

MUSIC

MPA Syllabus

Paper Code	Course	Category	Credit	Marks
Semester I			12	300
MUS-PG-T101	Aesthetics	Theory	4	100
MUS-PG-P102	Analytical Study of Raga-I	Practical	4	100
MUS-PG-P103	Analytical Study of Tala-I	Practical	4	100
MUS-PG-P104	Raga Studies I	Practical	4	100
MUS-PG-P105	Tala Studies I	Practical	4	100
Semester II			16	400
MUS-PG-T201	Folk Music	Theory	4	100
MUS-PG-P202	Analytical Study of Raga-II	Practical	4	100
MUS-PG-P203	Analytical Study of Tala-II	Practical	4	100
MUS-PG-P204	Raga Studies II	Practical	4	100
MUS-PG-P205	Tala Studies II	Practical	4	100
MUS-PG-T206	Music and Media	Theory	4	100
Semester III			20	500
MUS-PG-T301	Modern Traditions of Indian Music	Theory	4	100
MUS-PG-P302	Analytical Study of Tala-III	Practical	4	100
MUS-PG-P303	Raga Studies III	Practical	4	100
MUS-PG-P303	Tala Studies III	Practical	4	100
MUS-PG-P304	Stage Performance I	Practical	4	100
MUS-PG-T305	Music and Management	Theory	4	100
Semester IV			16	400
MUS-PG-T401	Ethnomusicology	Theory	4	100
MUS-PG-T402	Dissertation	Theory	4	100
MUS-PG-P403	Raga Studies IV	Practical	4	100
MUS-PG-P404	Tala Studies IV	Practical	4	100
MUS-PG-P405	Stage Performance II	Practical	4	100

Semester I

MUS-PG-CT101:- Aesthetic

Course Detail-The course will primarily provide an overview of music and allied issues like Aesthetics. The discussions will range from Rasa and its varieties [According to Bharat, Abhinavagupta, and others], thoughts of Rabindranath Tagore and Abanindranath Tagore on music to aesthetics and general comparative. Moreover the course will also discuss about the about Western philosophy of arts and aesthetics. The course will discuss Mimesis/ Imitation theory, Intuition Theory, Romanticism, Classicism, Idealism, Realism and it will take up the general debate between Art for Art Sake and Art for Purpose.

Unit I: Introduction: Introduction to Aesthetics (Indian and Western)

Unit II: Ancient Aesthetics: Bharata Rasa theory and its application to Indian Music

Unit III: Modern Aesthetics: Aesthetical Views of Tagores

Unit IV: Application of Aesthetic theory: Interrelationship of fine arts with special reference to Raga-Ragini painting

Suggested Readings

1. Martinez Jose Luiz (2001) *Semiosis in Hindustani Music*, New Delhi, Motilal Banarsidass Publishers.
2. Herwitz Daniel (2008) *Aesthetics: Key Concepts in Philosophy*, London, Continuum International, Publishing group.
3. Barlingay S.S (2007) *A Modern introduction to the Indian Aesthetic Theory*, New Delhi, D.K. Print world.
4. Scruton Roger (1993) *The Aesthetics of Music*, UK, Clarendon Press
5. Mittal Anjali (2000) *Hindustani Music and the aesthetic concept of form*, New Delhi, D.K. Print world

MUS-PG-CP102 (A):-Analytical Study of Raga-I

Course Details: This course deals with the analytical aspects of raga like essence, comparison of ragas along with the performance techniques.

Unit I: Ragas: Non-Detailed Studies of the following ragas-

Gurjari Todi

Shyam Kalyan

Unit II: Raga Comparison: Comparison of following ragas-

Miyani Todi- Gurjari Todi

Sudha Sarang- Shyam Kalyan

Unit III: Raga Analysis: Analysis of south Indian ragas in hindustani classical music.

Unit IV: Raga Rendition: Difference in rendition of ragas in vocal and instrumental Music.

Suggested Readings

1. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi ,D.R. Publications.
2. Bandopadhyaya S (2011) *Wisdom of Raga (Elucidation of the Indian Arts)*, New

Delhi, B.R.

3. Jha Ramshray (1999) *Abhinav Geetanjali*, Allahabad, Sangeet Sadan Prakashan.
4. Saxena Sunil Kumar (2010), *Hindustani Sangeet: Some perspectives, some performers*, 1st edn., New Delhi: Sangeet Natak Akademi and D.K.Printworld.
5. Subbaeo,B.(1996) *Raga Nidhi(Vols. I to IV)* ,4th Impression, Madras: The Music Academy.

MUS-PG-CP102 (B):-Analytical Study of Tala-I

Course Details: The Course deals with the analytical Concepts of Tabla playing beyond the performance and technical aspects. It includes concepts like variety of gats kayda and other Tala forms like Rabindrik and Carnatik tala systems.

Unit I: Paran: Tal Paran, Farmaisy Paran, Kamali Paran, Tar Paran , Jugalbandi Paran Various Tala

Unit II: Gat: Gat kaida, Chakradar Gat, Dupalli Gat, Dudhari Gat, Tripalli Gati in Jhoomra and Panchamswari

Unit III:Kayda: Ekholi, Lom-Bilom,Peshkaranga kaida, Pench, Gansha

Unit IV: Tabla Traditions of Bengal: Bishnupur, Dhaka, Agartala, Babukhans

Suggested Readings

1. Saxena Sudhir Kumar (2006), *The Art of Tabla Rhythm: Essentials, traditions and creativity*, New Delhi, D.K.Print World.
2. Srivastava Sunita (2012), *Tabla Vadan Kala ki takniki abam Saundraya Paksh*, New Delhi, Anubhav Publishing House.
3. Bhandari Achyuta Ram(2014), *A Glance Play on Tabla*, New Delhi, ARB Publications.
4. Courtney R. David (2001) *Fundamentals of Tabla-1*, New Delhi, Sur Sangit Services.
5. Pradhan Aneesh (2011) *Tabla: A Performers Perspectives*, Underscore Records

MUS-PG-CP103 (A):-Raga Studies I

Course Detail: The Course explains practical performance of various ragas prescribed in syllabus with Alap, Bada-Khyal/ Vilambit Gat, Chota-Khyal/Drut Gat, Tarana, Trivat and Chaturang followed by some composition in Semi-Classical Forms like- Thumri, Dadra, Tappa, Kajri and Hori. Stage performance and viva-voce will be subjected to explore the musical confidence to the candidate during examination.

Unit I: Raga Studies: Detailed Studies of following Ragas-
Maru Bihag
Chandrakouns
Sur Malhar,

Unit II: Notation: Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.

Unit III: Tala Studies: Talas with theka, tali-khali in teegun and aad layakari of Talas-Tilwada, Jhaptal, EkTala, Jhoomra Tala

Unit IV: Semi-classical forms – Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.

Suggested Readings

1. Bandopadhyaya S (2011) *Wisdom of Raga* (Elucidation of the Indian Arts), New Delhi , B.R.
2. Gautam M.R (1990) *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal .
3. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi ,Sri Satguru Publications
4. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi ,D.R. Publications,
- Bhatkhande V.N(2013) *Kramik Pushtak Malika (Vol I-IV)*, Hatras, Sangeet Karyalaya.

MUS-PG-CP103 (B):- Tala Studies I

Course Detail: The Course explains practical performance of various Tala prescribed in syllabus with Uthan, Peskar, Kayada and various aspects of Tabla recital. Stage performance and viva-voce will be undertaken to explore the musical confidence of the candidate during examination.

Unit I: Tala Studies: At least five Gats in Adi Laya in Trital, Rupak, Ektal, Sooltal, Performance of Uthan, Kayada, Mukhras

Unit II: Technical Rendition: Rendition of Kayada, Peskar, Tihai and Chakradar, Practical knowledge of advance Rela, Paranas, Peskar, Kayada and Chakradar

Unit III: Advanced knowledge: Advanced Knowledge of Uthan, Peskar, Kayada and Rela in Trital and Jhaptal, Advance component of tabla Solo performance in Drut laya

Unit IV: Oral presentation: Oral presentation of all aspects of syllabus.

Suggested Readings

1. Courtney David R (2014) *Focus on Kaidas of Tabla*, New Delhi, Sur Sangeet Services
2. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
3. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
4. Mishra Chhotelal ,2006, *Tabla Grantha*, , New Delhi , Kanishka Publishers.
5. Mishra Vijayshankar,2014, *Tabla Rare Compositions of Great Masters* , New Delhi ,Neha Publishers.

Semester II

MUS-PG-CT201:- Folk Music

Course Detail: The course discusses about the Various Folk Music of East, North-East and Sikkim with musical elaboration and various rudiments of Folks. The course also focuses on the influences of Folk Music in Classical music.

Unit I: Basics: Concept, definitions and salient features of folk Music.

Unit II: Influence of folk music: Influence of folk music on Indian classical music, stylization of folk melodies into ragas.

Unit III: Folk music in modern set up: Working in urban set-up and rural set-up. [With and without microphone, in natural light and in artificial light in open field and in an auditorium and so on

Unit IV: Performance techniques: Performance before an assembly of people, Selection of Song, Use of Microphone, Voice module and delivery, Pronunciation, Melodic structure, Song recording

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. Bohlman P V (1988) *The Study of Folk Music in the Modern World*, USA, John Wiley and Sons
4. White Kim Kennedy, McCormic. Charlie T (2010) *Folk lore: An Encyclopaedia of Believes, Tale, Music and Art*, California, ABC-CLIO Publications.
5. Priyambada Amrita (2009) *Encyclopaedia of Indian Folk Music*. New Delhi, Anmol Publisher.

MUS-PG-CP202 (A):-Analytical Study of Raga-II

Course Details: This course deals with the analytical aspects of raga like essence, comparison of ragas along with the performance techniques.

Unit I: Ragas: Non-Detailed Studies of the following ragas:

Saraswati

Vibhas

Unit II: Raga Comparison: Comparison of following ragas:

Chandrakouns-Malkouns

Rageshree-Bageshree

Unit III: Raga Analysis: Analysis of the ragas in the context of folk music of India.

Unit IV: Raga Rendition: Raga rendition in different gharanas, gayaki and tantrakari rendition of raga

Suggested Readings

1. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas beyond the Grammar*, New Delhi, and D.R. Publications.
2. Bandopadhyaya S (2011) *Wisdom of Raga* (Elucidation of the Indian Arts), New Delhi, B.R.

3. Jha Ramshray (1999) *Abhinav Geetanjali*, Allahabad, Sangeet Sadan Prakashan.
4. Saxena Sunil Kumar (2010), *Hindustani Sangeet: Some perspectives, some performers*, 1st edn, New Delhi: Sangeet Natak Akademi and D.K.Printworld.
5. Subbaeo,B.(1996) *Raga Nidhi(Vols. I to IV)* ,4th Impression, Madras: The Music Academy

MUS-PG-CP202 (B):-Analytical Study of Tala-II

Course Details: The Course deals with the analytical Concepts of Tabla playing beyond the performance and technical aspects. It includes concepts like variety of gats kayda and other Tala forms like Rabindrik and Carnatik tala systems.

Unit I: Paran: Trivat Paran, Bol Paran, Gat Paran, Nritya Paran in Chautal

Unit II: Gat: Tripad gat, Choupalli gat, Angusthana gat, Manjhadar gat, Akal gat in Aadachautal

Unit III: Other terminologies: Lamchhard, Ostud, Phuljhari, Farad, Rou,Parar

Unit IV:Rabindrik Tala: Basic idea of Talas of Rabindranath Tagore.

Suggested Readings

1. Courtney David R (2014) *Focus on Kaidas of Tabla*, New Delhi, Sur Sangeet Services
2. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
3. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
4. Mishra Chhotelal ,2006, *Tabla Grantha*,, New Delhi , Kanishka Publishers.
5. Mishra Vijayshankar,2014, *Tabla Rare Compositions of Great Masters* , New Delhi ,Neha Publishers.

MUS-PG-CP203 (A):- Raga Studies-II

Course Detail: The Course explains practical performance of various ragas prescribed in syllabus with Alap, Jod, Jhala, Vilambit and Drut gat in instrumental Music and Bada-Khyal, Chota-Khyal in vocal music along with Tarana, Trivat and Chaturang followed by some composition in Semi-Classical Forms like- Thumri, Dadra, Tappa, Kajri and Hori. Stage performance and viva-voce will be evaluated the musical confidence of the candidates during examination.

Unit I: Raga Studies: Detailed Studies of following Ragas-
 Madhuwanti,
 Chayanat
 Bhatiyar

Unit II: Notation: Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.

Unit III: Tala Studies: Detail study of Tala with of Theka , Tali-Khali in Teegun and Aad Layakari- Panchanswari, AadachauTala, Gajazhampa and Matta Tala

Unit IV: Semi-classical forms – Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.

Suggested Readings

1. Mihiripenna Anil (2007) *New Instrumental Compositions for North India Music*, Varanasi Indica Books.
2. Bakshi Haresh (2005) *101 Ragas for the 21st Century and beyond: A Music lovers Guide to Hindustani Music*, Canada Trafford Publishing.
3. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi ,Sri Satguru Publications
4. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi ,D.R. Publications,
5. Bhatkhande V.N (2013) *Kramik Pushtak Malika (Vol I-IV)*, Hatras, Sangeet Karyalaya.

MUS-PG-CP203 (B):-Tala Studies-II

Course Detail: The Course explains practical performance of various Tala prescribed in syllabus with Uthan, Peskar, Kayada, Chakradar and various aspects Tabla recital. Stage performance and viva-voce will be evaluated the musical confidence of the candidates during examination.

Unit I: Tala Studies: Jhaptal, Tevra, Panchamswari and Dhamar with Uthan, Kayadas, Relas, Paranas, Different kinds of Gats, Tukras and Chakradars in above mention Talas

Unit II: Technical Rendition: Advance Chakradars, Paranas and peskar in various laykari, Varieties of advance Kayada, Prastar, Tihai and Chakradar Tihai in above prescribed Talas

Unit III: Advanced knowledge: Mukharas of advanced pattern in different layakaries in Jhaptal, Tevra, Panchamswari and Dhamar, Different kinds of advance Damdar and Bedam Tihais in each of the above mentioned Tala

Unit IV: Variations: Analytical study of Indian rhythm system, detailed study of variation in Theka of Deepchand and Aada Talas

Suggested Readings

1. Courtney David R (2014) *Focus on Kaidas of Tabla*, New Delhi, Sur Sangeet Services
2. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
3. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.

4. Mishra Chhotelal ,2006, *Tabla Grantha,*, New Delhi , Kanishka Publishers.
5. Mishra Vijayshankar,2014, *Tabla Rare Compositions of Great Masters* , New Delhi ,Neha Publishers.

MUS-PG-CT205:- Music and Media

Course Detail: This course will focus on the social role in of music in mediated cultural landscape. The course looks at attempts to theorize music as social process and check its consumption patterns.

Unit I: Theorizing Culture and Media: Culture-Meaning and Concept, Folk Culture-Popular Culture-Mass Culture-Subculture; Mediated Culture, Media Practice and Cultural Practice, Media and Cultural Theory-The Frankfurt School-BCCS, Cultural Field

Unit II: Media, Music and Cultural Representation: Music as a Medium of Communication and Expression, Music as Cultural Code, Music as Art, Music as Resistance, Music as Cultural Capital, Media and Cultural Reproduction, Media Convergence and the Culture of Sharing, Music and Imagined Communities, Interface between Music and Media

Unit III: Media and Cultural Consumption: Music as Cultural Commodity, Music and Mediation, Semantics of Music, the Musical Field, Consumption of Music in Web 3.0, Mediated Consumption of Music, Analog Recording, Digital Recording, Digitization of Music and its Creative Consumption

Unit IV: Music across Different Media Platforms: Music in Folk Media, Music in Cinema, Music in Television, Music over Internet- Napster-Sound Cloud-Youtube, Music in Video Games, Music in Mobile Phones, Musical Documentaries

Suggested Readings

1. Baudrillard, J. (1998). *“Towards a Theory of Consumption.”* In *The Consumer Society: Myths and Structures*. Thousand Oaks, CA: Sage, Pp. 69-86
2. Benjamin, Walter. (1968). *“The Work of Art in the Age of Mechanical Reproduction.”* In *Media and Cultural Studies: Keywords*. Pp. 18-40.
3. Booth, G. (2008). *“That Bollywood Sound.”* In *Global Soundtracks: Worlds of Film Music*. Edited by Mark Slobin. Middletown, CT: Wesleyan University Press, 2008. Pp. 85-113.
4. Demers, J. (2006). *“Dancing Machines: ‘Dance Dance Revolution,’ Cybernetic Dance, and Musical Taste.”* *Popular Music* 25, 401-414
5. Hall, S. (2006). *“Encoding/Decoding.”* In *Media and Cultural Studies: Keywords*. Pp. 163-173

Semester-III

MUS-PG-CT301:- Modern Traditions of Indian Music

Course Detail: The course explains the various musical traditions in order to explore the broad knowledge of Indian Music. The course also discusses about the various trends of Rabindra Sangeet, Nazrul Geeti and South Indian forms of Music.

Unit I: Compositional Forms: Origin and evolution of Thumri, Ghazal, Nazrul Geeti

Unit II: Rabindra Sangeet: Thematic variations of Tagore's music, Tagore's musical creativity in Gitabitan and Swarabitan, Rabindric Talas

Unit III: Biographies: Sidhheswari Devi, Girija Devi, Ghulam Ali, Konika Bandopadhaya

Unit IV: South Indian forms: Kriti, Javeli, Tanam, Pallavi, Varnam

Suggested Readings

- 1) Tagore Rabindranath, *Sangeet Chinta* (1966), Kolkata, Vishva Bharati Publications.
- 2) Ghosh Shantidev, *Rabindra Sangeet Vichitra* (2006), Kolkata, Concert Publishing Company.
- 3) Roy Choudhuri Bimalakanta (2013) *The dictionary of Hindustani Classical Music*, New Delhi, Motilal Banarsi Dass.
- 4) Meera S, Bajali D, 2006, Ravikiran Chitraveena, *Appreciating Karnatik Music*, Chennai, Ganesh and Co.,
- 5) Bhagyalaxmi S, 1990, *Ragas in Carnatic Music*, Columbia, South Asian Books.

MUS-PG-CP302 (A):-Analytical Study of Raga-III

Course Details: This course deals with the analytical aspects of raga like essence, comparison of ragas along with the performance techniques.

Unit I: Ragas: Non-Detailed Studies of the following ragas:

Jhinjhoti

Abhogi

Unit II: Raga Comparison: Comparison of following ragas:

Multani-Madhuwanti

Puriya- Sohani

Unit III: Raga Analysis: Analysis of Indian ragas in the context of time of performance.

Unit IV: Raga Rendition: Rendition of Mishra Ragas.

Suggested Readings

1. Moorthy Vijaya (2001) *Romance of Raga*, Maharashtra, Abhinav Publications
2. Razdan Bazaz Vijay (2011) *Hindustani Ragas the concept of time and season*, New Delhi, B.R.Rhythm.
3. Jha Ramshray (1999) *Abhinav Geetanjali*, Allahabad, Sangeet Sadan Prakashan.
4. Saxena Sunil Kumar(2010), *Hindustani Sangeet: Some perspectives, some performers*, 1st edn., New Delhi: Sangeet Natak Akademi and D.K.Printworld.
5. Subbaeo, B.(1996) *Raga Nidhi*(Vols. I to IV) ,4th Impression, Madras: The Music Academy

MUS-PG-CP302 (B):- Analytical Study of Tala-III

Course Details: The Course deals with the analytical Concepts of tabla playing beyond the performance and technical aspects. It includes concepts like variety of gats kayda and other Tala forms like Rabindrik and Carnatik tala systems

Unit I: Paran: Charbak Paran, Lalkella Paran, Topkhani Paran in Gazajhampa Tal

Unit II: Gat: Kamali gat, Birahiwali gat, Barari gat, Angadar gat in Teental

Unit III: Other Terminologies: chhalan, Nikas, Nabahakka, Selami, Tatkar, Amad

Unit IV: Carnatic Tala: Introduction to the Carnatic Tala system and its comparison with Hindustani Tala system.

Suggested Readings

1. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popular prakashan.
2. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
3. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
4. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
5. Mishra Chhotelal, 2006, *Tabla Grantha*, New Delhi , Kanishka Publishers.

MUS-PG-CP303 (A):- Raga Studies III

Course Detail: The Course explains practical performance of various ragas prescribed in syllabus with Alap Jod , Jhala, Bada- Khyal/Vilambit Gat, Chota Khyal/Drut Gat, Tarana, Trivat and Chaturang followed by some composition in Semi-Classical Forms like- Thumri, Dadra, Tappa, Kajri and Hori. The course deals with all the practical aspects of Hindustani classical Music in Detail.

Unit I: Raga Studies:

a. Detailed Studies of following Ragas-

Jog
Multani
Ahibhairav

b. Non Detail Studies:

Kalawati
Charukeshi
Gaud Sarang

Unit II: Notation: Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.

Unit III: Tala Studies: Detail study of Tala with of Theka , Tali-Khali in Teegun and Aad-Kuaadi, Viaadi Layakari -Sooltal, Lakshmi Tala, Brahma Tala, Rudra Tala

Unit IV: Semi-classical forms – Learning Thumri, Dadra or Tappa, Kajri, Hori, Bhajan and its applications.

Suggested Readings

1. Mihiripenna Anil(2007) *New Instrumental Compositions for North India Music*, Varanasi Indica Books.
2. Bakshi Haresh(2005) *101 Ragas for the 21st Century and beyond: A Music lovers*

3. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi ,Sri Satguru Publications
4. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi ,D.R. Publications,
5. Bhatkhande V.N(2013) *Kramik Pushtak Malika (Vol I-IV)*, Hatras, Sangeet Karyalaya.

MUS-PG-CP303 (B):- Tala Studies-III

Course Detail: The Course explains practical performance of various Tala prescribed in syllabus with Uthan, Peskar, Kayada, Chakradar and various aspects of Tabla recital. The course deals with all the practical aspects of Tabla recital in Detail. It also deals with the Gharana tradition of Tabla in North India.

Unit I: Tala Studies: Advance studies of Teora, Sooltal, Panchamswari, Chowtal and Dhamar, Analysis of Peskars, Kayadas, Relas, Gats, Tukras, Chakradars, of Ajrada, Farukhabad and Delhi Gharana.

Unit II: Technical Rendition: Detail study of Kayada and technique of elaboration, advanced study of Rela and in Trital, Jhoomratal and Rudra Tala

Unit III: Advanced knowledge: Study of Mukhdas of advance pattern in different Layakaris, Study of advanced Damdar and Bedam Tihais in Rudra and Brahman and Matta Tala

Unit IV: Variations: Analytical study of various aspects of tabla playing in Lucknow Gharana, advance study of Peskar, Kayada and Prastar in Panchmsawari and Gajazhampa

Tala

Suggested Readings

1. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popular prakashan.
2. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
3. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
4. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
5. Mishra Chhotelal, 2006, *Tabla Grantha*,, New Delhi , Kanishka Publishers.

MUS-PG-CP304 (A):- Stage Performance I (A)

Course Detail: The course deals with the practical performance of prescribed raga and basic knowledge of Dhupad-Dhamar and other musical forms of Hindustani Classical Music. Students are more directed to substantial performance and composing the Bandish to give them the feeling of real essence of classical Music. Stage performance is also the part of course where students are advised to perform the learned raga on stage during examination like professional singers.

Unit I: Performance: test of about 30 minutes in any one Raga chosen by the candidates from the ragas learnt.

Unit II: Composition: Knowledge of composing bandish/Gats in any of the Ragas from Syllabus

Unit III: Semi Classical: Compositions in Thumri, Dadra or Tappa with knowledge of improvisation

Unit IV: Other Forms: Knowledge of Dhurpad and Dhamar

Listening References

1. Ali khan Bade Ghulam (2010), *The Great Heritage:exclusive Archival Collection*, Kolkata, saregama Ind.Ltd.
2. Pervez Shahid (2010), *The Dover Lane Music Conference (57th Annual Session,2009)*,Kolkata.
3. Joshi Bhimsen (2011), *The Maestros Series*, Mumbai, Times Music.
4. Various Artists (2009), *Timeless Thumris*, New Delhi,Sony Music.
5. Khan Bismilla, Chourasia Hariprasad, Rajam N, Ali Khan Amjad (2006), *Jewels of Indian Classical Music- Musical Ecstasy*, Mumbai, Times Music

MUS-PG-CP304 (B):- Stage Performance I (B)

Course Detail: The course deals with the performance and practical demonstration of the Tala. Students are more directed to enhance the habit of performance on stage to build the musical career as a performing artist.

Unit I: Gat and Peshkar: Three advance Gat of Kuaad and Viaad Laya, Advance study of Peskar and Rela in Trital and Jhoomra Tala

Unit II: Baaj: Demonstration of advance Uthan, Peskar, Kayada, Prastar, Rela in prescribed Talas, Advance study of various style of composition of Lucknow Baaj

Unit III: Accompaniment: Style of accompanying with Dhurpad, Dhamar, Khyal, Thumri and Dadra

Unit IV: Performance: Viva- voce along with rendering of all the advance components of Tabla with Tali-Khali in advance Layakari.

Listening References

1. Hussain Zakir (2012), *Essence of Rhythm*,California, Universal Music.
2. Thirkawa Ahmad Jaan (1999), *Drums of India*, Kolkata, SAREGAMA.
3. Maharaj Kishan(2009), *Pt. Kishan Maharaj-Tabla Solo*,New Delhi, Sony Music.
4. Khan Alla Rakha, Hussain Zakir (2009), *The Best of Tabla*, Kolkata, SAREGAMA.
5. Choudhury Swapan (2000), *The Majestic Tabla of Swapan Choudhury*, Kolkata, Chhanda Dhara.

MUS-PG-CT305:- Music and Management

Course Detail: The course is introduced to know about the music management and its marketing in present world. The course discusses about the entrepreneurship, ecommerce, digital music marketing and various terms related to music trade.

Unit I: Entrepreneurship: Meaning, Definition, Characteristics, Role and classification, Functions of entrepreneurship at different stages of enterprise life cycle, Entrepreneur ethics
Unit II: E-Commerce and Event Management: Introduction, Comparison between traditional commerce and E-commerce. Strategic Event Management, Venue and event Management, Club and Concert Promotion
Unit III: Intellectual Property Right: Intellectual Property and Music Industry, Types of IPR, designs, patents, trademarks and Copy Right. Music industry contracts
Unit IV: Digital Music Marketing: Elements of Marketing, needs, wants, Marketing Vs Selling, Concept of Market Management.

Suggested Readings

- 1) Kotler, Philip (2009) *Marketing Management , Analysis, Planning, Implementations and Control* (Person Education 12th Edition).
- 2) Stanton William J (2000), *Fundamentals of Marketing*, Mc Graw Hill.
- 3) Pandey Neeraj (2014) *Intellectual Property Rights*, New Delhi, Prentice Hall of India.
- 4) Levi Sean (2016) *Music Marketing* , JPL Publishing.
- 5) Goyal K Swarup (2013) *Event Management*, New Delhi, Adhyayan Publications.

Semester IV

MUS-PG-CT401:- Ethnomusicology

Course Detail: This course addresses different aspect of ethnomusicology and tribal music traditions of India as well as rest of the world. This will have major focus on the music-musicology and ethnomusicology in contemporary scenario. This course discusses the application of different musical forms and the association of music with life and society.

Unit I: History and definition: Ethnomusicology from its early inception and its development till present. The discussion include music as/ in culture, the comparative musicology, the anthropological fusion, its impact on development of ethnomusicology, scientific method and cross-cultural analysis.

Unit II: Evolutionary Models: cross-cultural comparative studies, cultural and historical relativism, Music in culture, symbolic anthropology.

Unit III: Writing Culture: Politics of representation, modernity, post-modernity, Feminism

Unit IV: Globalization: Cultural Industry, regional hegemony, local mediator of pop culture

Suggested Readings

- 1) S.A.K Durga (2006) *Ethnomusicology: A Study of Intercultural Musicology*, Madras, Centre for Ethnomusicology.
- 2) Nettle Bruno (2005) *The Study of Ethnomusicology*, USA ,University of Illinois Press.
- 3) Bohlman V Philip, Levin Victoria Lindsay (2015) *This is called Music-Essays in honor of Bruno Nettle*, USA ,Row Man and Little Field Publishers.
- 4) Nettl Bruno, Bohlman V Philip (1991) *Comparative Musicology and Anthropology of Music*, Chicago, University of Chicago Press.

- 5) Turino T (2008) *Music as Social Life-The Politics of Participation*, Chicago, University of Chicago Press.

MUS-PG-CT402:- Dissertation

Dissertation

Course Detail: This course is introduced to enhance the habit of qualitative research in music. Students are advised to present Research dissertation relating to music. The students require putting in serious thought to propose a small Research or Documentation Project in consultation with the teachers of the department. The students are advised to know general work method or research methodology before they start doing the dissertation.

Unit I: Basics: Interview basics, planning, field notes

Unit II: Methods: Fieldwork Methods, Methodology, Voice Representations

Unit III: Ethics: copyright, recording and writing ethnography.

Unit IV: Dissertation: Candidate should present a Power Point Presentation and Music demonstration before submitting the paper.

Suggested Readings

1. Wiles Rose (2012) *What Are Qualitative Research Ethics?* , New Delhi, Bloomsbury Publishing Ind. Ltd.
2. Schuelor Nico, Stefaniya Leon (2011) *Approaches to Music Research :Between Practice and epistemology*, Switzerland, Peter Lang AG
3. Hartwig Kay Ann (2014) *Research Methodology in Music Education*, UK, Cambridge Scholars Publishing.
4. Marshal Lee (2005) *Bootlegging: Romanticism and Copyright in Music Industry*, USA, SAGE Publications.
5. Clifflered James, Marcos George (2010) *Writing Culture- The Poetics and Politics of Ethnography*, USA, University of California Press.

MUS-PG-CP403 (A):- Raga Studies IV

Course Detail: The Course explains practical performance of various ragas prescribed in syllabus with Bada- Khyal, Chota Khyal, Tarana, Trivat and Chaturang followed by some composition in Semi-Classical Forms like- Thumri, Dadra, Tappa, Kajri and Hori. The course deals with all the aspects of Hindustani classical Music in Detail.

Unit I: Raga Studies:

a. Detailed Studies of following Ragas-

Puriya Kalyan
Bilaskhani Todi
Sudhakalyan

b. Non Detail studies:-

Natbhairav
Jait kalyan
Dev giri bilawal
Gunakri

Unit II: Notation: Ability to write notation of Ragas, Aalap, and Bandish/compositions in all the Ragas mentioned in Bhatkhande Notation system.

Unit III: Tala Studies: Rendition of all advanced components of Raga with Tali-Khali in prescribed Tala with advance Layakari.

Unit IV: Semi-classical forms: Knowledge of Composing Semi-classical compositions in mentioned Raga.

Suggested Readings

1. Mihiripenna Anil (2007) *New Instrumental Compositions for North India Music*, Varanasi Indica Books.
2. Bakshi Haresh(2005) *101 Ragas for the 21st Century and beyond: A Music lovers Guide to Hindustani Music*, Canada Trafford Publishing.
3. Clements. E (1990) *Encyclopaedia of Indian Music with Special Reference to Raga*, New Delhi ,Sri Satguru Publications
4. Raja. Deepak (2016) *The Raga-ness of Raga: Ragas Beyond the Grammar*, New Delhi ,D.R. Publications,
5. Bhatkhande V.N (2013) *Kramik Pushtak Malika (Vol I-IV)*, Hatras, Sangeet Karyalaya.

MUS-PG-CP403 (B):- Tala Studies-IV

Course Details: The Course explains practical performance of various Tala prescribed in syllabus with Uthan, Peskar, Kayada, Chakradar and various aspect of tabla recital. The course deals with all the practical aspects of Tabla recital in detail. The course is also designed to share basic knowledge of Raga, which could be useful to the percussion students to understand the basic essence of Raga of Hindustani Music.

Unit I: Tala Studies: Advance study of Trital, Shikhar, Lakshmi, Gajazhampa and Panchamswari Tals, Advance composition of Peskar, Kayada, Paltas, Gat, Tukdas and Relas in above mention Talas

Unit II: Technical Rendition: Detail study of Kayada and technique of elaboration, advanced study of Rela and in Trital, Jhoomratal and Rudra Tala

Unit III: Raga knowledge: Knowledge of the following ragas- Basic Bilashkani Todi, Ahir-Bhairav, Yeman, Bhopali, Marwa, Puriya, Jog, Rageshree, Bageshree, Shree, Sohini, Adana, Gunkali, Kalavati, Jayjayanti, Lalit, Malkosh, Shivranjani and Darbarikanara.

Unit IV: Advanced Study: Advance study of Trital, Shikhar, Lakshmi, Gajazhampa and Panchamswari Tals, Advance composition of Peskar, Kayada, Paltas, Gat, Tukdas and Relas in above mention Talas.

Suggested Readings

1. Betrabet Prabhakar, Hattngady Sandeep (2014) *Tihaai: The Quintessence the Indian Percussive Arts*, New Delhi, Popular prakashan.
2. Beronja Srdjan (2008) *The Art of The Indian Tabla*, New Delhi, Rupa.
3. Sadananda Naimpalli, 2009, *Tabla for Advanced Students*, New Delhi, Popular Prakashan.
4. Gautam M.R.1990, *Evolution of Raga and Tala in Indian Music*, New Delhi, Munshiram Manoharlal.
5. Mishra Chhotelal ,2006, *Tabla Grantha*,, New Delhi , Kanishka Publishers.

MUS-PG-CP404 (A):- Stage Performance II (A)

Course Detail: The course deals with the practical performance of prescribed Tala and basic knowledge of accompanying other classical Music forms of Hindustani Classical Music. Students are more confined to substantial performance and composing of various forms of Tabla recital that makes them feel the real essence of classical Music. Stage performance is also the part of course where students are advised to perform during examination.

Unit I: Performance: test of about 30 minutes in any one Raga chosen by the candidates from the ragas learnt.

Unit II: Composition: Knowledge of composing bandish/Gats in any of the Ragas from Syllabus

Unit III: Semi Classical: Compositions in Thumri, Dadra or Tappa with knowledge of improvisation

Unit IV: Other Forms: Knowledge of Dhurpad and Dhamar

Listening References

1. Khan Rashid, Khan Bismilla (2011) ,*Voice of Indian*, New Delhi, Sony Music.
2. Banerjee Nikhil (2015), *The Subline Legacy*, New Delhi, Sony DADC.
3. Prasad Samta, Chourasia Hariprasad, Sharma Shiv Kumar, Ali Khan Amjad (2014), *Hindustani Classical- Vol-2*, Mumbai, Fountain Music Co.
4. Atre Prava (2004),*Night Melodies*, Kolkata, SAREGAMA.
5. Chakraborty Kaushiki (2015), *Complete Koushiki*, Mumbai, Times Music.

MUS-PG-CP404 (B):- Stage Performance II (B)

Course Detail: The course deals with the performance and practical demonstration of the Tala. Students are more directed to enhance the habit of performance on stage to build the musical career as a performing artist.

Unit I: Advanced Gat: Three advance Gat of Kuaad and Viaad Laya, Advance study of Peskar and Rela in different Talas studies throughout the course,

Unit II: Demonstration: Demonstration of advance Uthan, Peskar, Kayada, Prastar, Rela in prescribed Talas in different gharans of tabla

Unit III: Accompaniment: Style of accompanying with Dhurpad, Dhamar, Khyal, Thumri and Dadra

Unit IV: Performance: Viva- voce along with rendering of all the advance components of Tabla with Tali-Khali in advance Layakari.

Listening References

1. Khan Allarakha, Qureshi Fazal (2015) *Talaeem from Father to Son: Tabla of Panjab Gharana* , Mumbai, Ninaad.
2. Bose Kumar (2009) , *Dynamic-Kumar Bose*, Mumbai, Times Music.
3. Ghosh Shankar (2014), *The Legend of The Tabla*, Kolkata, Orient Entertainment.
4. Khan Latif Ahmad (2003), *India: Tabla From Jaipur*, Airmail Music
5. Bellare Ravi, Bellare Sashi (1968), *Tabla Jugalbandi For Shamsuddin Khan's Punityathi*, USA, Country and Eastern.