



छत्रपति शाहू जी महाराज विश्वविद्यालय, कानपुर

CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

(पूर्ववर्ती कानपुर विश्वविद्यालय कानपुर)

Formerly Kanpur University, Kanpur – 208024

A Documentary Support

For

Metric No. – 1.1.1

Programme Outcomes & Course Outcomes

Under the

Criteria - I

(Curriculum Design and Development)

Key Indicator - 1.1

In

Metric No. – 1.1.1

**M.A. Music
(Sitar)**


Co-ordinator
Internal Quality Assurance Cell
CSJM University, Kanpur


(Registrar)
C.S.J.M. University
Kanpur
REGISTRAR
C.S.J.M. UNIVERSITY
KANPUR

MA MUSIC (Vocal, Sitar & Tabla)

Program Outcome

- This course gives the knowledge of practical aspect i.e. various ragas and talas for practical performance
- This course guides the students to become eminent artiste.
- Students will learn about the history of music.
- Students will learn the traditional indian classical music.

Program Specific Outcome

- The students will learn various ragas and talas prescribed in the syllabus
- The students will learn to perform various ragas and talas on stage.
- Students will understand and compare different aspects of the prescribed ragas and talas i.e. to demonstrate practically the various musical compositions.

Vocal/All String Instruments

M.A. I Semester-I Practical-I Paper M.M.75

Course outcome – Intensive study of ragas, improves the knowledge of ragas

1 From the following intensive study of ragas

- 1- Kalyan Ang-(a) Pooriya kalyan (b) Shyam kalyan
- 2- Bhairav Ang- (a) Aheer bhairav (b) Bairagi Bhairav

Intensive study of ragas with vilambit khayal/ Masitkhani gat and madhyalaya khayal/one razakhani gat to be learnt in all the ragas. Practical demonstration-cum-viva voce examination will be held.

2 Practical demonstration Examination 45 Marks

3 Viva Voce Examination 30 Marks

Vocal/All String Instruments

Semester-1st

Practical - II

M.M.75

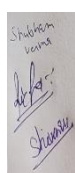
Course outcome – Stage performance develops self confidence, ability of performance on stage.

1 A student is required to prepare any one raga from the ragas of Intensive study in the practical paper I as his/her choice and ragas and perform it for at least 30 minutes before an invited audience. 35 marks

2 One dhrupads and one Dhamars/ gats in Talas other than Tintal for Instrumental Music , along with layakaris and upajais are to be learnt from the ragas prescribed in practical paper one.20 marks

3 A Thumri /Dadra/ Dhun (for instrumental music) must be prepared.10 marks

4 Ability to tune your instrument 10 marks



Vocal/All String Instruments

Semester 1

Practical III

M.M 75

Course outcome – Intensive study of basic ragas.

1 An intensive study of basic ragas with alap , vilambit and drut compositions

(a) Yaman

(b) Bhairav

35 marks

2 At least one composition in each of the following forms Bhajan/ Geet/ Ghazal/ Dhun for (Instrumental music students) 10 marks

3 Ability of playing simple theka of Dadra & kaharva 10 marks

4 Ability of playing harmonium & acoustic tanpura. 10 marks

5 Knowledge of basic Ten Thats(bhatkhande). 10 marks

Vocal/All String Instruments

Semester 1

Theory Paper – 1

M.M. – 75

Course outcome – To compose and write notation of various ragas.

General and Applied Music Theory – 1

1 Theoretical study of the Ragas prescribed in Practical – I

2 To compose and write notation of given piece of verse/ bols of instrumental music in a Gat.

3 Writings of Muktaalaps and Tanas, boltanas & tihais in the Ragas prescribed for the first semester.

4 An essay of about 600 words on a given topic related to music. For e.g.

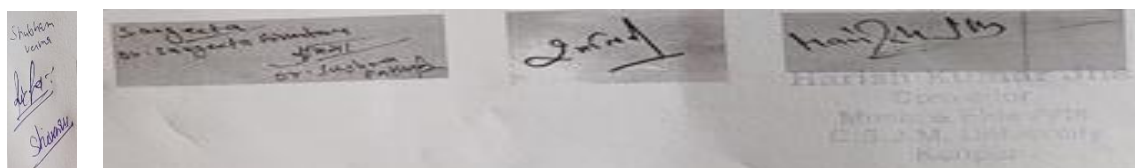
(i) Music therapy

(ii) Music & Dance

5 Knowledge of the Raganga, Classification and intensive study of the following Ragangas:

(i) Kalyan

(ii) Bhairav



Vocal/All String Instruments

Semester – I

Theory Paper – II

M.M.75

Course outcome – Knowledge of vedic music.

History of Music

1 Vedic music , Music of the Ramayana and Mahabharata , the Purans, Prati Sakhyas, Shikshas.

2 Music of Jains, Buddhists, Maurya and Gupta Age

3 Music at the time of Bharat, Matang and Sharang Dev.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper

Semester – II Vocal / All String Instruments

M.M. 75

Course outcome – Intensive study of ragas, improves the knowledge of ragas.

Practical – IV

1 From the following Intensive study of Ragas

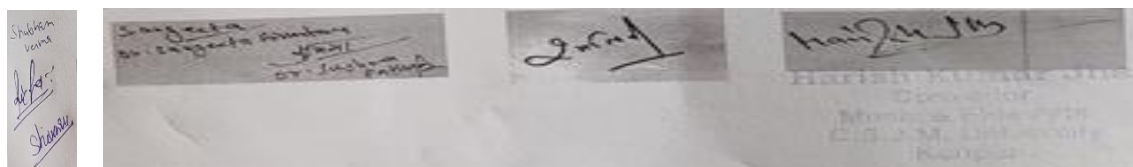
1 Sarang : (A) Shudha Sarang (B) Madhamad Sarang

2 Bihag : (A) Maru Bihag (B) Bihagda

Intensive study of Ragas with Vilambit khayals / Masitkhani Gat and Madhyalaya khayals/ Razakhani Gat to be learnt in all the ragas.

2 Practical Demonstration Examination 45 marks

3 Viva Voce Examination 30 marks



Vocal/All String Instruments

Semester – II

Practical – V

M.M. 75

Course outcome – Stage performance develops self confidence , ability of performance on stage.

1 A student is required to prepare any one Rag from the ragas of Practical IV as his/her choice and perform it at least 30 minutes before an invited audience.

35 marks

2 One Drupad and one Dhamar / Gats in other than Tintal for instrumental music , along with layakaris and Upajas are to be learnt from the Ragas prescribed in practical paper IV. 20 marks

3 A Thumri / Dadra/Dhun must be prepared. 10 marks

4 Ability to tune your own instrument. 10 marks

Vocal/All String Instruments

Semester – II

Practical – VI

M.M. – 75

Course outcome – Intensive study of basic ragas.

1 An intensive study of the following basic Ragas with Alap, Vilambit & Drut Compositions :

(a) Vrindavani Sarang

(b) Malkauns

35 marks

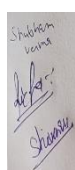
2 At least one composition in each of the following forms-

Bhajan/ Geet/ Ghazal/ Dhun(for instrumental music). 10 marks

3 Playing of simple theka of Teental. 10 marks

4 Ability of playing harmonium and acoustic Tanpura. 10 marks

5 Knowledge of Basic Ten Thats (Bhatkhande). 10 marks



Vocal/All String Instruments

Semester – II Theory Paper – III M.M. 75

Course outcome – To compose & write notation of various ragas.

General and Applied Music Theory –II

- 1 Theoretical study of the Ragas prescribed in Practical – IV
- 2 To compose and write notation of given piece of verse/ bols of instrumental music in a Gat.
- 3 Writings of Muktaalaps and Tanas, boltanas & tihais in the Ragas prescribed for the second semester.
- 4 An essay of about 600 words on a given topic related to music. For e.g.
 - (a) Relation with other subjects
 - (b) Classification of instruments
- 5 Knowledge of Talas – Chartal & Tilwada.

Vocal/All String Instruments

Semester – II Theory Paper – IV M.M. 75

Course outcome – Knowledge of various Ras.

Aesthetics

- 1 Definition of Ras and its varieties (According to Bharat & Abhinav gupta)
2. Ancient principles regarding relationship of music with Ras and its concepts (Swar ras, Laya ras, Rag rasa and Chhanda tal ras)
- 3 General Idea of the western philosophy of arts and aesthetics.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper



Vocal/All String Instruments

M.A. II Semester-III

Practical-I

Paper M.M.75

Course outcome – Intensive study of ragas, improves the knowledge of ragas.

1 From the following intensive study of ragas

- 1- Todi Anga: (a) Bilaskhani Todi (b) Bhopal Todi
- 2- Kangda Anga: (a) Abhogi Kangda (b) Kaunsi kangda

Intensive study of ragas with vilambit khayal/ Masitkhani gat and one madhyalaya khayal/ razakhani gat to be learnt in all the ragas.

2 Practical Demonstration Examination. 45 Marks

3 Viva Voce examination. 30 Marks

Vocal/All String Instruments

Semester-III

Practical - II

M.M.75

Course outcome – Stage performance develops self confidence , ability of performance on stage.

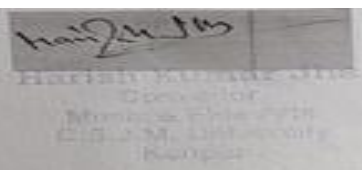
1 A student is required to prepare any one rag from the ragas of Intensive study in the practical paper I as his/her choice and ragas and perform it at least 30 minutes before an invited audience. 35 marks

2 One dhrupads and one Dhamar/ gats in other than Tintal for Instrumental Music , along with layakarīs and upajās are to be learnt from the ragas prescribed in practical paper one. 20 marks

3 A Thumri / Dhun (for instrumental music) must be prepared.

10 marks

4 Ability to tune your own instrument 10 marks



Vocal/All String Instruments

Semester – III

Practical – III

M.M. – 75

Course outcome – Intensive study of basic ragas.

- 1 An intensive study of the following basic ragas with Alap, Vilambit and Drut compositions:
(a) Darbari Kangda (b) Todi 35 Marks
- 2 At least one composition in any one of the following forms:
Bhajan/Geet/Ghazal/Dhun (for instrumental music) 10 Marks
- 3 Ability of playing simple theka of Ektaal & Chartaal. 10 Marks
- 4 Playing of Harmonium and acoustic Tanpura. 10 Marks
- 5 Any Five names of similar ragas of Hindustani and Karnanatak. 10 Marks

Vocal/All String Instruments

Semester – III

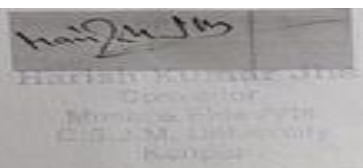
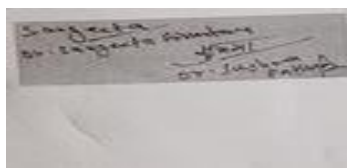
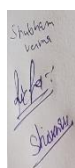
Theory- I

M.M. 75

Course outcome – To compose and write notation of various ragas.

Applied Music Theory & Musical Compositions- I

- 1 Theoretical study of the ragas prescribed in Practical paper-I
- 2 To compose and write notation of a given piece of verse/ bols of instrumental music in a Gat.
- 3 Writings of mukta alaps and Tanas, bol, tihais in the ragas prescribed for the third semester.
- 4 Karnatak Tal system, its comparison with Hindustani Tal system.
- 5 Knowledge of Todi, Kangda, Asawari Ang.
- 6 Knowledge of Talas - Deepchandi and Jat.



Vocal/All String Instruments

Semester – III

Theory Paper – II

M.M. – 75

Course outcome – Knowledge of various instruments.

History, Staff Notation & Voice Culture- I

1 Classification of indian musical instruments.

2 Historical knowledge of the following musical instruments:

Mattakokila, Vipanchi, Ektantri, Tritantri, Patah, Vanshi & Kansya Taal.

3 An introduction of the swara and raga chapters of 'Swarmelkalanidhi'

4 Comparative study of Hindustani & Karnatic music systems with special reference to swara, raga & compositional patterns.

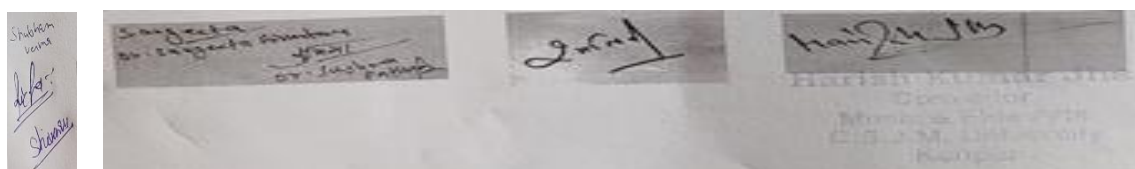
5 The contribution to music by the following musicians/ musicologists:

Pt. V. N. Bhatkhande, K.C.D Brahaspati, Ustad Allaudin Khan, Bharatratna Bhim sen joshi & Nikhil Banerjee.

6 Principles of Western Staff Notation System.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper



Vocal/All String Instruments

M.A. II Semester-IV

Practical-IV Paper M.M.75

Course Outcome – Intensive study of ragas, improves the knowledge of ragas.

1 From the following intensive study of ragas

- 1- Kafi Anga (a) Bageshri (b) Rageshri
- 2- Malhar Anga (a) Sur Malhar (b) Gaud Malhar

Intensive study of ragas with vilambit khayal/ Masitkhani gat and one madhyalaya khayal/ Razakhani gat to be learnt in all the ragas.

2 Practical demonstration Examination. 45 Marks

3 Viva voce Examination 30 Marks

Vocal/All String Instruments

Semester-IV

Practical - V

M.M.75

Course outcome – Stage performance develops self confidence, ability of performance on stage.

1 A student is required to prepare any one Rag from the ragas of practical paper IV as his/her choice and ragas and perform it for less than 30 minutes before an invited audience. 35 Marks

2 One dhrupads and one Dhamar/ Gat in other than Tintal for Instrumental Music , along with layakaris and upajas are to be learnt from the ragas prescribed in practical paper IV. 20 marks

3 A Thumri / Dhun (for instrumental music) must be prepared. 10 marks

4 Ability to tune your own instrument. 10 marks



Vocal/All String Instruments

Semester IV

Practical VI

M.M 75

Course outcome- **Intensive study of basic ragas.**

1 An intensive study of basic ragas with alap , vilambit and drut compositions

(a) Miya Malhar

(b) Multani

35 Marks

2 At least one composition in each of the following forms:

Regional Folk songs/ Ghazal/ Dhun (For Instrumental Music)

20 Marks

3 Playing simple theka of Adachautaal and Pancham sawari.

10 Marks

4 Ability of playing Harmonium and Acoustic Tanpura. 10 Marks

Vocal/All String Instruments

Semester IV

Theory – III

M.M. – 75

Course outcome – **To compose and write notation of various ragas.**

Applied Music Theory & Musical compositions II

1 Theoretical study of the Ragas prescribed in Practical paper IV

2. To compose and write notation of a given piece of verse/bols of instrumental music in a Gat.

3. Writings of mukta alaps and Tanas, Bol Tanas, Tihais in the Ragas prescribed for the fourth semester.

4 Lay kariyan – Simple & Adi Laya

5 Nibadh Gan and its varieties (for prabundh to modern compositions) and all varieties of compositions in instrumental music.

6 Stage performance techniques.

7 Occupational opportunities in music.



Vocal/All String Instruments

Semester – IV

Theory – IV

M.M. – 75

Course outcome – Contribution of various musicians in the field of music.

History , Staff Notation & Voice culture II

1 Classification of Indian Musical instruments.

2 Historical knowledge of the following musical instruments:

Chitra veena, Ghosha veena , Kinnari veena, Mridangam, Hudukka, Madhukari & Ghanta.

3 An introduction of the swara and raga chapters of Chaturdandiprakashika.

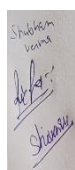
5 The contribution to music by the following musicians/ musicologists:

Pt. V.D. Paluskar , Pt. Omkarnath Thakur, Pt. Ravi Shankar & Padmavibhushan
Girija Devi.

6. General principles of voice culture.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper



**M.A. Previous
Hindustani Music**

Tabla & Pakhawaj

Semester 1

Practical- I

M.M. 75

Course outcome – Intensive study of talas, improves the knowledge of talas.

1. Comprehensive study of Trital, Ektal and Adachautaal with at least one Peshkar, Kaida, Gat, Tukdas, Rela , and Chakkardar Tihais in the style of different Gharanas of Tabla where applicable.
2. One Gat in Adilaya and Tisra and Misra jati layas in each Tala mentioned above.
3. Tihais both Bedam & damdar in all the Talas mentioned above.
4. Oral renderings of the above mentioned talas and bols in hands giving tali & khali.
5. Ability to sing at least one khayal or bhajan in any raga.

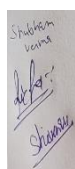
Semester 1

Practical -II

M.M. 75

Course outcome – Stage performance develops self confidence, ability of performance on stage.

1. Comprehensive study of Rupak, Panchamsawari & Dhamar with at least one Peshkar/Uthan, kaida/Chalan, Gat, Tukda , Rela, Parn,Paral,Fardgat & Chakkardar Tihai in the styles of different Ajrada, Farukhabad , Delhi, Nana Panse, Kodau Singh Gharana where applicable.
2. One Gat of Mishra, Khanda & Chatastra Jati in each of the above mentioned Talas.
3. Two mukhadas of advanced pattern in different layakaris in each tala prescribed.
4. Damdar & Bedam tihai in all the above mentioned talas.
5. One Kamali Chakkardar Paran & one Farmaishi Chakkardar paran in all the above mentioned talas.
6. Oral renderings of all the above mentioned talas & bols on hands giving Tali & Khali.



Semester 1

Practical III

M.M. – 75

Course outcome – Intensive study of basic talas.

1 Solo Demonstration in Tals of odd numbers any one of the following talas selected by the student.

- (a) 9 Matras
- (b) 13 Matras

2 Solo demonstration of different Laggi, Lari, Rau, & Angusthana in any one of the following Talas:

Dadra, dhumali and deepchandi.

3 Playing Vilambit laya theka of Jhumra & Ektaal.

Theory I

Semester I

Tabla & Pakhawaj - I

M.M. – 75

Course outcome – Knowledge of various percussion instruments.

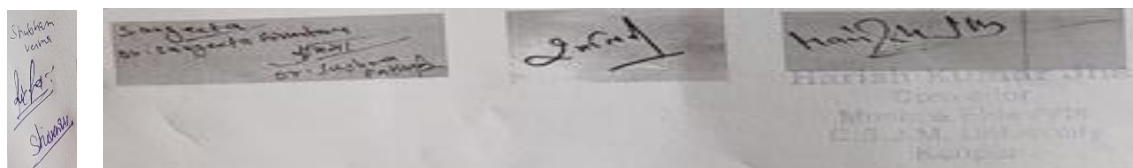
1 Comparative study of the ancient and modern Tala system. Study of Shastras of Tala. Knowledge of Tala system as given in ‘Natyashastra’ and ‘Sangit Ratnakar’ and their changes in medieval and modern period.

2 Tala Prastar i.e. formation of tala by mathematical process and the total number of talas derivable from a given number of matras.

3 Importance of Tala – Vadyas (Percussion Instruments) in Indian Classical music as compared to that of western music.

4 Difference in the construction of Indian percussion instruments like Tabla, Banya, Pakhawaj, Dholak, Mridangam, Nakkara etc.

5 Drums of Western Music with Details



Semester I

Theory Paper – II

M.M. 75

Course outcome – Knowledge of history of tabla its development.

Tabla & Pakhawaj - II

- 1 Basic principles of Aesthetics.
- 2 History of Tabla Vadya & its Development
- 3 Definition of Rasa & its varieties according to Bharat & Abhinav Gupta.
- 4 Ancient principles regarding relationship of music with Rasa (Swar Rasa, Laya Rasa, Raga Rasa and Chhand Rasa)
- 5 Life Sketch-Pt. Tota Ram Sharma, Pt. Pagal Das, Pt. Samta Prashad Mishra (Gudai maharaj) & Ustad Lateef Ahmad

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper

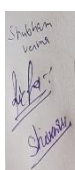
Semester II

Practical IV

M.M. – 75

Course outcome – Intensive study of talas , improves the knowledge of talas.

1. Comprehensive study of Jhaptal, and Rupak with at least one Peshkar, Kaida, Gat, Tukdas, Rela , and Chakkardar Tihais in the style of different Gharanas of Tabla where applicable.
2. One Gat in Adilaya and Tisra and Misra jati layas in each Tala mentioned above.
3. Tihais both Bedam & damdar in all the Talas mentioned above.
4. Oral renderings of the above mentioned talas and bols in hands giving tali & khali.
5. Ability to sing at least one khayal or bhajan in ang raga.



Semester II**Practical V****M.M. – 75**

Course outcome – Stage performance develops self confidence, ability of performance on stage.

1. Comprehensive study of Basant, choutal & trital with at least one Peshkar, kaida, Gat, Tukda , Rela & Chakkardar Tihai in the styles of different Punjab, Lucknow and Vanarasi,Nana Panse Gharana where applicable.
2. One Gat of Mishra Laya and Khanda & Chatastra laykaris in each of the above mentioned Talas.
3. Two mukhadas of advanced pattern in different layakaris in each tala prescribed.
4. Damdar & Bedam tihai in all the above mentioned talas.
5. One Kamali Chakkardar Paran & one Farmaishi Chakkardar paran in all the above mentioned talas.
6. Oral renderings of all the above mentioned talas & bols on hands giving Tali & Khali.
- 7.

Semester II**Practical VI****M.M. – 75**

Course outcome – Intensive study basic talas.

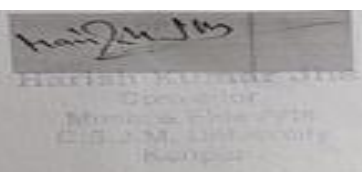
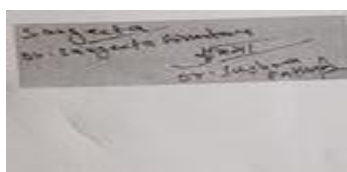
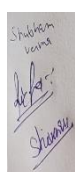
1 Solo Demonstration in Tals of odd numbers any one of the following talas selected by the student.

- (a) 11 Matras
- (b) 17 Matras

2 Solo demonstration of different Laggi , Lari, Rau, & Angusthana in any one of the following Talas:

Keharava and Khemta

3 Upaj in teental,keharva, dadra and deepchandi.



Semester – II

Theory – III

M.M. – 75

Course Outcome – Knowledge of various talas.

Tabla & Pakhawaj – III

- 1 Study of Rhythm in general and its application to music & Dance.
- 2 Knowledge of, Marga Taal & Deshi Taal of the ancient Tala system.
- 3 Critical Study of the different gharanas of Tabla/ Pakhawaj with reference to their style (Baj) of playing.
- 4 Knowledge of Ten prans of Taal

Semester – II

Theory – IV

M.M. – 75

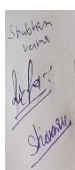
Course Outcome – Knowledge of History of tabla and its development.

Tabla & Pakhawaj - IV

- 1 A brief cultural history of Indian with special reference to music from the vedic period to modern period.
- 2 History of the development of Dhrupad, Dhamar, Khayal, Thumri and Tappa in vocal music and drut and vilambit gats of instrumental music and the system of accompaniment in Tabla & Pakhawaj.
- 3 History of the origin of percussion instruments as given in Natya shastra & Sangeet Ratnakar
- 4 History of the origin and evolution of Tabla & Pakhawaj.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper



M.A. FINAL

Semester III Tabla & Pakhawaj M.M. – 75

Course outcome – Intensive study of talas, improves the knowledge of talas.

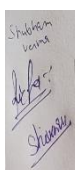
Practical – I

- 1 Comprehensive study of Shikhartaal, Farodast taal and Gaj- jhmapa taal with Peshkar/Uthan, Kaida/ Chalan, Palta, Gat, Tukda, Rela, Parn, Fard Gat & Paral in style of Banaras & Punjab gharana.
- 2 One Tipalli Gat & one Chaupalli Gat in Adi & Vilambit Laya in each Tala mentioned above (Both simple & Chakardar)
- 3 Two mukhdas/Mohara of advanced pattern in each of the above talas in different layakaris.
- 4 Tihai both bedam and Damdar of different patterns in the above mentioned Talas.
- 5 Oral renderings of all the above mentioned Talas and bols with their layakaris on hands with Tali & Khali.

Semester III Practical – II M.M. – 75

Course Outcome – Stage performance develops self confidence, ability of performance on stage.

- 1 Advanced study of all the Talas and Bols learnt.
- 2 Study of decorative 'Bharava' in Ati- Vilambit laya in the following Talas – Tilwada, Adachautal, Tritaal.
- 3 Uthan with at least two Mohras, Tukdas, Chakardar tukdas & Chakardar Tihais in Farodast Taal.
- 4 Study of Choupalli Gat , Darjewali – Gat , Kamali Chakardar Paran in Trital.
- 5 Ability to compose advanced Tukdas, Mukhdas, Moharas, Tihais in different Talas prescribed in the course.
- 6 Study of decorative Laggi, Lari, Rau and Angusthana in Dadra, Keherva & Deepchandi.
- 7 Study of Laharas on Harmonium in different Talas and in ragas suitable for playing in the morning, evening & night performance.



Semester – III

Practical – III

M.M. – 75

Course outcome – Intensive study of basic talas.

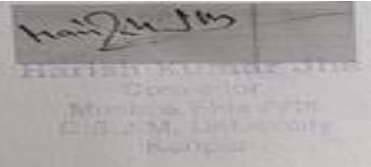
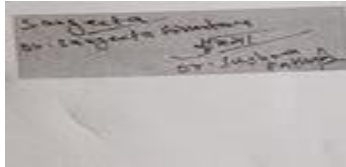
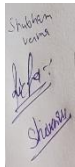
1 Solo demonstration in any one of the following talas selected by the students :

- (a) Any taal of 13 or 17 matras
- (b) Trital
- (c) Panchamsawari

2 Solo demonstration of different Laggi, Lari, Rau & Angusthana in any one of the following talas:

Dadra, Dhumali and Deepchandi

3 Accompaniment with vocal/ Instrumental and Dance performance.



Course outcome – Knowledge of various compositions of tabla

Tabla & Pakhawaj – I

1 Detailed study of ten pranas of the tala with special reference to Graha, Jati & Yati.

2 Study of the following layakaris and ability to write in notation the Laykaris in any theka prescribed in the course.

Poungun 3/4, Sawagun 5/4, Poundedogun 7/4

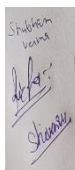
3 Definition & explanation of the following terms:

- (a) Choupali gat
- (b) Charbag
- (c) Chakardar Paran
- (d) Stuti paran of Pakhawaj.

4 General knowledge of the different classical tal-vadya (Percussion instruments) of north and south India and their application in different types of music .

5 Life History and contribution of music of the following:

- Ustad Munne Khan
- Ustad Abid Hussain Khan
- Pt. Ram Sahai
- Ustad Ahmad Jan Thirakwa
- Pt. Ghanshyam Das
- Pt Maharaj Kudau Singh



Theory II

Semester III

M.M. – 75

Course Outcome – **Knowledge of north & south indian tala system.**

Tabla & Pakhawaj – II

- 1 North Indian and South Indian music special reference to the tala system and Tal lipi.
- 2 Ancient and modern style of accompaniment and solo performance in Tabla or Pakhawaj.
- 3 The place of Upaj and creativity in accompaniment and solo performance.
- 4 Importance of Tal-lipi (notation)
- 5 Aesthetical value of various compositions of different gharanas of tabla or Pakhawaj.
- 6 Contribution of Pt. Bhatkhande and Pt. Vishnu Digambar to music.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper



Semester IV

Tabla & Pakhawaj

M.M. – 75

Course Outcome – Intensive study of talas, improves the knowledge of talas.

Practical – IV

- 1 Comprehensive study of Trital, Lakshmi, Badisawari taal and Gaj-Jhampa with Peshkar/Uthan Kaida/Chalan, Palta, Gat, Tukda, Rela & Different Parans in style of Banaras, Nana Panse & Punjab gharanas
- 2 One Tipalli Gat & one Chaupalli Gat in Adi & Vilambit Laya in each Tala mentioned above (Both simple & Chakardar)
- 3 Two mukhdas of advanced pattern in each of the above talas in different layakaris.
- 4 Tihai both bedam and Damdar of different patterns in the above mentioned Talas.
- 5 Oral renderings of all the above mentioned Talas and bols with their layakaris on hands with Tali & Khali.

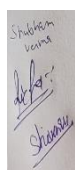
Semester IV

Practical – V

M.M. – 75

Course outcome – Stage performance develops self confidence, ability of performance on stage.

1. Advanced study of all the Talas and Bols learnt.
2. Study of decorative 'Bharava' in Ati- Vilambit laya in the following Talas – Jhumra, Jhaptal and ektal.
- 3 Uthan with at least two Mohras, Tukdas, Chakardar tukdas & Chakardar Tihais in Sooltaal.
4. Study of Choupalli Gat , Darjewali – Gat , Kamali Chakardar Paran in Jhaptal.
5. Ability to compose advanced Tukdas, Mukhdas, Moharas, Tihais in different Talas prescribed in the course.
- 6 Study of decorative Laggi, Lari, Rau and Angusthana in Dhumali and Sitarkhani
- 7 Study of Laharas on Harmonium in different Talas and in ragas suitable for playing in the morning, evening & night performance.



Semester – IV

Practical – VI

M.M. – 75

Course outcome – Intensive study of basic talas.

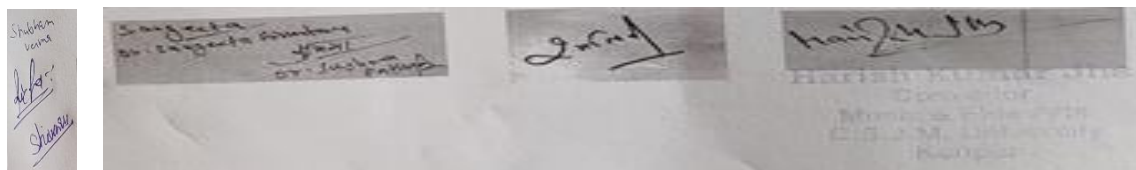
1. Solo demonstration in any one of the following talas selected by the students :

- (a) Any taal of 9 or 11 matras
- (b) Mattal
- (c) Gajjhampa

2. Solo demonstration of different Laggi, Lari, Rau & Angusthana in any one of the following talas:

Dhumali and Sitarkhani

3. Solo demonstration in any one of the mentioned talaj in no. 1 of first selected by the examiner.



Semester IV Theory III M.M. 75
Tabla & Pakhawaj – III

Course outcome – Knowledge of various compositions of tabla

1. Study of the following Layakaris and ability to write in notation the laykaris in any Theka prescribed in the course.

Sawadugun 9/4, Dhaigun 5/2, Pounetingun 11/4, Sawatingun 13/4 etc.

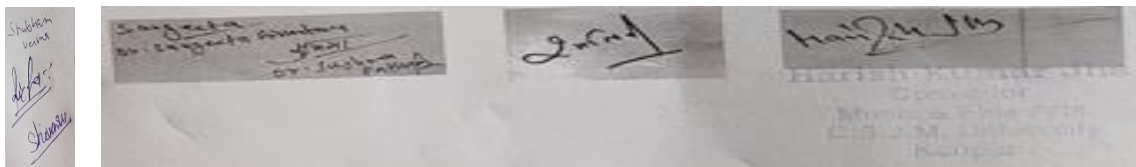
2. Definition & explanation of the following terms:

- (a) Farmayshi Paran
- (b) Kamali Paran
- (c) Udan ki Fard

3 Ability to write in notation all the talas and bols prescribed for practical papers along with their prescribed layakaris.

4 Life history and contribution of music of the following:

- Pt. Nana Sahab Panse
- Ustad Munir Khan
- Ustad Allahrakha Khan
- Pt. Nikhil Ghosh.
- Pty. Gyan Prakash Ghosh.



Semester IV Theory – IV M.M. – 75
Tabla & Pakhawaj – IV

Course outcome – Knowledge of layakaris.

1. The necessity and origin of various Talas having same matras.
2. Tabla or Pakhawaj playing as a compulsory subject for all music students in educational institutions.
3. Importance of the knowledge of theoretical aspects of tabla or pakhawaj playing.
4. Role of Rhythm in everyday life.
5. Laya & its various forms as the base of all music.
6. Importance of various aspects of bol composition in the tala system.

Note

- Internal for 25 marks,
out of which 10 marks for mid-term, 10 Marks for Assignment and 5 marks for attendance.
- External for 75 marks
- Total 100 marks for each paper

