

Department of Hindustani Classical Music
Sangit Bhavana
Visva-Bharati
Syllabus for MPA Course
Subject: Pakhawaj

1st Semester

Practical – Course – I

F.M. : 40+10 = 50

1. Advanced study of Chowtal, Dhamar, Teora, Sultal and Jhamptal with all common varieties of paranas such as Sath Paran, Gat Paran, Tisra Jati Paran, Kamal Paran, Kabita Paran, Selami Paran and Chakradar etc.
2. One Paran in Adi-laya, Tisra and Misra Jatis in the above mentioned Talas.
3. Tihais both Bedam and Damdar in all the Talas mentioned above.
4. Ganesh Paran and Gat Paran in any one Tala mentioned above.
5. Oral renderings of all Talas and Boles mentioned above.

Practical – Course – II

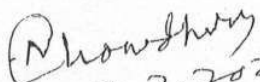
F.M. : 40+10 = 50

1. Comprehensive study of Laxmi, Kumbha and Shikhar Tal with all common varieties of Paran as such as Sath Paran, Gat Paran, Kabita Paran, and Chakradhars in the above Talas.
2. One Paran of Kuwadi Laya, Khanda and Chatasra Jati in each of the above mentioned Talas.
3. Damdar and Bedam Tihais in all the above mentioned Talas.
4. Oral renderings of all the above mentioned Talas and Boles.
5. Accompaniment with Vocal (Dhrupad) and Instrument.

Practical – Course – III

F.M. : 40+10 = 50

Stage performance test of about 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.


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Practical – Course – IV (Acoustics)

F.M. : 40+10 = 50

1. Production and propagation of sound.
2. Science of Vibration – Forced Vibration and Resonance.
3. Necessary media for the Audibility of sound.
4. Process of the Audibility of sound.
5. Vibrations – Detailed study of musical instruments – Tanpura, Sitar, Sarode, Esraj, Violin, Tabla, Mridanga, Flute.
6. Three characteristics of musical sound.
 - i) Harmony and Melody.
 - ii) Musical Intervals and the measuring them:-
 - a) Ratio between the number of vibrations of any two notes.
 - b) Savart as a unit of measuring the intervals.
 - c) Cent as an unit of measuring the intervals musical scales.
 - iii) Principles of fixing note on the Vina by Srinivash in the mediaeval period.
7.
 - i) Use of different kinds of Microphones.
 - ii) Characteristics of an ideal Auditorium.

2nd Semester

Practical – Course – V

F.M. : 40+10 = 50

1. Demonstration in any of the following Talas selected by the Examiner:
 - i) Badatala-Ki-Sawari
 - ii) Sool Tal
 - iii) Teora
 - iv) Dhamar
2. General Study of Rudra & Basant Tala with their Thekas and simple paranas.

Practical – Course – VI

F.M. : 40+10 = 50

Stage performance test of about 30 minutes duration for each candidate in any one Tala from the prescribed syllabus.

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Theoretical – Course – VII

F.M. : 40+10 = 50

1. Knowledge of Vadya-Tata, Abandhya, Susir, Ghana, Their application with reference to Sangit Ratnakar.
2. Origin and development of Abanadhya Vadyas from ancient to modern period.
3. Classification of Abandhya Vadyas with reference to Bharat.
4. Critical study of the different Gharanas of Pakhawaj with reference to their style (Baaj) of playing.
5. Ability to write Talas and Boles in Pdt. Bhat Khande notation system.
6. General study of the following authors:-
 - a) Matanga b) Sarangadev c) Ramamatya d) Somnath e) Punderika f) Ahobal
 - g) Sourindra Mohan Tagore h) V.N. Bhatkhande.

Theoretical – Course – VIII

F.M. : 40+10 = 50

1. Names of Abandhya vadyas – their descriptions as found in Sangit Ratnakar – Detailed Study.
2. Abandhya Vadyas in the mediaeval period.
3. Detailed study of origin and evaluation of Pakhawaj.
4. Advanced study of Tihai.
5. Origin and development of Tal.
6. Study of the life history and contribution to music of the following exponents:-
Kadau Singh, Lala Keval Kishan, Nana Saheb Panse, Murari Mohan Gupta, Durlabh Bhattacharya, Pandit Bitthal das Gujrati .

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3rd Semester

Practical – Course – IX

F.M. : 40+10 = 50

1. Comprehensive study of Chowtal, Dhamar, Rudra, Basant and Pancham Sawari with varieties of Paranas and Chakradars.
2. One Dwipalli and Tripalli Gat-Paran in Talas mentioned above.
3. Two Paranas of advanced pattern in each of the above Talas in different Layakaries.
4. Tihais both Bedam and Damder of different Pattern in the above mentioned Talas.
5. Oral renderings of all the above mentioned Talas and Boles with their Layakaris.

Practical – Course – X

F.M. : 40+10 = 50

1. Advanced study and practice of all the Talas and Boles learnt.
2. Uthan, Ekhatthi Paran, Chakradar in Dharmar and Sultal.
3. Study of different types of Gat, Gat Paran, Formayeshi Chakradar, Kamal Paran in Chowtal.
4. Ability to compose advanced Paranas, Tihais in different Talas prescribed in the course.
5. Study of Laharas on Harmonium in different Talas.
6. Accompaniment with Gurudev Tagore's songs of Dhrupad Ang, and Dhrupad.

Theoretical – Course – XI

F.M. : 40+10 = 50

1. Knowledge of Tala Prastar i.e. formation of Tala by mathematical process and the total number of Talas derivable from a given number of matras.
2. Detailed study of Kavya – Chhanda & Sangeet Chhanda.
3. Evolution of Boles of Abanadhya vadyas with reference to Sanskrit Texts.
4. Detailed Theoretical knowledge of Talas prescribed in the course with comparative studies of similar type of Talas like Chatastra, Tisra, Misra etc.
5. Detailed study of Bandishes (fixed compositions) of the different Gharanas of Pakhawaj.

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Theoretical - Course - XII

Marks: 40+10=50

Course title: Research Methodology

Course Objectives:

On the completion of the course, students will be able to:

- comprehend the nature and process of undertaking research in Performing Arts.
- understand different methods of research in Performing Arts.
- learn research methodology, methods & techniques in data collection, writing articles, and preparing research reports in the field of Performing Arts.
- know the code of ethics in conducting research.
- utilize computer applications and ICT in the performing arts.

Unit 1: Concept of Research in Performing Arts

- A. Definition, Objective, and Motivation in Research
- B. Purpose, Characteristics, and Criteria of Good Research
- C. Qualities of an ideal Researcher

Unit 2: Types of Research in Performing Arts

- A. Basic Research vs. Applied Research
- B. Qualitative Research vs. Quantitative Research
- C. Historical Research, Survey Research, Case study, Documentary Analysis, Comparative Research, Analytical Research, Experimental Research, Interdisciplinary Research

Unit 3: Research Process

- A. Formulation of a Research problem and Objectives
- B. Reviewing the Literature
- C. Formulation of Research Objectives
- D. Data Collection - *Observation Method, Survey Method, Contact Method, Type of Data – Primary data & secondary data.*
- E. Analysis of data

Unit-4: Research Proposal, Report, and Ethics in Research

Format and style of the research proposal; Format and style of report writing; Research Paper/Article writing, Citing of sources through Bibliography, References, Quotation, Footnotes & Endnotes, and Acknowledgement, Code of ethics; Plagiarism

Unit 5: Research Tools & Techniques

The questionnaire, Opinionnaire, Interview, Recording Devices, Photography, Population, sample, and sampling.

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Unit 6: ICT in Performing Arts Research

Open access resources for research: Shodh Ganga, Shodh Gangotri, E-PG Pathashala, National Digital Library, SWAYAM, e-Journals/e-books, PPT, etc.

Suggested Study Material

Books:

- Ahmad, Najma Perveen. Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors, 2002.
- Goutam, Reena. Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers & Distributors, 2002.
- Kothari, C.R. Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers, 2004.
- Mehta, R.C., comp. "Directory of Doctoral Thesis in Music." Vol. 24. Bombay & Baroda: Indian Musicological Society, 1994.
- R.C. Mehta, ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society, 1995.
- Sangeet." Sangeet Patrika (ShodhAnk), January - February 1990.
- Verma, Amit Kumar, Research Methodology in Indian Music, Aayu Publications, New Delhi, 2017.

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanaat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

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4th Semester

Practical – Course – XIII

F.M. : 40+10 = 50

1. General study of the following Talas with their thekas and simple paranas:
 - i) Choutal(Advance level)
 - ii) Dhamar (Advance level)
 - iii) Chandra-Chartal
 - iv) Gajajhampa
 - v) Bramha Tal
2. General study of the Talas introduced by Rabindranath Tagore. Their thekas and relation with other Talas. A general acquaintance with a few relevant songs of Tagore.

Practical – Course – XIV

F.M. : 40+10 = 50

1. Ability of solo performance in the following Talas:
 - a) Choutal b) Jhaptal c) Dhamar d) Lakhsmital e) Panakamswari
2. Advance Paranas and Chakradars in the above mentioned Talas.
3. Study of Stuti Paran and Bol Paran in Dhamar and Choutal.

Theoretical – Course – XV

F.M. : 40+10 = 50

1. Detailed study of ten pranas of Tala with special reference to Graha and Jati.
2. Detailed study of Abhijata Deshi Talas.
3. Definition and explanation of the following terms:
 - i.Choupalli Gat,ii Farmaisi Gat iii Darjewalli Gat, iv.Kamali Paran, v.Stuti Paran.
4. Intricacies of Gandharva Talas.
5. Institutional education of Hindustani classical music as compared with the Gharana system.
6. The place of music in general education.
7. Music appreciation between the performer and listener.

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Theoretical - Course – XVI

Marks: 40+10=50

The objective of the Dissertation: To improve linkages between Research & Development, academia, society, and the art and music industry.

Modalities:

A theory and a practical-based Dissertation work will be allotted to students. Projects/Dissertation may be the type of investigatory, survey, analytical, historical, interdisciplinary, case study, etc.

Students are required to review studies in their respective interest areas of research and present a proposal for a research problem in the concerned subject.

Students are required to write and submit a research report/Dissertation on their respective research problem in the concerned subject and appear before a Viva-Voce Examination.

The individual student will have to submit a Master's Thesis (Dissertation) of 50 Marks in total which will have 30 Marks for the Dissertation, 10 Marks for Seminar presentation and Viva-voce, and 10 Marks for Internal Assessment (to be given by the concerned supervisor).

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Reference Books

1. Mridanga – Prabeshika – Murari Mohan Gupta (Bengali).
2. Mridanga – Madhukar – Debendranath Dey (Bengali).
3. Mridanga Parikram – Swapan Kr. Ghosh (Bengali).
4. Mridanga – Badan – Sri Purusattam Das (Nathdwar) (Hindi).
5. Mridanga Tabla Badan Pddhati – Dallatreya Basudev Alias, Gurudev Patabardhan (Hindi).
6. Pakhawaj and Tabla (History School and Tradition) – Dr. Aban. E. Mistry (English)
7. Mridanga Ank – Sangit Karyalay, Hatras (Hindi).
8. Mridanga Tabla Pravankar (1st & 2nd) – Bhagaban Das Mridangacharya.
9. Mridanga-Darpan – Ramprasanna Bandopadhyay (Bengali).
10. Bharatiya Sangit Kosh – Bimalakanta Roychowdhury (Bengali).
11. Bharater Natya Sastra – Choukhamba Sanskrita Sansthan, Kashi, Babulal Sukla (Bengali).
12. Sangit-Ratnakar – Adeyar Samskaran, 1st Part – Dr. Pradip Kr. Ghosh, Rajya Sangit Academy (Bengali).
13. Sangit Darpan – Damodar Pandit, Tanjor Sanskraran (Bengali).
14. Indian Musicians (Past & Present) – Amal Das Sarma (English).
15. Hamare Sangeet Ratno – Laxminarayan Garg (Hindi).
16. Sangiti Sabda Kosa – Dr. B. Roy (English & Bengali).

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