

MUSIC

UG-BPA Hons. Syllabus

Code	Course	Credit	Marks
Semester –I (Credit 12)			
MUS-UG-P101	Raga Studies-I	4	100
OR			
MUS-UG-P102	Tala Studies-I	4	100
MUS-UG-T103	Fundamental study of Hindustani Music	4	100
OR			
MUS-UG-T104	Fundamental Study of Tala	4	100
MUS-UG-P105	Western Music-I	4	100
Semester –II (Credit 12)			
MUS-UG-P201	Raga Studies-II	4	100
OR			
MUS-UG-P202	Tala Studies-II	4	100
MUS-UG-T203	Elementary Study of Hindustani Music	4	100
OR			
MUS-UG-T204	Elementary Study of Tala	4	100
MUS-UG-P203	Western Music II	4	100
Semester –III (Credit 12)			
MUS-UG-P301	Raga Studies-III	4	100
OR	OR		
MUS-UG-P302	Tala Studies-III	4	100
MUS-UG-T303	Analytical Study of Indian Classical Music	4	100
OR			
MUS-UG-T304	Analytical study of Tala and Shastra	4	100
MUS-UG-P305	Western Music III	4	100
Semester –IV (Credit 12)			
MUS-UG-P402	Intensive study of Raga-I	4	100
OR	OR		
MUS-UG-P402	Intensive study of Tala -I	4	100
MUS-UG-T405	Folk Music	4	100
	Communicative English	4	100
Semester –V (Credit 12)			
MUS-UG-P502	Intensive study of Raga-II	4	100
OR	OR		
MUS-UG-P502	Intensive study of Tala -II	4	
MUS-UG-T505	Rabindra Sangeet	4	100
	Environmental Studies	4	100
Semester –VI (Credit 12)			
MUS-UG-P602	Intensive study of Raga-III	4	100
OR	OR		
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)*, 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-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 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) *UltimateGuitar Chords, Scales and Arpeggios Hand book: 240 Lessons*, Steeplchase 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*, Steeplchase Arts, USA
- 3) Singh Jaydev Thakur (Ed.SharmaPremalata) 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 KantheMaharaj

Suggested Reading

- 1) JauhariShruti (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

Knowladge ofTala 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, 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, 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[#] - 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 compositions 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 aspects 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 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 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 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 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

