analysis of Aesthetics
II	Rasa and Music- (A) Definition of Rasa according to Pt. Bharat Muni and Abhinav Gupta (B) Kinds of Rasa (Nav. Rasa) (C) Role of Laya and Taal in respect of Rasa (D) Emotional expression through music
III	History and the development of different Gayan Shellies and accompaniment with Tabla-Khyal, Thumari, Tappa, Dhrupad, Dhamar etc.
IV	Accompaniment of Tabla with vocal, instrumental and dance.
V	Knowledge of ancient musicology from selected Sanskrit texts- (A) Pt. Bharat Muni "Natya Shastra"

Books Recommended-

1. D. P. Mukherjee : The Music Of India
2. G. N. Goswami : Raga Thata Ki Etihask Pristhabhoomi
3. Swami Prajyananda : Raga O Roop
4. Pt. V.N. Bhatkande : Sangeet Shastra, Parts I to IV Alin Danielon : North Indian Music
5. Indian Music To-day:S.K. Chaubey
6. Sangeet Shastra:K. Vaahdev Shastri
7. Sangeet Chistmas: Acharya Brahaspati
8. Bhartiya Sangeet Vadhyas: Dr. Lalmani Mishra


    
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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Practical I- Cum-Viva-Voce	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Comparative study of Taals.
II	Knowledge of sequence of Solo NIKAS of Bandishes.
III	Detailed study of following Taals- (A) Teen Taal (तीनताल) (B) Jhap Taal (झपताल) (C) Ek Taal (एकताल) (D) Char Taal (चारताल)
IV	Padhant in all prescribed Taal in the course
V	Mathematical aspects of Laya Kari, Aad, Kuad, Biyaad, 5/4, 4/5, 7/5, 3/2, 2/3 etc

Books Recommended-

1. Acharya, K.C.D. Brihaspati : Bharat ka Sangeet Siddhanta
2. K. Vasudeva Shastri : Sangeet Shastra Pt. Omkar Nath Thakur .
3. Pranav Bharati O.C. Ganguli : Raga O Ragini
4. E. Clements : Elements of Indian Music Ramachandran : Karnatak MuSic Ramachandran .
5. Ragas of Karnatak Music Prof P. Sambamoorthy : South Indian Music
6. Dr. Lalmani Misra : Bharatiya Sangeet Vadya
7. History of Music: Suresh Virat Raj
8. Historical survey of Music of Upper India: Bhatkhande
9. A Comparative study of some of the music : Bhatkhande
10. History of Indian Music: Swami Ram Saran
11. Ain-E-Akbari: Abdul Fazal

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Programme/Class: M.A. Previous	Year: First	Semester: First
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Stage Performance (Demonstration)"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Stage performance (Solo) to selected one Taal (A) Teen Taal (तीनताल) (B) Jhap Taal (झपताल) (C) Ek Taal (एकताल)
II	Taals mentioned above indicates intensive study and practice Each Taals elaborated with- (A) Uthan, one Peshkar with Six Paltas and Tihai (B) Two Kayadas of Delhi Gharana with Paltas and Tihai (C) One Kayada of Azrana Ghaana with Paltas and Tihai (D) One Rela with Paltas and Tihai
III	Gat, Paran, Tukras sada and Chakkardar, Farmaishi, Kamali Paran (परन) performance in Tabla
IV	Khule bole ki Taal Char Taal Sadi, Chakkardar Paran and Tihai in Chartaal
V	Knowledge of Playing Alankar and Nagma of prescribed Taals

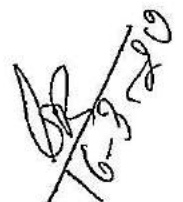
Books Recommended-

1. Lalit Kishore Singh : Dhvani aur Sangeet
2. Dr. S.C. Paranjpe : Bharatiya Sangeet ka Itihasa
3. Dr. Swarnlata Agarwal : Rajasthan ke Lokgeet
4. Dr. Shaktidan Kaviya : Rangbhini; Sanskriti ki Soram and Rajasthn Sahitya ka Anushilan
5. Poornima Gehlot (Ed.) : Rajasthan Cata hai
6. Gatu Vipin Singh (Ed.) : Vaishnava Sangeet Shastra (Chaukhambi, Varanasi)
7. Composers of Karnatak Music :Samb Murthy
8. Natya Shastra: Bharat (English Translation by Dr. M. Ghosh)









Programme/Class: M.A. Previous	Year: First	Semester: II
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Study of Taal Shastra"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	(A) Origin of Word Taal (B) Importance and Utility of Taal in Indian Classical Music
II	History of Tabla, origin of Tabla and its development
III	Classification of Instruments- (A) Type of instruments (Study of Four Type of instruments) (B) Examples of string, percussion, stroke, wind instruments
IV	Definition of Taal and Laya- (A) Types of laya (B) Terms related to Taal (C) Maatra, Vibhag, Sum, Khali, Bhari, Theka, Tihai, Gat (D) Terms related to playing Taal- Tukra, Paran, Kayada, Palta, Mukhanda, Mohra, Peskar, Laggi, Ladi
V	Definition of Gharanas and Baaz (A) Study and Type of Gharana or Baaz (B) Delhi Gharana (C) Banaras Gharana (D) Lucknow Gharana etc.

Books Recommended-

1. Laxminarayana Garg : Bharat ke Lokgeet
2. N.D. Swami : Krishan Rukmani Ri Beli
3. Herbert Anticilief : Short Studies In Nature
4. Leo Tolstoy : What Is Music
5. John Recfield : Music A Science And/.Or Art Christopher Caudwell Illusion And Reality
6. Willams Pole : Philosophy Of Music
7. Music A Science or an Art:Radfield

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Programme/Class: M.A. Previous	Year: First	Semester: II
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Taal Notation System of Tabla"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	(A) What is Lipi (B) Difference Types of Lipi (C) Importance of Lipi
II	(A) Detailed study of North Indian (Hindustani) Taal system. According to Pt. Vishnu Narayan Bhatkhande. (B) Detailed study of North Indian Taal system According to Pt. Vishnu Digambar Palushar. (C) Comparative study of Pt. Vishnu Narayan Bhatkhande Taal Lipi and Pt. Vishnu Digambar Palushkar Taal Lipi.
III	(A) Detailed study of Karnatak Taal system. (B) Importance of Laghu in Karnatak Taal system. (C) Comparative study of Hindustani and Karnatak Taal System.
IV	(A) Describe Jati-Bhed and Gati Bhed (गति भेद) in Karnatak taal system. (B) 35 Taals composition on the basis of Jati Bhed (जाति भेद) (C) 175 Taals composition on the basis of Gati Bhed (गति भेद)
V	(A) Ability to write in notation of all the Taals and bandishes prescribed in the course. (B) Describe Gat and define the various kinds of Gat Dupalli (दुपल्ली) Tippali (तिपल्ली), Lahori (लाहौरी), Jawabi (जवाबी), Manzhdear (मजेदार), Panjabi (पंजाबी) Gat etc.

Books Recommended-

1. Irwin Edman : Arts And The Man
2. G. H. Rande : Civilisation, Science And Religion .
3. James Jeans : Science And Music J. Macpherson : Forms In Music Tagore : What Is Arts
4. Max Schoeu And Esther Gar Wood : Effect Of Music
5. Sound: Catch Sutterly

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Programme/Class: M.A. Previous	Year: First	Semester: II
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Practical Cum, Viva, Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	(A) Comparative study of Taals.
II	(A) Four Sada Tukas, Two Sada Paran, Chakkardar Tukras, Chakkardar Poran, Kamali Paran, Tihai in Vishnu Taal. (B) Four Sada Tukas, Two Sada Paran, Chakkardar Tukras, Chakkardar Poran, Kamali Poran, Farmaishi Paran, Tihai in Tiwada and Basant Taal.
III	(A) Brief knowledge of semiclassical singing style – Bhajan, Geet, Gazal etc. (B) Accompaniment of semiclassical singing style with Tabla.
IV	(A) Tihaiyan in Vishnu Taal (विष्णु ताल), Tilwada Taal (तिलवाड़ा ताल), and Basant Taal (बसन्त ताल). (B) Composition of Peshkar, Kayada- Paran, Tukra, Tihai on the basis of given set of Bols. (C) Mathematical aspects of Tihai, Different Matras in Different Tihai.
IV	Padhant (पढ़न्त) of Taals in different Layakaries showing of Khali-Bhari-Dugun, Tigun, Chaugun, Aad, 2/3, 3/2, 3/4, etc.
V	Padhant (पढ़न्त) All bandishes prescribed in the course. Some different Thekas of Taals to speak in layakaries- Dadra Taal (दादरा ताल), Jaat (जतताल), Kehrawa Taal (कहरवा ताल), Deepchardi Taal (दीपचन्दी ताल) etc.

Books Recommended-

1. Eric Bloom : Sources Of Music
2. S. N. Das Gupta Fandamantals Of Arts Panrey Brown : Visualised Music
3. Mavd Mann : Some Conceptions Of Music
4. C. P. Srinivasa lyenger : The Cultural Aspect Of Indian Music And Dancing
5. Dr. Nagendra : Saundarya Shastra Ka Siddhanta
6. Kala aur Sanskriti: Dr. Vasudev Saran Agarwal

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Programme/Class: M.A. Previous	Year: First	Semester: II
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Stage Performance (Solo) Demonstration	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Stage performance (Solo) to selected one Taal- Rudra Taal (रुद्र ताल) Teen Taal (तीन ताल) Choti Sawari (छोटी सवारी) Dhamar Taal (धमार ताल)
II	Taals mentioned above indicates intensive study and practice, Each Taals elaborated with – (A) Uthan, one Peshkar with Paltas, Tihai (B) Two Sada Kayadas, Chturest Jati (चतुस्त्र जाति) One Aad Ka Kayada with Palats and Tihai One Rela with Paltas and Tihai
III	Gat, Paran, Tukras, Sada and Chakkardar, Farmaishi, Kamali Paran, Performance in Tabla.
IV	Khule bolo ki Taal Dhamar (धमार ताल)Sadi, Chakkardar, Paran, and Tihai in Dhamar Taal
V	Knowledge of playing Alankar and Nagma, of prescribed Taals

Books Recommended-

1. Alexander Wood : The Physics Of Music
2. Dr. Vasudeva Saran : Kala Aur Sanskriti
3. K. S. Ramaswami Shastri : Indian Concept Of The Beautiful
4. K, C. Pandey : Comparative Aesthetics E. F. Carritik : Philosophy Of Beauty Golbert And Knhu :
5. A History Of Aesthetics Mialvi Ruder : Modern books Of Aesthetics Borton : Text Books Of Sound
6. Indian Concept of Music:K. Ramaswamy

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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Principles of Taal Shastra"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	General ideas of the forms of Vedic Music General ideas of Geeti and Vani study of the Technique involved in the Gharanas of vocal and instrumental music.
II	Detailed knowledge of prevalent Taals of Hindustani music, knowledge of Dash parans (दस परन) of Taal, Marga of Deshi Taals of ancient period, Detailed study of defferent Layakaris via, Dugun, Tigun, Chaugun, Aad, Kuad, Biyad, of method to apply them in composition.
III	(A) Technique, presentation and exposition of Vrindra-Vadya and Vrinda-Gaan. (B) New Trends in Indian Vrinda-Vadya and Vrinda Gaan.
IV	Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute. Evolution of growth of the various musical forms.
V	Classical interpretation of Indian Taal as-Chautall (चारताल), Adachortaal (आडा चारताल), Dhamar Taal (धमार ताल), Jhaptaal (झपताल), Teentaal (तीनताल), Ektaal (एक ताल), Farodast Taal (फरौदस्त ताल), Adha Taals (अद्धा ताल), Rupak Taal (रूपक ताल) etc.

Books Recommended-

1. Helm Holtz : Sensation Of Tones
2. Swami Pragyand : Music; Its From, Fuction And Value
3. M. R. Gautam: The Musical Heritage Of India
4. Ashok Ranade : Music And Musicians Of India
5. Hindustan Dave, G.C. : The Music Of India
6. Catch and Sattery : Sound
7. Susane Langer : Philosophy in a New Key

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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Practical-Cum-Viva-Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	(A) Comparative study of different Gharana of Tabla. (B) Sada Tukras, Sada Paran Chakkardar Tukras, Chakkardar Paran, Kamali Paran, Farmaish Paran, Tihai in Sool Taal (सूल ताल) and Shikhar Taal (शिखर ताल). (C) Sada Tukras, Sada Paran, Chakkardar Tukras, Chakkardar Paran, Kamali Paran, Farmaishi Paran, Tihai in Gajhampa Taal (गजहम्पा ताल).
II	Tihaiyan in Sool Taal (सूल ताल) Gajhampa Taal (गजहम्पा ताल) and Shikhar Taal (शिखर ताल) etc.
III	Padhant-All Bandishes prescribed in the course.
IV	Brief knowledge of Gayan, Shellies-Khyal (खयाल) Dhamar (धमार) Tappa (टप्पा), Thumari (ठुमरी) etc.
V	Padhant of Taals in different Layakaries Showing of Khali, Bhari (खाली-भरी) Dugun, Tigun, Chaugun, Aad, 2/3, 3/2, 3/4 and 4/3 etc.

Books Recommended-

1. राग मल्हार दर्शन : डॉ० गीता बनर्जी, प्रतिमा प्रकाशन, दिल्ली
2. भारतीय शास्त्रीय संगीत: मनोवैज्ञानिक आयाम, डॉ० साहित्य कुमार नाहर, प्रतिमा प्रकाशन दिल्ली
3. भारतीय सौन्दर्य शास्त्र की भूमिका: डॉ० नगेन्द्र
4. भारतीय सौन्दर्य शास्त्र का तात्त्विक विवेचन एवं ललित कलाएं : डॉ० रामलखन शुक्ला सौन्दर्य
5. तत्व और काव्य सिद्धान्त: डॉ० सुरेन्द्र बार लिंगे
6. सौन्दर्य शास्त्र: डॉ० हरद्वारी लाल शर्मा
7. सौन्दर्य शास्त्र के तत्व: डॉ० विमल कुमार सौन्दर्य तत्व: डॉ० एस०एन० दास गुप्त
8. पत्रिकाएं : छायाण्ट उ.प.सं.नां. अकादमी, लखनऊ

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Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Case Study"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment- 25	External Assessment- 75

Units	Topics
I	The student opting for case studies shall choose a Topic from legal filed or social literary (Field of Music) and do the following- I- Collection of Data II- Analysis of Data III- Conclusion/Recommendation
II	The case study should be hand written renging between 70 to 120 paper. This paper will be off only to the regular students no non-collegiate shall be allowed to opt for this.

Books Recommended-

1. Manly P. Hill : Herapeutic Of Music
2. B. C. Deva : Psycho-Acoustics
3. Max Schoen And Easther Gate/ Wood : Therapeutic Of Music
4. William Pole : Philosophy Of Music
5. Eric Bloom : Source Of Music
6. B. Bellamy Gardner : Therapecutic Quality Of Music
7. Dewtch : Psychology Of Music
8. Dr, (Mrs) Shyamla Varanase : Psychology Of Music
9. Muesell : Psychology Of Music
10. Mulk Raj Anand': The Hindu View Of Arts Dr. Cutt Suches : A Short History Of Music L.
11. Alams : The Primitive Art
12. Ernest Groups : The Beginning Of Art

Programme/Class: M.A. Final	Year: Second	Semester: III
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Project Report"	
Credits- 04	Core- Compulsory	
Max. Marks: 100	Internal Assessment- 25	External Assessment- 75

Units	Topics
I	<p>Project report on ancient and medieval Texts (Any one or more) and analysis of its content.</p> <p>Or</p> <p>Project report on Musicians, Musicologists, institutions and Groups working in the music field.</p> <p>Or</p> <p>Any other Topic Relevant to music subject experts.</p>

Note-Project Report should be according to the supervisor recommendation & students interested topic.

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Tabla Ke Gharane evam Baj and Life Sketches of Musicians."	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	(A) Origin of Gharana. (B) Deifinations of Gharana's according to different Scholars. (C) Development of Gharana. (D) Importance of Gharana in Modern Time.
II	(A) Definition of Baj. (B) Study of Different Baj. (C) Characteristics of Different Baj (D) Comparative Study of different Baj with example.
III	(A) Notation of all bandishes prescribed in the course. (B) Ability write composition works of Sada Paran, Chakkardar Paran and Chakkardar Tukras etc. (C) The cycle of Tihai and their principal of composition.
IV	Life sketches of famous Tabla player and their contribution in music – Pt. Anokhe Lal Mishra, Pt. Nikhil Ghosh , Natthu Khan, Jahangir Khan, Aabid Hussain Khan.
V	Life sketches of famous Pakhawaj, player and their contribution in music- Pt. Nana Sahab panse, Pt. Bhawani Das, Ram Shankar Das, Pt. Parvat Singh.

Books Recommended-

1. Sureth Vrat Raj:- History Of Music
2. Pl. V. N. Bhatkhande : Historical Survey Of The Music Of Upper India
3. Pt. V. N. Bhatkhande : A Comparative Study Of Some Of The Music
4. Systems Of 15th, 16th And 18th Centuries
5. Cutt Suches: Rise Of Music In The Ancient World, East & West

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Study of Western/Modern Music."	
Credits- 04	Core- Compulsory	
Max. Marks: 100	Internal Assessment- 25	External Assessment- 75

Units	Topics
I	<p>(A) Short history of Western notation system.</p> <p>Solfa Notation (सोलफा नोटेशन)</p> <p>Neumes Notation (न्यूम्स नोटेशन)</p> <p>Cheve Notation (चीव नोटेशन)</p> <p>Staff Notation (स्टाफ नोटेशन)</p> <p>(B) Key Signature-Flat, Sharp, Natural, Double Flat, Double Sharp.</p> <p>(C) Shudy of Harmony and Melody, Simple Harmony counter poit harmony.</p>
II	<p>(A) Western Octave, Minar Scale, Cromatic Scale, Tempered Scale.</p> <p>(B) Tone-Major Tone, Minar Tone, Semi Tone.</p> <p>(C) Note- Appoggiatura, Turn, inverted Turn, upper mordent, Spred, Staccato, Mazo staccato.</p>
III	<p>Rhythm is western music-</p> <p>Simple Time, Compound Time, Time Signature, Syncopation, Pause, Tie, Laser line.</p>
IV	<p>Music Therapy-</p> <p>(A) Intruduction and definition, Western formats and Analysis.</p> <p>(B) Modern approaches and research, Abnormal Psychology and neurological approaches in Music Theorapy.</p>

Books Recommended-

1. Swami Pragyanaada: History Of Indian Music
2. Abdul Fazal (Translated By Glrelwin): Ain-E-Akbari
3. C. Harrison : Ancient Art And Ritual
4. Prof. Sainbaznoorty: Composers Of Karnatak Music
5. Dr. Raghavan : Music In Ancient Literature
6. Bharat Natya Shastra

Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Practical-Cum, Viva-Voce"	
Credits-06	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	Comparative study of Taals.
II	Sada Tukaras, Sada Paran, Chakkardar, Tukras, Chakkardar Paran, Kamali Paran, Farmaishi Paran, Tihai in Jhumara Taal (झुमरा ताल) Dhamar Taal (धमार ताल) Khemta Taal (खेमटा ताल)
III	Tihaiyan in Ganesh Taal (गणेश ताल) Bharm Taal (ब्रह्म ताल), Vishnu Taal (विष्णु ताल)
IV	Padhant-All bandishes prescribed in the course.
V	Brief knowledge of Folk Music-Chaiti, Kazri, Holi Geet, Sohar etc. Accompaniment of Folk Music singing styles with Tabla.

Books Recommended-

1. Matanga : Brihaddeshi
2. Sharanga Deva : Sangeet Ratnakar
3. Sangeetanjali Vol. I to VI: Pt. Omkar Nath Thakur
4. Kramik pustak malika Vol. IV & V & VI : Bhatkhande
5. Aprachlit Rag Vol I, II & III: J.D. Palki
6. Raga Vigyan IV, V, VI & VII: V.N. Patwardhan

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Dissertation and Analysis"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	<p>Dissertation on Topic/Problem related to music.</p> <p>Or</p> <p>Visit to music program, conference, seminar presentation, workshops, concerts and live demonstrations under guidance of subject experts.</p> <p>Or</p> <p>Group/Solo presentation fully recorded in professional Studio with all Technical requirements under guidance of subject experts and under copy right of university and department.</p>

Books Recommended-

1. Lochan : Raga Tarangini
2. Ahobal : Sangeet Parijat
3. Rev. Popely : The Music Of India
4. Sir William Pauls : Music And Musical Modes Of The Hindus
5. G.H. Ranaade: Hindustani Music
6. Fox Strangways : Music of Hindustan
7. Raja S.M. Tagore : History of Music
8. Thumri Ank: Sangeet Karyalaya Hathras
9. Thummri Gayaki: Tulsi Ram Devangam
10. Thummri Tarangun: Rajabhaiya Poochwale
11. Bhartiya Sangeet Mala Vol. I, II & III : P.S. pandit

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Programme/Class: M.A. Final	Year: Second	Semester: IV
Subject: Music Instrumental TABLA		
Course Code	Course Title- "Project Work"	
Credits-04	Core-Compulsory	
Max. Marks: 100	Internal Assessment-25	External Assessment-75

Units	Topics
I	<p>Project report in Music Therapy-</p> <p>(A) Introduction and definitions</p> <p>(B) Modern approaches and researches, Abnormal Psychology and neurological, approaches in Music Therapy</p> <p>(C) Music Therapy in Indian Tradition</p> <p>Or</p> <p>Project report on Musicians, musicologists, institutions and groups working in the music filed.</p> <p>Or</p> <p>Any other topic relevant to music suggested by subject experts</p> <p>Or</p> <p>Research Methodology base on Music</p>

Books Recommended-

1. R. Srinivasan : Indian Music of the South
2. Pt. Somnath : Raga vibodh
3. Ramamatya : Swara Mela Kanlanidhi
4. Dr. Lalmaini Mishra : Bharatiya Sanget Vadya
5. Athavale, V.R.: Pt Vishnu Digamber (National Book Trust, New Delhi)
Dr. Ratanjankhar V.N.
6. Bhatkhande (National book Trust, New Delhi) Bhatkhande translated into Hindi by Gunvant
7. Madhavlal Vyas: Shri Mallakhsya Sangita (M.P. Hindi Granth Academy)
8. Dr. Karnani, Chetan: Listening to Hindustani Music (Orient Longman) Diksit,Pradip Kumar

प्रोफेसर (डॉ०) सोनिया बिन्द्रा
संयोजिका, याहय समिति (संगीत) विषय
प्रो० सोनिया बिन्द्रा
संयोजिका (संगीत)