<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Credit</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester –I (Credit 12)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P101</td>
<td>Raga Studies-I</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P102</td>
<td>Tala Studies-I</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-T103</td>
<td>Fundamental study of Hindustani Music</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-T104</td>
<td>Fundamental Study of Tala</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-P105</td>
<td>Western Music-I</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td><strong>Semester –II (Credit 12)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P201</td>
<td>Raga Studies-II</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P202</td>
<td>Tala Studies-II</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-T203</td>
<td>Elementary Study of Hindustani Music</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-T204</td>
<td>Elementary Study of Tala</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-P203</td>
<td>Western Music II</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td><strong>Semester –III (Credit 12)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P301</td>
<td>Raga Studies-III</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P302</td>
<td>Tala Studies-III</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-T303</td>
<td>Analytical Study of Indian Classical Music</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-T304</td>
<td>Analytical study of Tala and Shastra</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-P305</td>
<td>Western Music III</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td><strong>Semester –IV (Credit 12)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P402</td>
<td>Intensive Study of Raga-I</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P402</td>
<td>Intensive study of Tala-I</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-T405</td>
<td>Folk Music</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Communicative English</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td><strong>Semester –V (Credit 12)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P502</td>
<td>Intensive study of Raga-II</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P502</td>
<td>Intensive study of Tala-II</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-T505</td>
<td>Rabindra Sangeet</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Environmental Studies</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td><strong>Semester –VI (Credit 12)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P602</td>
<td>Intensive study of Raga-III</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS-UG-P602</td>
<td>Intensive study of Tala-III</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td>MUS-UG-T605</td>
<td>World music</td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Eastern Himalayan Studies</td>
<td>4</td>
<td>100</td>
</tr>
</tbody>
</table>
Course Details
A-Vocal Music/Instrumental Music

Semester I
MUS-UG-P101 : Raga Studies-I

Unit I: Comprehensive Study of Raga
Raga - Yaman and Bhairav

Unit II: General Study of Raga
Raga- Bhupali and Durga

Unit III: Knowledge of Tala with Tali-Khali
Knowledge of Tala and Lay with oral rendering of Teental, and Ektal with Tali-Khali

Unit IV: Study of Tanpura
Knowledge of Structure, parts and basic manufacturing techniques of Tanpura and the instruments learnt

Suggested Reading
1) Bhatkhande V.N(2013) KramikPushtak Malika (Vol I-IV), SangeetKaryalaya, Hatras

B-Percussion
MUS-UG-P102 : Tala Studies-I

Unit I: Comprehensive Study of Tala
Simple knowledge of Teental and Ektal with its variation
Practice of tuning the Tabla

Unit II: General Study of Tala
Simple Theka in Dadra and KaharwaTala

Unit III: Basic components of Tabla
Laya, Tala, Matra, Vibhag, Tali, Khali, Sam

Unit IV: Analysis of Bols
Studyof Various Kayada and Tukada

Suggested Readings
3) NaimapalliSadananda(2009) Tabla For Advanced Students, Popular Prakashan, New Delhi
4) Fox Dan (2006) Alfred’s Teach Yourself to Read Music for Guitar, Alfred Music, USA
MUS-UG-T103 : Fundamental study of Hindustani Music

Unit I: Sound and Sound Physics
Difference between Musical and non-musical Sound, Vibration, Intensity, Pitch, Timbre

Unit II: Fundamental component of Raga
Jati, Vadi, Samvadi, Aanuvadi, Vivadi, Varjitswar, Gayan Samey and Prahar, Aaroh, Avaroh, Chalan, Pakad, Grah, Nyas, Aansa, Tirobhav, Aavirbhab, Sthai and Antara

Unit III: Concept of Raga and Tala
Raga- Raganicons in Hindustani Music
Tala Concept in Hindustani Music

Unit IV: History of Indian Music
Origin and Development of Indian Music during Vedic and Ancient India

Suggested Reading
1) Fox Dan (2006) Alfred's Teach Yourself to Read Music for Guitar, Alfred Music, USA
5) Regiland and Massey Jamila (1996), The Music of India, Abhinav Publications, Delhi

MUS-UG-T104 : Fundamental Study of Tala

Unit I: Sound and Sound Physics
Difference between Musical and Non-Musical Sound, Vibration, Intensity, Pitch, Timbre

Unit II: Fundamental concepts of Raga
Jati, Vadi, Samvadi, Aanuvadi, Vivadi, Varjitswar, Gayan Samey and Prahar, Aaroh, Avaroh, Chalan, Pakad, Grah, Nyas, Aansa, Tirobhav, Aavirbhab, Sthai and Antara

Unit III: History of Indian Music
Origin and Development of Indian Music during Vedic and Ancient

Unit IV: Life history and contribution in the field of Tabla
Ram Shaye, Habibuddin Khan, Mahapurush Mishra and KantheMaharaj

Suggested Reading

**MUS-UG-P105 : Western Music-I**

**Unit I: Rhythmic studies**
Rhythmic studies (Whole, Half, Quarter and Eighth Notes). Continuation of Rhythmic Studies (introduce tied notes), Simple Syncopation.

**Unit II: Sight-reading – Performance Exercises**
Simple sight-reading - Exercises with Whole, Half, Quarter, Eighth Notes and Rests and Sixteenth Notes
Scales: C, D, A Major scales and Minor (Natural and Harmonic (A, E, D – One Octave
3 pieces – Initial Level

**Unit III: Staff Notation and keys**
Staff Notation – Treble Clef/Note Identification, Keys and Key Signatures [C, F, G], Time Signatures [4/4, 3/4, 2/4], Rhythms (Whole notes, Half notes, Quarter notes, Eighth notes).

**Unit IV: Intervals and Harmonic Theory**
Consonant and dissonant intervals, Accidentals, Basic Harmonic Theory, Diatonic triads.

**Suggested Reading**

4. Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*,

**Semester II**
**MUS-UG-P201: Raga Studies-II**

**Unit I: Comprehensive Study of Raga**
Raga – Khamaj and Kafi,

**Unit II: General Study of Raga**
Raga-Asawari and Bilawal/ AlahiyaBilawal

**Unit III: Knowledge of Tala with Tali-Khali**
Knowledge of Tala and Laya with oral rendering of Jhaptal, and Rupak with Tali-Khali

**Unit IV: Study of Bhatkhande Notation System**
Technique, Identity and key signature of Bhatkhande Notation System
Writing Notation of Raga and Tala
Suggested Reading


MUS-UG-P202 : Tala Studies-II

Unit I: Analysis of Bols
Knowledge of Uthan and Peskar in Teental and Jhaptal

Unit II: Technique of Tabla Maintenance
Manufacturing and repairing of percussion Instruments

Unit III: Oral Demonstration
Oral Rendering of Tala and Bolsclapping demonstration

Unit IV: Performance technique
Basic performance of Uthan, Peskar, ParanTihaiand Moharain Ektal

MUS-UG-T203 : Elementary Study of Hindustani Music

Unit I: Indian concept of Swar and Shruti
Detail Study of Naad and Shruti with position of Shruti both in Ancient and Modern concept

Unit II: History of Indian Music
History of Indian Music during Medieval Period

Unit III: Gharana and musical trend
Comparative study of Carnatic and Hindustani Music
Gharana Tradition in Hindustani Music

Unit IV: Biography of Music Maestros
Swami Haridas, Tansen, BadeGulam Ali Khan, Inayat Khan (Sitar), Pannalal Ghosh and Bhimsen Joshi

Suggested Reading


**MUS-UG-T204 : Elementary Study of Tala**

**Unit I: Fundamental components of Tala**
Knowledge of Laya, Tala, Matra, Vibhag, Tali, Khali, Sama

**Unit II: Comparative components of Tala**
Comparative study of Laya and Tala
Comparative Study of Chand and Tala

**Unit III: Study of Naad and Swar**
Naad, Shurti, Swar, Saptak, Thaat and Mela

**Unit IV: History of Indian Music and Gharana Tradition**
History of Indian Music during Medieval Period
Gharana- Origin, Characteristics, Merit and Demerits of Gharana tradition / Vocal, Dhrupad, Sitar and Tabla

**Suggested Readings**


**MUS-UG-P203: Western Music II**

**Unit I: Solfege and Keys**
Major and Minor keys up to 4 sharps and flats. Further work with accidentals
Solfege in all keys and all accidentals

**Unit II: Rhythmic Studies**
– Sixteenth Notes, 32nd notes. Time Signatures 5/4, 7/4, 5/8, 7/8 Introduce more complex Rhythmic Studies, Odd Meters, Poly-Rhythms and Triplets

**Unit III: Chord construction and Sight Reading**
Sight reading Major Scales- C, D- two Octave, A, E- One Octave and Minor Scales- A, D, E one and Two Octave
Broken Chords: C major, G major, D Major One Octave
3 Pieces of Initial Level
Diatonic chord construction (triads) and secondary dominants, Chord Construction (Seventh Chords)

**Unit IV: Melody and Harmony**
Melody – Melody-Harmony relationships, Upper/Lower neighbour tones, passing tones, appoggiaturas.

**Suggested Reading**
4. Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*,

---

**Semester III**
**MUS-UG-P301: Raga Studies-III**

**Unit I: Comprehensive Study of Raga**
Knowledge of Bandish/Drut Gat, Aalap and Taan in Raga Kedar and Bihag

**Unit II: General Study of Raga**
Knowledge of Bandish/Drut Gat, Aalap and Taan in Malkouns and Vrindavani Sarang

**Unit III: Oral Rendering and Knowledge of Tali-Khari**
Knowledge of Kaharwa, Tevra and Chautal with Dugun and Chaugun Layakar

**Unit IV: Performance technique of Raga**
Knowledge of Simple Tihai and Badhat in prescribed Raga Kedar, Bihag, Malkouns and Vrindavani Sarang

**Suggested Readings**
MUS-UG-P302 : Tala Studies-III

Unit I: Comprehensive study of Gat
Basic knowledge of Madhyalaya Gat in Jhoomratal, Jhaptal and Teental

Unit II: Performance technique
Detail study of Kayada and Tihai in Jhaptal

Unit III: comparative Study of Tala
Comparative study of SamaMatra and BisamaMatraTalas

Unit IV: Knowledge of Layakari
Layakari in Tha, Dugun, Tigun, Chaugan in Trital, Jhaptal, and Jhoomratal

Suggested Readings


MUS-UG-T303: Analytical Study of Indian Classical Music

Unit I: Study of Sangeet Shastra
Texts of Bharata, Matanga, Sarangdeva, Abhinavagupta, Dattilam, Nanyadeva

Unit II: History of Indian Music
History of Indian Music during Modern Period

Unit III: Time Theory and Semi classical Form
Time theory of Raga, Study of Thumri and Tappa Tradition in Hindustani Music

Unit IV: Biography of music Maestros
Biographies of Omkarnath Thakur, Vilayat Khan, Amir Khan, Hariprasad Chaurasia, Ravi Shankar

Suggested Reading


**MUS-UG-T304: Analytical study of Tala and Shastra**

**Unit I: Study of Sangeet Shastra**
Texts of Bharata, Matanga, Sarangdeva, Abhinavagupta, Dattilam, Nanyadeva

**Unit II: Analysis of various types of Bols**
Definition of the following terms Kayada, Gat, Navhakka, Tripalli, Chaupalli, Bant, and Paran

**Unit III: Characteristics of Tabla and History of Indian Music**
Origin, Evolution and History of Tabla

**Unit IV: Life history and contribution in the field of Tabla**
Samata Prasad Mishra, AllaRakha, Wajid Hussain and KishanMaharaj

**Suggested Reading**

**MUS-UG-P305: Western Music III**

**Unit I: Review of Stepwise Motion and tones**
Review of Stepwise motion vs. Leaps, Upper and Lower neighbour tones, Passing tones, Diatonic/Chromatic approach notes, Appoggiatura, Cambiata, Consonant and Dissonant Intervals.

**Unit II: Counter Point**
Cantus Firmus, 1st and 2nd Species Counterpoint

**Unit III: Figure Bass and Chorales**
Introduction to Figured Bass, Further analysis of Chorales, applying figured bass

**Unit IV: Relevant Pieces and Sight Reading**
Sight reading major scales- D, E, A, F- One Octave and C, D, E- Two Octave
Sight Reading minor scales- B, C D, F, G, A♭ - Natural, Harmonic and Melodic- One, Two, Three Octaves
Arpeggios- C, D, E, F-Major and A, B, F, E- Minor, - One and Two Octave
3 pieces and one Elude – Intermediate Level
Suggested Readings

5) Linden Bob Van Der (2013) *Music and Empire in Britain and India, Identity*

Semester IV

**MUS-UG-P402: Intensive study of Raga-I**

**Unit I: Comprehensive study of Raga**
Bhairav, Bhimpalasi and Yaman-VilambitKhyal

**Unit II: General Study of Raga**
Jaunpuri, Marwa and Miyan Ki Todi-MadhyalayaKhyal

**Unit III: Knowledge of Light Music & Oral Rendering of Tali-Khali in VarariousLayakari**
Two composition of Bhajan
Ability to demonstrate (Orally with Tali-Khali) in Teen Tala, EktaLandJhaptal in Dugun and ChaugunLayakari

**Unit IV: Stage performance and Viva-Voce**
Viva-Voce and oral rendering of all the aspect of Raga and Tala
Stage performance of choice RagabadaKhyal and ChotaKhyal and one Bhajan in detail

Suggested Readings

5) Sharma Manohar (2003)*Folk India(11 Vols)*, Sandeep Prakashan, New Delhi

**MUS-UG-P402: Intensive study of Tala-I**

**Unit I: Comprehensive study of distinct Bols of Tabla Recital**
Study in Detail about Kayada, Praster, Mukhada, Tukadas and RelaNasrukh and Trital
Knowledge of Damdar and BedamTihai in Jhoomra, Chautil and Trital
Unit II: Advance Study of Uthan, paran and Rela
Analytical study of Uthan and Paran of various Baaj
Simple knowledge of Rela with variation in above mentioned Talas

Unit III: Variation of Theka, Mukhada and Tihai
Five Mukhada’s Five Parans with Tihai in Ektal, Adachartal and Trital
Variations of the Thekas of Dadra & Kaharwa

Unit IV: Stage performance and Viva-Voce
Viva-voce along with oral rendering of prescribed syllabus with Tali-Khali in various Layakari
Solo Performance with Uthan, Peskar, Kayada, Prastar and Tihai for 30 Minutes

Suggested Readings

MUS-UG-T405: Folk Music

Unit I: Introduction and features of Folk Music
Introduction to the Folk Music, definition and Features

Unit II: Music of North-East Indian and Short Biography
Folk Music of Assam, Meghalaya, Manipur
Folk Music of Mizoram, Tripura
Folk Music of Arunachal and Nagaland
Short Biography of Bupen Haziarika, Lalan Faqir, Sonam Tshering Lepcha, Abbas Uddin Ahamed, Purandas Baul, Pratima Barua and Ramkailash Yadav

Unit III: Folk Music of Sikkim
Folk Music of Lepcha, Bhutia, Tamang, Rai, Limbu, Newar, Gurung, and Brahman-Kshitrya
Knowledge of Folk Songs - Chyabrung, Zo-malok, Denzong-Ne-Ha, Malashree, Asare Geet, Ghase Geet, Sangani, Sorathi, Balan,

Unit IV: Folk music and social Life:
Ethnography of Sikkim and North Bengal, Ritual and Religious Value of Folk Music, Folk Music and social Changes

Suggested Reading
2) Sharma Prabal (2008), *Music Culture of North East India*, Raj Publications, New Delhi
Communicative English

Semester V
MUS-UG-P502: Intensive study of Raga-II

Unit I: Comprehensive Study of Raga
Puriya, Miya kiTodi and Bihag- VilambitKhyal

Unit II: General Study of Raga
Hamsadhwani, Shankaraand Bageshree- MadhyalayaKhyal

Unit III: Semi-classical Forms and Oral Rendering of Various Layakari with Tali-khali
Ability to demonstrate (Orally with Tali Khali) in Aada, Jhoomra, Panchamswari in Dugun, Tigun and ChaugunLayakari
Simple Knowledge of Semi Classical form in RagaBhairavi and Khamaj

Unit IV: Stage performance and Viva-Voce
Viva-Voce and oral rendering of all the aspect of Raga and Tala
Stage performance of choice RagabadaKhyal and ChotaKhyal, Semi Classical form and Bhajan in detail

Suggested Readings

4) Bharati Sangeet (2010), The Oxford Encyclopedia of Indian Music, OUP, India

MUS-UG-P502: Intensive study of Tala -II

Unit I: Advance knowledge of Tabla Recital
Advance study of DhamarTala and RudraTala-Thekas, Paran, Tukdas, in various layakari

Unit II: Comprehensive Study of Various Bols and Layakari
Four Parans, Tukras (Chakkardar) Tihaies in Dhamar&Sooltal
Advance knowledge of Making Layakari in Kuaad and Viaadlaya

Unit III: Playing Technique and Advance knowledge of various Bols
Advance knowledge of Uthan, Peskar and Rela in above prescribed Talas
Analysis of playing technique of AjranaGharana

Unit IV: Stage performance and Viva-Voce
Viva-Voce with oral presentation of above syllabus in various layakari
Solo Performance of Uthan, Peskar, Kayada, Prastar in any tala for 30 Minutes

Suggested Readings

MUS-UG-T505: Rabindra Sangeet

**Unit I**: Introduction to the Rabindra Sangeet
**Unit II**: Parjyayas and upaparjyayas of Rabindra Sangeet
**Unit III**: Nationalism in Rabindra Sangeet
**Unit IV**: Some eminent musicians of Rabindra Sangeet

Suggested Reading
4) *Internationalism and Cross- Cultural Communication*, Palgrave Macmillan, UK

Environmental Studies

**Semester VI**
MUS-UG-P602: Intensive study of Raga-III

**Unit I**: Comprehensive Study of Raga
Bageshree, Miya-Malhar and Malkouns-VilambitKhyal

**Unit II**: General Study of Raga
Poorvi, Darbari Kanara and Rageshree- MadhyalayaKhyal

**Unit III**: Semi-classical Forms and Oral Rendering of Various Layakari with Tali-khali
Ability to demonstrate (Orally with Tali-Khali) in AadaChowtal, Deepchandi in Dugun, Tigun, Chaugan and AadLayakari
Knowledge Thumri and Dadra in RagaKhamaj, Mishra Bhairavi,Desh and Mishra Kafi

**Unit IV**: Stage Performance and Viva-Voce
Stage performance of choice RagaBadaKhyal and ChotaKhyal/Drut and Vilambit
Suggested Readings


**MUS-UG-P602: Intensive study of Tala- III**

**Unit I: Advance knowledge of Tabla Recital**
Advance study of Peshkar, Kayada, Gat, Tukda, Mukhada, Rela and Palta in Panchamsawari, RudraTala and Trital

**Unit II: Comprehensive Study of Various Bols**
Four Tukdas and two Parans (Simple & Chakkardar) with advanced of Tihai in Chutal and Dhamar Tala

**Unit III: Analysis of Baaj of Different Gharana**
Critical Studies of Various Gat of Farukhabad Gharana
Critical Studies of Various Paran of Banaras Gharana

**Unit IV: Stage Performance and Viva-Voce**
Viva-Voce along with oral rendering of advance components of Tabla and Pakhawaj
Solo performance followed by all the advance component of Tabla for 30 Minutes

Suggested Readings


**MUS-UG-T605: World Music**
Unit I: Musical Genre of America and Europe
North America, Central and South America (Cuba and Brazil)
Western Europe-Spain, Eastern Europe-Bulgaria

Unit II: Musical Genre of Asia
Music of East Asia China, Japan and Korea
Middle East- South Asia, Turkey, Iran, Egypt

Unit III: Globalization and musical perspective
Study of Indian Music in Western Diaspora
Study of Western Music in India Diaspora

Unit IV: Film and Musical Scenario
Analytical study of Indian Classical Music in Film Music
Film Industry and Music

Suggested Readings

1) Clements. E (1990) Encyclopaedia of Indian Music with Special Reference to Raga Sri satguru
Publications, New Delhi
3) Linden Bob Van Der (2013) Music and Empire in Britain and India, Identity.
   UK
6) Moore Allan F (2012) Song Means: Analysing and Interpreting Recorded Popular Songs,
   Routledge, UK
   Continent, Routledge, UK

Eastern Himalayan Studies
University of Nottingham UG Study Music BA Hons. Music BA Hons. A wide curriculum provides opportunities in musicology, performance, composition, ethno-musicology, music technology, popular music studies and jazz. Many of our courses are available for 2019 entry through Clearing and Adjustment. BTEC: We normally require DDD grades in BTEC Music courses, and if syllabus is heavily practice or technology weighted, we may also ask for a pass in ABRSM Grade 5 Theory. Please see the alternative qualifications page. Flexible admissions policy.