



International Vedic Hindu University*

Bringing Vedic Sciences to Life

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Master's Degree Program in Indian Music

*IVHU will offer the first two semesters in Indian Music
Students can choose to study Tabla or Vocal*

Location: IVHU campus, Orlando, FL

Course Schedule: Thursday evenings, February 14 through April 24, 2008

Vocal - 5:00pm to 6:15pm

Tabla - 6:30pm to 7:45pm

Each semester will have 12 classes, last class of the semester will be exams

Credits: Each semester course is 3 credits

Course Fee: Tuition is \$300. per credit

Syllabus for Indian Music (Vocal and Tabla)

SEMESTER I

Theory

1. Musical sound and noise – Noad, Ahat and Anahat Noad, Pitch, Intensity, Timbre and unmusical sound.
2. Shruti, Swara, Shuddha and Vikrut Swara, Saptak, Sthana (Mondra, Madhya and Tara).
3. 22 Shruties and arrangement of Swara, 12 notes (Swara) in a Saptak.
4. Thaata or Mela (10 main scale in Hindustani Sangut).
5. Raga – essentials of Raja, Vadi, Samvadi, Anuvadi.
6. Taal, Matra, Khand, Laya.

Practical (Vocal)

1. Study of voice culture.
 - A. Sargan (Scale) exercises
 - B. Alankavs (Scale patterns) to study rhythms
2. Study of Ragas – Sargamgeet and Chhota-khyal in Raja yaman, Bhaivav and Kati.

Practical (Tabla)

1. Practice of producing different syllables on Tabla.
2. Study of rhythmic compositions (Kaida), variations and Tihai.
3. Study of Thekas in following Taal with oval rendering (single and double tempo).
 - A. Teental
 - B. Jhaptal
 - C. Dadra
 - D. Kehrwa

SEMESTER II

Vocal Theory

1. Raja Samaya (Time Theory of Raga) Poorvang Vadi and Uttarangvadi Ragas, Sandhiprakash Rajas, Seasonal Ragas.
2. The two systems of Indian music (Hindustani and Karanatic) and their main characteristics .
3. General survey of the evolution and development of Indian music from Vedic period to the present age, with particular reference to Shruti, Swara, Murchana, Jati and Raga.
4. Forms of composition: - Dhrupad, Dhamar, Khyal, Tarana, Swaramalika and Thumri.

Practical (Vocal)

Study of following Ragas: - with Swaravistara Sargam and Taana.

Raga – Khamaj, Raga – Bhupali

Raga – Asavari.

Tabla Theory

1. History of Tabla.
2. Definition and explanation of the distinctive features and application of the following – Mukhda, Mohra, Kaida, Palta and Tihai.
3. Description of different parts of Tabla.

Practical

1. Practice of producing new syllables, Kaidas and Paltas.
2. Study of Thekas: Eaktal, Rupaktal Chantal.
3. Compositions – Kaidas in Jhaptal and Rupakta.
4. How to accompany with vocal.



Course Instructor

Pandit Nandkishor Muley comes from a family of traditional musicians in Baroda in Western India, who transmitted the tradition of kathakar (or kirtenkar). Nandkishor's grandfather was a kirtenkar, reciting and singing mythological tales in the temple. His father, Dattatreya, was a highly regarded vina player (a lute-like instrument) and taught vocal arts at the Maharaja Sayajirao University of Baroda. Nandkishor began his musical training at an early age with his father as well as with his uncle (Shrikant Muley, professor of sitar at the same university), who taught him Indian classical vocal arts and tabla. He notes the importance of singing to traditional Indian instrumentalists, since their goal is to make the instrument "sing." By studying the vocal arts, an instrumentalist learns how to present the raga and how to "put the notes and intervals together."

He received a master's degree from Maharaja Sayajirao University in Baroda as well as a diploma in tabla and vocal music. After finishing his santur training, under the guidance of Pandit Shive Kumar Sharma, he was awarded the prize of "Surmani" ("Diamond of Notes") from the Sur Singar Samsad Music Association (Bombay, 1975-76).

In 2001, Pandit Muley was awarded the Excellent Art and Cultural Educator award from United Arts of Florida for his contribution of Indian music and culture to various Florida Schools and Universities. In 1994 he won the German Grammy Award, and in 1995 was nominated best instrumentalist for the Diva Music Award from India music industries in Bombay.