



Department of Music
Dr. Harisingh Gour Vishwavidyalaya, Sagar (M.P.)
(A central university)

B.A. Hindustani Music (Tabla)

Based on National Education Policy 2020
Department of Music

School of Arts & Information Science



Curriculum Framework

B.A Hindustani Music- (Tabla)as one subject

Based on National Education Policy- 2020

Date of BoS: 13/09/2022

Doctor HarisinghGourVishwavidyalaya

(A Central University)

Sagar-Madhya Pradesh-470003



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About the Department

Department started its journey as teaching of music since 1973 with one temporary staff and then as fully fledged department since Feb 1979. Vocal Tabla and Sitar was main focus of the teaching department. Several students of this department have won accolades, brought ranks in state level, inter university and National level competitions/ youth festivals and some students got gold medal. Our alumni are giving their services in the music field at national and international level platform. Performances of many students and staff of this department were telecasted number of times on national channel of Doordarshan and also from All India Radio. Documentaries and educational episode were recorded and telecasted form national channels. departmental teachers have developed 03 online MOOC courses from CEC and successfully run on SWYAM Platform every year.

Courses Offered by the Department

The department is conducting

- **B.A. Hindustani Music (Vocal)** (As one Sub.),
- **B.A. Hindustani Music (Tabla)**(As one Sub.),
- **Master of Art in Hindustani Music (Vocal)**
- **Master of Art in Hindustani Music (Tabla)**
- **PhD in Music**

Assessment

The learner in the programme will be assessed throughout the duration of the programme in a formative and summative evaluations i.e. Mid (I&II) and End Semester examinations. To be eligible to appear in End semester examination a student must appear in Mid semester examinations along with 75 per cent attendance in classroom processes.



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Scheme of Course

Scheme of Course based on National Education Policy 2020

2022-23 onward

Year	Sem.	Nature of the Course	Course Code	Paper Title	Theory/Practical	Credits
L5 Entry	I	Discipline Specific: Major-1	MUT-DSM-111	Introduction of Taal and Notation-I	Theory	4
			MUT- DSM -112	Tabla Practice I	Practical	2
		Multy-Disciplinary major-3	MUT-MDM -113	Technical Terms of Taal and Notation-I	Theory	4
			MUT-MDM -114	Tabla Practice II	Practical	2
		Ability Enhancement Course (AEC)	MUT-AEC-115	General Introduction of Tabla	Practical	2
		Skill Enhancement Course (SEC)	MUT-SEC-116	Harmonium Practice I	Practical	2
	II	Discipline Specific: Major-1	MUT-DSM-211	Introduction of Taal and Theory I	Theory	4
			MUT-DSM-212	Tabla Practice III	Practical	2
		Multy-Disciplinary major-3	MUT-MDM -213	Non Percussion Instruments	Theory	4
			MUT-MDM -214	Tabla Practice IV	Practical	2
		Ability Enhancement Course (AEC)	MUT-AEC-215	Introduction to semi classical vocal	Practical	2
		Skill Enhancement Course (SEC)	MUT-SEC-216	Harmonium Practice II	Practical	2

*Changeable as per requirement

Dr.Rahul Swarnkar
 Assistant Professor Tabla
 Department of Music



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L	T	P	C
4	-	-	4
Hours- 60 12 hours per unit			

First Semester

MUT-DSM-111

Introduction of Taal and Notation-I

Course Objective

The main focus of the course is to establish a better understanding of the Percussion Music-Tabla to the students of the B.A. Therefore the course is more practically inclined along with relevant theory for achieving better understanding. This helps the students acquire theoretical and practical skills and idea about the chronological sequence of Tabla Playing, thus giving them a holistic approach in Percussion Music-Tabla.

Course Learning Outcome

- The student study about the general aspects of Percussion music
- Student understands the basic terminologies of Indian music
- Student learns to write the practical compositions according to the Notation system
- Student studies about the theoretical aspects of Talas

Unit -1

History of evolution and development of TABLA.

- I. Sketch of Tabla,
- II. Various parts of Tabla in detail.

Unit -2

- I. Knowledge of different 'varn' and 'bol' of Tabla on Dayan and Bayan, individually and jointly.
- II. To learn to write Thekas of the following Taal.
Teental and Jhaptal.

Unit -3

To learn definitions of the following technical terms of Tabla:-

Tala, Matra, Sam, Tali, Khali and Vibhag.

Unit -4

Kinds of Laya:-Vilambit, Madhya, Drut Laya.

Unit -5

Essays on general topics related to music

- (i) Importance of Taal in Music.
- (ii) Accompaniment of Tabla.
- (iii) Solo Tabla playing.
- (iv) Popularity of Tabla instrument and its utilities.

Reference Books-

1. Bhartiya sangeetagya evam sangeet grunth by dr.sraddha malviya, kanishk publication new delhi.
2. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya-Delhi University, Delhi.
3. Tala Shastra' by Bhagwatsharan Sharma.
4. Taal Vadya Prichaya by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp
5. Tala Parichaya' (All Parts) by Girish Chander Shrivastava Ruby Prakashan, Guru Tegh Bahadur Nagar, Allahabad.



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First Semester

Tabla Practice I

L	T	P	C
-	-	2	2
Hours- 30 6 hours per unit			

MUT-CC-112

Course Objective

- To teach the student the fundamentals of Tabla playing, such as voice production, correct holding and placement of hands on the instrument.
- To demonstrate systematically the solo playing order of Tabla.
- To initiate his training in the realm of performance, with the most basic of all talas like Teentaal, Jhaptaal,

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas.
- Student is able to demonstrate various aspects of Talas and their differentiation.
- Student is able to demonstrate various Patakshar of tabla, Talas and their differentiation.

Unit -1 To learn, practice and imbibe:- The basic Varna of Tabla on Dayan and Bayan .

Unit -2 To learn, practice and imbibe:- Thekas of Ekgun, Dugun and Chagun of the following Talas on Tabla including clapping and counting Matras on fingers :-Teentaal and Jhaptaal

Unit -3 To learn, practice and imbibe (by playing on Tabla) Peshkara, Two basic, Quaidas (Tit & Tirkit) with Four Paltea & Tihie.

Mukhadas, Tukadas, in following talas:- Teentaal and Jhaptaal.

Unit -4 practice and imbibe of the following.

Tihaies, Kaydas, Paltas in Teentaal and Jhaptaal.

Unit -5 To learn and practice of padhant.

Reference Books-

1. Table ki Bandishen by Dr. Aban Mishtri Sangeet Sadan Allahabad.
2. Table ke gharane vadan shailiya evam bandishen by dr. shudarshan ram, Kanishka publication new delhi.
3. Tal shashtra parichaya bhaga I by manohar bhalchandraw marathe
4. Bhartiya sangeetagya evam sangeet grunth by dr. sraddha malviya, kanishsk publication new delhi.
5. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya-Delhi University, Delhi.
6. Tala Shashtra' by Bhgawatsharan Sharma.
7. Taal Vadya Prichaya by Dr. Jamuna Patel Shiva Shakti Publication Gwalior Mp
8. 'Tala Parichaya' (All Parts) by Girish Chander Shrivastava Ruby Prakashan, Guru Tegh Bahadur Nagar, Allahabad.



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First Semester

L	T	P	C
4	-	-	4
Hours- 60 12 hours per unit			

MUT-MDM -113

Technical Terms of Taal and Notation-I

Course Objective

- To make the student aware of the life and contribution of various legends from Tabla.
- To make the student aware of the Technical Terms and words
- Initiating students in order to write the proper notation system.
- To make the student aware to learn Taal and layakari
- To make the student aware to classification of instruments.

Course Learning Outcome

- The students learn about the life and works of great artistes in the field Tabla.
- Students learn about write the proper notation system
- Students learn to write the practical compositions according to the Notation system

Unit – 1 History of evolution and development of Tabla.

Unit – 2

I. General study of following technical words of Tabla.

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

II. To learn to write the Ekgun, Dugun and Chaugun in one round (Aavartan) of the following Talas.

Dadra, Kaharwa, Rupak, Teental.

Unit – 3 Brief Study of followings Terms. Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Farmaisi & Paran

Unit – 4 General Introduction of Classification of Instruments.

I. Awanaddha Vadya,

II. Tantra Vadya

III. Ghan Vadya

IV. Shushir Vadya

Unit – 5 General Introduction of Following Taal System.

I. Vishnu Narayan Bhatkhande.

II. Vishnu Digambar Palushkar.

Reference Books-

1. Taal prabandh chote lal mishra kanishsk publication new delhi.
2. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya- Delhi University, Delhi.
3. Bhartiya Sangeet Vadyas' by Dr. Lalmani Mishra, Bhartya Gyan Peeth- Cannaught Place, New Delhi.
4. Awanaddha Vadya Siddhant evam Vadan Parampara by Mahendra Pratap Saharma (BAMBAM) Abhishekh Publication Chandigarh
5. Laya Taal Vichar MAnthanby Acharya Girish Chandra Shrivastava Rubi Prakasan Allahabad



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First Semester

L	T	P	C
-	-	2	2
Hours- 60 12 hours per unit			

MUT-MDM -114

Tabla Practice I

Course Objective

- To continue to focus on the history of Tabla/Pakhawaj playing.
- To encourage the student to tune the instrument and attempt to improvise while playing.
- To focus on his playing and padhant of different talas.
- To learn and practice dimensional knowledge of Layakari in prescribed talas.
- A brief knowledge of two talas keherwa and Dadra, rupak ,teentaal with laggies in order to accompany in light music.
- This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- Student learns to play various compositions
- Student also able to demonstrate various aspects of Talas and their differentiation

Unit – 1 History of evolution and development of Tabla.

Unit – 2 -General study of following technical words of Tabla.

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

Unit – 3-To learn to write the Ekgun, Dugun and Chaugun in one round (Aavartan) of the following Talas. Dadra, Kaharwa, Rupak, Teental.

Unit – 4 Brief Study of followings Terms.

Peshkar, Kayada, Palta, Rela, , Uthan,

Unit – 5 Prectice of followings Terms

Gat, Chakradar, Farmaisi & Paran

Reference Books-

1. Taal prabandh chote lal mishra kanishsk publication new delhi.
2. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya-Delhi University, Delhi.
3. Bhartiya Sangeet Vadyas' by Dr. Lalmani Mishra, Bhartya Gyan Peeth- Cannaught Place, New Delhi.
4. Awanaddha Vadya Siddhant evam Vadan Parampara by Mahendra Pratap Saharma (BAMBAM) Abhishekh Publication Chandigarh
5. Laya Taal Vichar MAnthanby Acharya Girish Chandra Shrivastava Rubi Prakasan Allahabad



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First Semester

L	T	P	C
-	-	2	2
Hours 60			
12 Hours per unit			

MUT-AEC-115

General Introduction of Tabla

Course Objective

- To continue to focus on the basics of Tabla playing.
- To encourage the student to gain their knowledge related to history and development of tabla.
- To focus on his playing and padhant of different talas.
- To focus on schools of tabla and their playing style.
- Apart from Building his multi dimensional knowledge of Layakari .
- A brief knowledge of two talas keherwa and Dadra with laggies in order to accompany in light music. .

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- Student learns to play various compositions
- The student is able to give a practical demonstration of small composition from syllabus.
- Student also able to demonstrate various aspects of Talas and their differentiation

Unit -1 History of Tabla, Origin of Tabla and its development.

Unit -2 Classification of instrument: -

I.Type of instrument (Study of four type of instrument)

II.Examples of String ,Percussion , Stroke, Wind Instruments.

Unit -3

- I. Definition of Taal and Laya
- II. Types of laya
- III. Terms related to Taal –

Maatra, Bihaag, Sam,Khali, Bhari, Theka, Tihai, Gat.

Unit -4 Terms related to playing of Taal:-

Tukra, Paran, Kayada, Palta, Mukhda, Mohra, Peskar ,Laggi .

Unit -5 Schools of Tabla:-

A- Defining Gharanas / Schools.

B- Study of Gharanas:-

1. Delhi Gharana
2. Ajarada Gharana
3. Lucknow Gharana
4. Banaras Gharana
5. Faruukhabaad Gharana
6. Panjab Gharana



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Reference Books -

1. Pakhawaj aur table ke gharane evam paramparaye by Dr. Aban Mishtri
Sangeet Sadan Allahabad.
2. Indian Concept of rhythm by dr.A.K.sen, kanishsk publication new delhi.
3. Pakhawaj aur tabla ke gharane evam parampara by dr.awan mishtri, sangeet sadan
Allahabad
4. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
5. Tabla puran by pt.vijay Shankar mishra ,kanishsk publication new delhi
6. Tabla grunth by pt.chotelal mishra ,kanishsk publivation new delhi.
7. Sangeet ke Gharano Ki Charcha by Dr.Shushil Kumar Choubey U.P.Hindi Grunth
Academy Lucknow



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First Semester

MUT-SEC-116

Harmonium Practice I

L	T	P	C
-	-	2	2
Hours- 60			

Course Objective

The main focus of the course is to establish a better understanding of the 'Harmonium' instrument to the students of other music disciplines. Therefore, the course comprises of relevant theoretical learning for achieving better understanding of this instrument. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

Course Learning Outcome

- Students get to know the history of harmonium and its development in Indian music.
- Students learn to write *alankaras* with respective finger techniques.
- Students learn the definition of various basic terms used in harmonium.
- Students learn to write the notation of composition.

Unit 1-

Elementary knowledge of handling the instrument.

Unit 2-

Elementary knowledge of finger technique and sound production.

Unit 3-

Ability to play 10 paltas in shuddha swaras.

Reference Books

1. Sangeet Shastr—Shri tulsiram devangan
2. Sangeet sursari by Shri ramsingh tomar
3. Rag parichaya by Harishchandra shrivastava
4. Sugam sangeet sursari by dr.Awadhesh tomer
5. Sangeet shastra sagarby awadhesh tomer



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Second Semester

L	T	P	C
4	-	-	4
Hours- 60 12 hours per unit			

MUT-DSM-211

Introduction of Taal and Theory I

Course Objective

- To make the student aware of the life and contribution of various legends from both Tabla and Pakhawaj.
- Initiating students in order to write the proper notation system.
- To make the student aware of the techniques and definitions of composition.

Course Learning Outcome

- The students learn about the life and works of great artistes in the field Tabla& Pakhawaj
- Students learn about the life and contribution of the composers of both Hindustani, Karnatak and Western music
- Students learn to write the practical compositions according to the Notation system

Unit -1

I.To learn and study the definition of, Jati ,Grah, Kriya

II.To learn and study the definition and detailed Study of Damdar , Bedam and Chakkardar Tihais.

Unit -2

**To learn to write the Ekgun,Dugun and Chaugun in one round (Aavartan) of the following Talas with detail:-
Dadara ,Kaharwa & Rupak.**

**Unit -3 To learn to write the Tihies,Kayada,Gat, Tukda,Mukhda and Palte of the following
Taals:- Teentaal and Ektaal.**

Unit -4 To Study the Biographies of Tabla Maestro:-

- Kodau Singh Pakhawaji.
- Samta Prasad.
- Anokhe Lal Mishra.
- Ustad Habibuddin Khan

Unit – 5 Short notes on topics related to music:-

I.General introduction of classical music.

II.Importance of Taal

III.Percussion instruments of light Music.

IV.Percussion instrument of Folk music.

Reference Books-

1. Table ki Bandishen by Dr. Aban Mishtri Sangeet Sadan Allahabad.
2. Table ke gharane vadan shailiya evam bandishen by dr. shudarshan ram, Kanishka publication new delhi.
3. Tal shashtra parichaya bhaga I by manohar bhalchandraw marathe
4. Bhartiya sangeetagya evam sangeet grunth by dr.sraddha malviya,kanishsk publication new delhi.
5. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya-Delhi University, Delhi.
6. Tala Shashtra' by Bhgawatsharan Sharma.
7. Taal Vadya Prichaya by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp
8. Tala Parichaya' (All Parts) by Girish Chander Shrivastava Ruby Prakashan, Guru Tegh Bahadur Nagar, Allahabad.



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Second Semester

L	T	P	C
-	-	2	2
Hours- 60 12 hours per unit			

MUT-DSM-212

Tabla Practice III

Course Objective

- To continue to focus on the basics of Tabla playing.
- To encourage the student to tune the instrument and attempt to improvise while playing.
- To focus on his playing and padhant of different talas.
- Apart from Building his multi dimensional knowledge of Layakari in prescribed talas he is introduced to different talas .
- A brief knowledge of two talas keherwa and Dadra with laggies in order to accompany in light music.
- A brief knowledge of simple Tihai in syllabus.

Course Learning Outcome

- student is able to practice Laya and layakari in taal as from syllabus.
- The student is able to give a practical demonstration of the prescribed Talas
- Student learns to play various compositions
- Student also able to demonstrate various aspects of Talas and their differentiation

Unit -1 To learn, practice and imbibe:- The advance bol of Tabla on Dayan and Bayan

(right and left part of Tabla).

Unit -2 To learn, practice and imbibe:-The Ekgun, Dugun and Chaugun of the following Talas on Tabla including clapping and counting Matra on figures: Teentaal and Rupak

Unit -3 To learn, practice and imbibe (by playing on Tabla):-Peshkar Kayda, Palte, Tihai, Tukda and Mukhda of the following Talas:- Teentaal and Rupak

Unit -4 To learn, practice and imbibe through hand clapping and counting Matras on fingers, as well as doing Padhant of the followings.

Tihai, Kayda, Tukda, Mukhda and Palte in Rupak, and Teental.

Unit -5 To learn, practice the method of simple Tihai in syllabus.

Reference Books-

1. Bhartiya sangeetagya evam sangeet grunth by dr.sraddha malviya,kanishsk publication new delhi.
2. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya-Delhi University, Delhi.
3. Tala Shastra' by Bhagwatsharan Sharma.
4. Taal Vadya Prichaya by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp
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Second Semester

L	T	P	C
4	-	-	4
Hours 60			
12 Hours per unit			

MUT-MDM -213

Non percussion instruments of India

Course Objective

- To develop various technical terminologies, characteristic features of prescribed ragas and notations.
- To develop basic information of String Instruments and wind Instruments
- To know the importance of classification of instruments and their playing style.
- To know the important contributions of Veena and its development.
- To be able to develop the knowledge for tuning for the opted instrument.

Course Learning Outcome

- Gain the knowledge of technical terminologies of the instrument opted for.
- Understand the features of applications and specifications of instruments.
- Knowledge of basic notations and different parts of the instrument

Unit -1 Indian String Instruments:-

Veena –Short survey of origin, development and types.

Medieval and modern string instruments - Origin, development, types, playing– tuning patterns, schools and specifications.

Unit -2 Indian Wind Instruments:-

Wind instruments- Short survey of origin, development and types.

Medieval and modern wind instruments- Origin, development, types, playing– tuning patterns, schools and specifications.

Unit -3 Foreign String Instruments- (Commonly used in India)

Foreign String Instruments–Short survey of origin, development and types.

Medieval and modern foreign string instruments - Origin, development, types, playing– tuning patterns and specifications.

Unit -4 Foreign wind Instruments- (Commonly used in India)

Foreign wind Instruments–Short survey of origin, development and types.

Medieval and modern foreign wind instruments - Origin, development, types, playing– tuning patterns and specifications.

Unit -5 Global electronic Instruments-

Origin, development, types, playing– tuning patterns, applications and specifications.

Reference Books -

1. Tantri vadya sitar evam vadniya bandishen by dr. gori, nirmal publication delhi.
2. Sangeet me tal vadyon ki upyogita by dr.chitra gupta,radha publication delhi.
3. Kaku ka sangetik vivechan by Madhurani Sharma
4. Bhartiya Kanth Sangeet Aur Vadya Sangeet :Gayan Vadan Sumel by Kanishk Publication New Delhi
5. Table ki Paramparagat vadan shaili ka astitwa by Dr.Rahul Swarnkar,ND Publication(seminar Proceeding)
6. Tabla ,Arvindra Moolgaonkar, Luminus Publication.



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Second Semester

L	T	P	C
-	-	2	2
Hours- 60 12 hours per unit			

MUT-MDM -214

Tabla Practice IV

Course Objective

- Enabling the students to face the technical questions in practical of Tabla.
- To improve the skill of tabla solo presentation with the systematic order of compositions.
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal

Course Learning Outcome

- The student is able to demonstrate various aspects of Talas
- Student is also able to play laggi in different taal from syllabus.
- Students will be able to accompany with classical and semi classical Vocal music.

Unit I- To learn to Practice Teentaal with following

One Kaida & Peshkar with Palte and Tihai, One Rela, Mukhda, Parans with Lahara.

Unit II- To learn to Practice the Ekgun, Dugun and Chaugun of the following Talas :-Dadra, Kahrwa, Rupak, Teental.

Unit III- Two laggis and Theka ke Prakar in Keharwa and Dadra.

Unit IV- Ability to accompany classical and Light Music

(Chhota Khayal, Tarana and Dadra)

Unit V- To learn, practice the method of simple Tihai of syllabus Taal.

Reference Books-

1. Bhartiya sangeetagya evam sangeet grunth by dr.sraddha malviya, kanishk publication new delhi.
2. Tabla-Ka-Udgam, Vikas Aur Vadan Shailiyan' by Yogmaya Shukla, Hindi Madhayam Karyanvay Nirdeshalaya-Delhi University, Delhi.
3. Tala Shastra' by Bhagwatsharan Sharma.
4. Taal Vadya Prichaya by Dr.Jamuna Patel Shiva Shakti Publication Gwalior Mp
5. Tala Parichaya' (All Parts) by Girish Chander Shrivastava Ruby Prakashan, Guru Tegh Bahadur Nagar, Allahabad.



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L	T	P	C
-	-	2	2
Hours- 60 12 hours per unit			

MUT-AEC-215

Introduction to semi classical vocal

Course Objective :

- To develop Semi Classical light music singing style
- To learn different types of semi classical gayakis like Thumri, Dadra, Hori, Ghazal, Bhajan
- To learn their style of development developing the sense of Music Composing

Course Learning Outcome

- Students will be in process to develop semi classical gayaki by learning Thumri, Dadra, Hori, Ghazal, Bhajan etc.
- They will be able to perform semi classical music effectively
- Students will be able to compose any song by using their sense of composing.
- This course will be a foundation to become a composer.

Unit 1- General introduction of popular styles of semi classical styles of singing.

Thumri - Origin, Classification, comparative study

Dadra- Origin , Presentation

Kajari- Origin , Presentation

(at least one composition of Thumri and Dadra/ Kajari)

Unit 2- Theoretical introduction of semi classical styles of singing.

Tappa- Origin, Presentation

Chaiti- Origin, Presentation

Mand- Origin, Presentation

(at least one composition of Chaiti/ Mand)

Unit 3- Theoretical and practical study of styles of light music.

a) Bhav geet b) Gazal c) Bhajan d) Patriotic song .

Unit 4- Theoretical and practical study of following talas :-

Dadara, Kaharwa, Tritaal, Jhuptaal,

Reference Books/

1. **Sangeet Shastr—Shri tulsiram devangan**
2. **Sangeet sursari by Shri ramsingh tomar**
3. **Rag parichaya by Harishchandra shrivastava**
4. **Sugam sangeet sursari by dr.Awadhesh tomer**
5. **Sangeet shastra sagarby awadhesh tomer**



Department of Music

Dr. Harisingh Gour Vishwavidyalaya, Sagar (M.P.)

(A central university)

B.A. Hindustani Music (Tabla)

Second Semester

L	T	P	C
-	-	2	2
Hours- 60			

MUT-SEC-216

Harmonium Practice II

Course Objective

The main focus of this course is to establish a better understanding of the 'Harmonium' playing among the students of other music disciplines. Therefore, the course comprises of practical learning for developing their skill of Harmonium playing. This helps the students of other disciplines to get an idea about the chronological sequence of Harmonium playing.

Course Learning Outcome

The students of this course get to learn as follows:

- Structural details of the harmonium & its various parts
- Various finger techniques in Harmonium playing.
- Students develop the ability to demonstrate *alankaras* practically.
- Various *Ragas* & *Talas*.
- Gradually, the students develop the ability to play fast compositions in various ragas with elaborations.

Unit 1-

Practice to play 15 Alankaars and to follow finger technique.

Unit 2-

Ability to play fast composition in Yaman and Bhairav Rāga.

Unit 3-

A Dhunn /Song In khamaj Rāga.

Reference Books/

- 1 Abhinav gitanjali by pt Ramashray jha
- 2 Sangeet Shastr—Shri tulsiram devangan
- 3 2. Sangeet sursari by Shri ramsingh tomar
- 4 3. Rag parichaya by Harishchandra shrivastava
- 5 4. Sugam sangeet sursari by dr.Awadhesh tomer
- 6 Sangeet shastra sagar by awadhesh tomer