

Rayat Shikshan Sanstha's
Yashavantrao Chavan Institute of Science, Satara (Autonomous)
Department of Music Science
Semester – III
(Minor Paper) BMUT 231: Advanced Study of Acoustic Guitar.

SEMESTER– III		
Course Objectives-Students will be able to:		
<ol style="list-style-type: none"> 1. Learn the types of parts in guitar. 2. Learn the pick utilization. 3. Learn the fret hand techniques. 4. Know how to change chords. 		
Credits (Total Credits 2)	SEMESTER– III (Minor Paper) BMUT 231: Advanced Study of Acoustic Guitar.	No. of hours per unit
Unit - I	Parts of guitar.	(08)
	Parts of the guitar – acoustic & electric Utilizing the pick Names of the open strings Three goals and you will be playing songs Reading chord charts Fret hand techniques – building a solid foundation	
Unit – II	Types of chords and patterns.	(08)
	Learning your first chord Learning your second chord Learning your third chord A few tips on practicing Strumming and rhythm mechanics Strum patterns Another cool strum patterns	
Unit – III	Techniques and principles.	(07)
	Open position chords to learn The F major chord Chord chart and practice review Chord changing techniques and principles The shared fingers chord changing technique	
Unit - IV	Chord changing techniques.	(07)

	Shared fingers chord change practice The cluster principal chord changing technique Cluster principal chord change practice The slide principal chord change technique and practice Techniques review Notes on the Fretboard	
<p>Course Outcomes-Students should be able to:</p> <ol style="list-style-type: none"> 1. Differentiate types of chords. 2. Interpret techniques of changing chords. 3. Utilize fret technique. 		
<p>Reference Book</p> <ol style="list-style-type: none"> 1. Classical Guitar Method - Volume 1 by Bradford Werner 2020 Edition. 2. Gibson's learn and master guitar Gibson's® Learn and Master® Guitar. Copyright © 2010 by Legacy Learning Systems, Inc. 3. Guitar for dummies, Mark Phillips. 4. Hal Leonard Guitar Method Book, by Will Schmid. 5. Gibson Les Paul Manual Hardcover – January 1, 2008 by Paul Balmer (Author). 		

SEMESTER– III
(Minor Paper) BMUT 232: Introduction to Harmonium.

Course Objectives-Students will be able to:

1. Learn the types of parts in harmonium.
2. Learn the sangeet naad, shruti, saptak.
3. Learn the history of pioneers.
4. Know playing techniques in harmonium.

Credits (Total Credits 2)	SEMESTER– III (Minor Paper) BMUT 232: Introduction to Harmonium.	No. of hours per unit
Unit - I	Parts of harmonium.	(08)
	Structural knowledge of Harmonium. Types of Harmoniums.	
Unit – II	Basic terms	(08)
	Definition of following terms – Sangeet. Naad, Swara, Shruti, Saptak, Alankar Elementary knowledge of Teen-Taal, Keherwa	
Unit – III	History of Harmonium.	(07)
	Brief history of Harmonium. Importance of Harmonium (as Solo Instrument & as accompanist).	
Unit - IV	Playing techniques.	(07)
	Biographies and contribution of following: - Pt. Ganpat Rao, Pt. Bhim sen Joshi, Pt. Dinkar Sharma Playing techniques of Harmonium. Description of different Types of Harmoniums.	

Course Outcomes-Students should be able to:

1. Differentiate types of harmoniums.
2. Demonstrate biographies of contributors.
3. Utilize playing technique.

Reference Book

1. Harmonium Lessons Master Pankaj Somadder March 17, 2008
2. Keyboard Keys Specifications Mandra Saptak
3. Harmonium guide, Arvind Gajendragadkar, April 23, 2009

SEMESTER – III**LAB - III****BMUP 233****Course Objectives- Students will be able to:**

1. Understand structural arrangement of instruments.
2. Learn to play musical instruments like guitar and harmonium.
3. Know exact procedure to play instruments.

Credits (Total Credits 2)	SEMESTER – III List of Practical	No. of hours per Practical
1	Playing of 5 Alankar in any Taal	
2	Playing of Shuddha and Vikrit Sawra on Harmonium.	
3	Playing of Sawra in all three Saptak.	
4	Playing of any Folk or Dhun.	
5	Any Song, Geet, Gazal, Bhajan, Patriotic Song with singing	
6	Any Filmy song based any Ragas.	
7	Playing of major and minor chords.	
8	Playing of sixth and suspended chords.	
9	Playing of any one guitar based Indian song.	
10	Playing of any one guitar based western song.	
	Course Outcomes: Students should be able to, <ol style="list-style-type: none"> 1. Play swar ,alankar, bandish 2. Play types of chords, 3. Utilise chord changing techniques, 4. Play songs on harmonium and guitar 	
	Reference Book <ol style="list-style-type: none"> 1. Classical Guitar Method - Volume 1 by Bradford Werner 2020 Edition. 2. Gibsons learn and master guitar Gibson's® Learn and Master® Guitar. Copyright © 2010 by Legacy Learning Systems, Inc.. 3. Guitar for dummies,Mark Phillips. 4. Hal Leonard Guitar Method Book, by Will Schmid, 5. Gibson Les Paul Manual Hardcover – January 1, 2008 by Paul Balmer (Author). 6. Harmonium Lessons Master Pankaj Somadder March 17, 2008 7. Keyboard Keys Specifications Mandra Saptak 8. Harmonium guide, Arvind Gajendragadkar, April 23 , 2009 	

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Rayat Shikshan Sanstha's
Yashavantrao Chavan Institute of Science, Satara (Autonomous)
Department of Music Science
(Minor Paper) BMUT 241: Musical Instruments of Maharashtra
Semester – IV

SEMESTER– IV		
Course Objectives-Students will be able to:		
<ol style="list-style-type: none"> 1. Understand the history of folk in Maharashtra. 2. Learn the rich cultural diversity in Maharashtra. 3. Learn the Structural organisation of folk instruments. 4. Know playing techniques of folk instruments. 		
Credits (Total Credits 2)	SEMESTER– IV (Minor Paper) BMUT 241: Musical Instruments of Maharashtra	No. of hours per unit
Unit - I	Introduction to Maharashtrian music	(08)
	History of music in Maharashtra, Diversity of music in different region of Maharashtra, Rich cultural heritage with diverse music and musical instruments in Maharashtra. Importance of musical instruments in Maharashtra. Use of Maharashtrian instruments in classical, folk and devotional music.	
Unit – II	Folk instruments I	(08)
	Introduction and Structural knowledge of “Dholaki” Introduction and Structural knowledge of “Sambal” Introduction and Structural knowledge of “Tuntuna” Introduction and Structural knowledge of “Duff” Introduction and Structural knowledge of “Dimdi” Introduction and Structural knowledge of “Gajja”	
Unit – III	Folk instruments II	(07)
	Introduction and Structural knowledge of “Halagi” Introduction and Structural knowledge of “Kachchee Dhol” Introduction and Structural knowledge of “Dhanagari Dhol” Introduction and Structural knowledge of “Dimdi” Introduction and Structural knowledge of “Tutari” Introduction and Structural knowledge of “Paay peti”	

Unit - IV	Regional Folk Arts of Maharashtra	(07)
	Introduction,origin,importance- Naam khele, Vasudeo, Jalsa, Bharud, Songi mukhawate, Gondhal jagran, Potraj, Tamasha, Powada, Lezim, Waghya murli, Dashavtar, Pawara nrutya, Lawani	
Course Outcomes-Students should be able to:		
<ol style="list-style-type: none"> 1. Differentiate types of folk instruments 2. Perform on different folk arts 3. Demonstrate the cultural heritage of Maharashtra 4. Playing of different folk instruments 		
Reference Book		
<ol style="list-style-type: none"> 1. Jagaran and Gondhal: Understanding Art and Culture of Maharashtra Paperback – 11 August 2014 by Barge Tanvi (Author)2. 2. Folk and Tribal Art of India, Ranjeet Deshmukh, Sept.2022 3. Encyclopaedia of Art And Culture In India (Maharashtra) 16th Voume (English, Hardcover, Ed. Gopal Bhargava) 4. Music the Divine Ecstasy,Pradip Ullal, Subbu Karnataka, 2020. 		

Rayat Shikshan Sanstha's
Yashavantrao Chavan Institute of Science, Satara (Autonomous)

Department of Music Science

Minor Paper BMUT 242: Introduction to Tabala and Pakhawaj

Semester – IV

SEMESTER– IV (Minor Paper) BMUT 242: Introduction to Tabala and Pakhawaj		
Course Objectives-Students will be able to:		
5. Understand the basic concepts in tabala. 6. Learn the writing notation of different systems. 7. Learn the definitions of different terms. 8. Know playing techniques of Tabala and Pakhawaj.		
Credits (Total Credits 2)	SEMESTER– IV (Minor Paper) BMUT 242: Introduction to Tabala and Pakhawaj	No. of hours per unit
Unit - I	Basic concepts of taals	(08)
	Definitions- Matra, Tal, Sam, Tali, Khali, Vibhag, Dugun, Avartan Sangeet, Nad, Swar, Laya, Bol, Kisme, Kayda, Mukhda, Tihai, Tigun, Chaugun, Tukda. Composition of Dhage Tita and Dhum Kita bols with variations in Chautal in barabar ki laya (normal tempo).	
Unit – II	Writing of taals	(08)
	Knowledge of Vilambit, Madhya and Drut laya. Different Bols /syllables played on Tabla / pakhavaj and the procedure of playing. Bols /syllables played only with the right hand. Bols/syllables played only with the left hand. Bols/ syllables played with both hands together. Write the process of playing the following bols: Tirakita takdaan, Kada dha , Kitataka , Ghida naga, Dhir dhir, Traka, Kdadhaan, Gadigana.	
Unit – III	Notation systems	(07)
	Full knowledge of Pt. paluskar and Pt. Bhatkhande notation systems. Ability to write the following taals in both notation systems: Tabla: Tritaal, Dadra, Keharva, Rupak, Jhaptaal. Pakhavaj: Chautaal, Sultaal, Tevra, Dhamaar and Aaditaal.	

	<p>Knowledge of writing the Tukdas of Tritaal / Chautaal and Jhaptaal / Sultaal in Pt. Bhatkhande notation system.</p> <p>Definition of the following terms.</p> <p>Kaayda, rela, Palta, Tihai, Mukhda, Laggi, Uthaan, Chakradhaar, Mohra.</p>	
Unit - IV	Importance of Tabala in classical music	(07)
	<p>Short history of Tabla / Pakhavaj and its modification in modern time. Explanation of various Gharanaas and Baaj with examples and detailed information from the following. Tabla: a) Delhi b) Lucknow</p> <p>Pakhavaj: a) Paanse b) Kudonsinh Information about various Gaayan Shailee (vocal styles) and Gaayan Prakaars (vocal types).</p> <p>a) Khyaal (vilambit – drut) b) Dhrupad c) Thumri d) Bhajan e) Taraanaa</p> <p>Performance knowledge of Tabla / Pakhaavaj for Swatantra or solo and Saath Sangat or accompaniment.</p> <p>Good and bad qualities of Tabla / Pakhaavaj artist. Definitions of the following terms-</p> <p>a) Farmaayshi Chakradhaar b) Tihai – Bedam and Damdaar c) Gat</p> <p>d) Peshkaar e) Paran and its various types.</p> <p>Tabla: To be able to write notation of Kaaydaas and Relaas of Tritaal, Jhaptaal and Ektaal.</p> <p>Pakhaavaj: To be able to write notation of Relaas and Parans of Chautaal, Sultaal</p>	
<p>Course Outcomes-Students should be able to:</p> <ol style="list-style-type: none"> 5. Differentiate types of folk instruments 6. Perform on different folk arts 7. Demonstrate the cultural heritage of Maharashtra 8. Playing of different folk instruments 		
<p>Reference Book</p> <ol style="list-style-type: none"> 1. Table ka udgam, vikas and vandan shaliyaan 2. Taal pran, Dr. Sudhanshu pande 3. Taal Parichay De. Girish Shrivastav 4. Bhartiya sangeet vadya, Dr. Lalmani Mishra <p>Pakhwaj ki utpatti, Vikas and Vandan shailiyaan</p>		

SEMESTER – IV**LAB-IV****BMUP 243****Course Objectives- Students will be able to:**

1. Understand structural arrangement of instruments.
2. Learn to play musical instruments like tabala and pakhawaj.
3. Know the exact procedure to play instruments.

Credits (Total Credits 2)	SEMESTER – IV List of Practical	No. of hours per Practical
1	Complete knowledge of all main varnas and its method of playing on your instrument.	
2	Proficiency in reciting and playing all the following tals in thah and dugun. 1) Tabla: Trital, Jhaptal, Dadra, Kaherwa	
3	Proficiency in reciting and playing all the following tals in thah and dugun. 2) Pakhavaj: Adital, Chautal, Sultal	
4	TRITAAL One TiTa kayda with three paltas with tihai. One Tirakita kaayda with three paltas with tihai. At least one tihai from sam to sam in Trital and Jhaptal.	
5	Trital : Two kisme one kayda of Dha ti with three paltas and tihi Two mukhas Two Tukds.	
6	Jhaptaal: One kayda of Tita with three palta and Tihai One kisme One tukda Two tihais from sam to sam	
7	Pakhawaj Chautal & Sultal	

	<p>Two Parans in each tals.</p> <p>One rela with four paltas in each tal.</p> <p>Two tihais from sam to sam in each tals.</p>	
8	<p>Ability to recite by hand and play the following taals in single and double:</p> <p>Tabla: Dhumali, Dipchandi, Chautaal, Tevra.</p> <p>Pakhavaj: Dhamaar, Tivra, Tritaal</p>	
9	<p>Tabla:</p> <p>Tritaal: One Kaayda each of Dhati dhage and Traka- 4 paltaas, Tihai, One Rela, 4 Kismes, One chakradaar and Two Tukdaas.</p> <p>Jhaptaal: One kaayda and Two Tihais.</p> <p>Ektaal: Two Tihais and Two Tukadaas.</p> <p>Dadra and Keharva: Two simple laggis in each taal.</p> <p>Rupak: Two Kismes, Two Tihais, Two tukdaas.</p>	
10	<p>Pakhawaj-</p> <p>Chautaal: Two relaas, One Padaar, Two simple Paran.</p> <p>Sultaal: One Rela, Two Paran</p> <p>Dhamaar: Two Paran, Two Tihais, Two Tukdaa</p> <p>Tivraa: Two types of Thekaas, Two Paran, Two Tihais.</p>	
	<p>Course Outcomes: Students should be able to,</p> <ol style="list-style-type: none"> 1. Play basic talls on tabala 2. Play types kaydas. 3. Utilise hand and finger techniques. 4. Play tabala and pakhawaj on any song forms 	
	<p>Reference Book</p> <ol style="list-style-type: none"> 5. Table ka udgam, vikas and vandan shaliyaan 6. Taal pran, Dr. Sudhanshu pande 7. Taal Parichay De. Girish Shrivastav 8. Bhartiya sangeet vadya, Dr. Lalmani Mishra 9. Pakhwaj ki utpatti, Vikas and Vandan shailiyaan 	