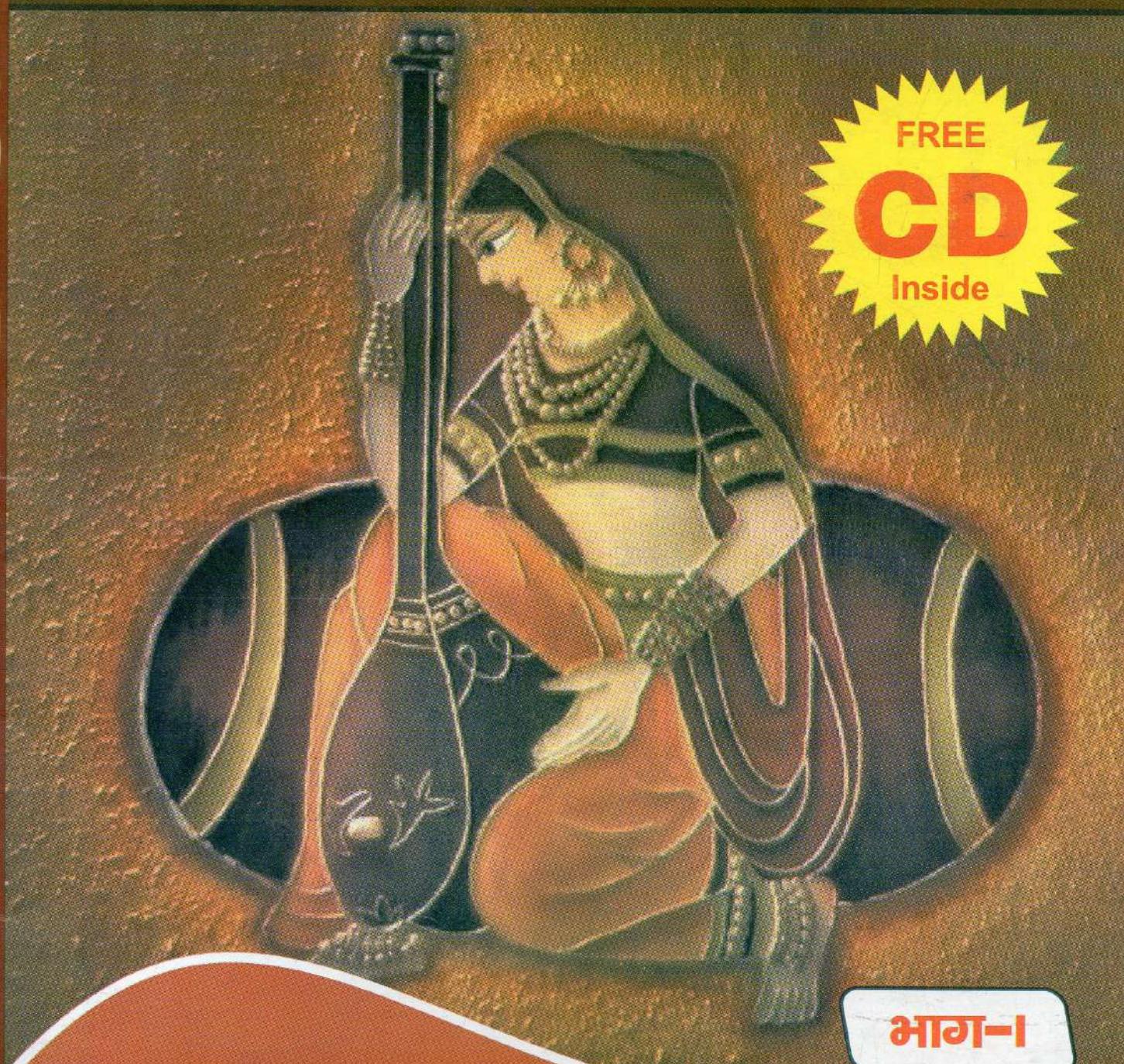




संगीत शिक्षण

(पाठ्यक्रम पर आधारित)



भाग-१

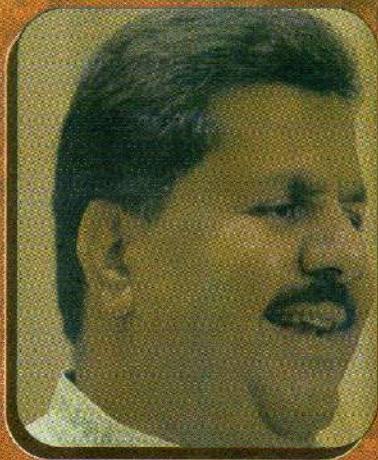
डॉ. मीरा

M.A., Music (V)
Ph.D.NET

डॉ. दिनकर शर्मा

M.A., Music (V)
Ph.D., SLET

संगीत शिक्षा पर आधारित सारगमित तथा उपयोगी पुस्तक



Dr. Dinkar Sharma was born on 6th of February, 1966. He got his primary education & remained a brilliant student. He did his M.A. in vocal Music and Ph.D. in Music from Kurukshetra University, Kurukshetra. He did Sangeet visharad (Tabla) from Pracheen Kala Kendra, Chandigarh, in First Division in 1978 and Sangeet Visharad (vocal) from same university with Distinction in 1980. He did Sangeet Prabhakar (vocal) from Prayag Sangeet Samiti, Allahabad, in second division in 1982. He is a Graduate regular artist in light Vocal Music and B high in classical Instrumental (Harmonium), with All India Radio. He is working as Music Director. He has rendered Classical (vocal) Ghazals and Bhajans at various National Level Programmes. He received 'Kalanidhi Award' presented by Bhupinder Singh Huda, Hon'ble Chief Minister of Haryana in recognition of immense contribution in the field of Indian Classical Music in which 38 artists participated.



Dr. Meera Kashyap Solanki was born on 5th of June 1975 in a well to do family. She had throughout been a scholar & had great interest in music. She did her M.A. in Music from Kurukshetra University, Kurukshetra & was a Medalist. She is NET qualified from UGC & got her Ph.D. degree under the guidance of Dr. Madhu Bala. She had been a part time lecturer from 1999-2006. She was appointed at permanent lecturer in music in the year 2006 & is now teaching Music Vocal Classes in Govt. Girls College, Karnal



ISBN NO. 978-93-5311-510-4



EBD PUBLICATIONS

72-73, Mahaveer Complex, Railway Road
Karnal-132001 (Haryana) INDIA
Tel. : 0184-2233657, Mobile : 94160-33657

विषय सूची

1.	संगीत (Music)	1-13
2.	राग व राग के नियम (Raga & Rules of Raga)	14-17
3.	संगीत की गायन शैलियाँ (Classical Singing Styles)	8-19
4.	वैदिक काल से 12वीं शताब्दी तक संगीत का विकास (History of Indian Music from Vedic Period to 12 th Century)	20-22
5.	मार्गी और देशी संगीत (Difference between Margi & Deshi Sangeet)	23-25
6.	गायकों के गुण-दोष (Gayakon ke Gun-Dosh)	26-28
7.	राष्ट्रीय एकता में संगीत का योगदान—एक निबन्ध (Role of Music in National Integration)	29-30
8.	शास्त्रीय संगीत व लोक संगीत के आपसी सम्बन्ध पर निबन्ध (Relationship of Folk and Classical Music)	31-32
9.	प्राचीन व आधुनिक आलाप गायन पद्धति (Methods of Ancient & Present Alap Gayan)	33-36
10.	तानपुरा (Description of Tanpura)	37-38
11.	हरमोनियम (Description of Harmonium)	39-42
12.	भारतीय संगीत में संगीतकारों का योगदान (Contribution of Musicians in Indian Music)	43-52
13.	ताल के शब्दों का विस्तृत अर्थ (Detailed Meaning of Taal)	53-64
	राष्ट्रीय गान	65-66

भारतीय शास्त्रीय संगीत गायन का क्रियात्मक पक्ष

1.	राग यमन	75-85
	(स्वर मालिका-तीन ताल, ध्रुपद-चार ताल, वि. ख्याल ¼ एक ताल, वि. ख्याल ½ एक ताल, तराना-तीन ताल, द्वृ. ख्याल-तीन ताल, तराना-तीन ताल)	
2.	राग भूपाली'	86-91
	(स्वर मालिका-तीन ताल, द्वृ. ख्याल-तीन ताल, मध्य ख्याल-एक ताल, द्वृ. ख्याल-तीन ताल, लक्षण गीत-तीन ताल)	
3.	राग अलहैया बिलावल	92-95
	(द्वृ. ख्याल-तीन ताल)	
4.	राग हमीर	96-102
	(द्वृ. ख्याल-तीन ताल, द्वृ. ख्याल-तीन ताल, द्वृ. ख्याल-तीन ताल, द्वृ. ख्याल-तीन ताल,)	
5.	राग वृंदावनी सारंग	103-109
	(स्वर मालिका-तीन ताल, वि. ख्याल ¼ एक ताल, द्वृ. ख्याल-तीन ताल, स्वर मालिका-तीव्रा ताल, द्वृ. ख्याल-एक ताल)	
6.	राग काफी	110-114
	(द्वृ. ख्याल-तीन ताल, द्वृ. ख्याल-तीन ताल, द्वृ. ख्याल-तीन ताल)	
7.	राग भैरव	115-120
	(वि. ख्याल ¼ एक ताल, द्वृ. ख्याल-तीन ताल, द्वृ. ख्याल-एक ताल, तराना-तीन ताल, द्वृ. ख्याल-तीन ताल,)	
	Bibliography	121-123

