

Choice Based Credit System (CBCS)

# UNIVERSITY OF DELHI

DEPARTMENT OF MUSIC

UNDERGRADUATE PROGRAMME  
(Courses effective from Academic Year 2015-16)



## SYLLABUS OF COURSES TO BE OFFERED Core Courses, Elective Courses & Ability Enhancement Courses

**Disclaimer:** The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

Undergraduate Programme Secretariat

## **Preamble**

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

## **CHOICE BASED CREDIT SYSTEM (CBCS):**

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

### **Outline of Choice Based Credit System:**

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
  - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
  - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
  - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
  - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
  - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

**Project work/Dissertation** is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

**Details of courses under B.A (Honors), B.Com (Honors) & B.Sc. (Honors)**

Course	*Credits	
	Theory+ Practical	Theory + Tutorial
<b><u>I. Core Course</u></b>		
(14 Papers)	14X4= 56	14X5=70
<b>Core Course Practical / Tutorial*</b>		
(14 Papers)	14X2=28	14X1=14
<b><u>II. Elective Course</u></b>		
<b>(8 Papers)</b>		
A.1. Discipline Specific Elective	4X4=16	4X5=20
<b>(4 Papers)</b>		
A.2. Discipline Specific Elective Practical/ Tutorial*	4 X 2=8	4X1=4
<b>(4 Papers)</b>		
B.1. Generic Elective/ Interdisciplinary	4X4=16	4X5=20
<b>(4 Papers)</b>		
B.2. Generic Elective Practical/ Tutorial*	4 X 2=8	4X1=4
<b>(4 Papers)</b>		
• <b>Optional Dissertation or project work in place of one Discipline Specific Elective paper (6 credits) in 6<sup>th</sup> Semester</b>		
<b><u>III. Ability Enhancement Courses</u></b>		
<b>1. Ability Enhancement Compulsory</b>		
<b>(2 Papers of 2 credit each)</b>	2 X 2=4	2 X 2=4
Environmental Science		
English/MIL Communication		
<b>2. Ability Enhancement Elective (Skill Based)</b>		
(Minimum 2)	2 X 2=4	2 X 2=4
<b>(2 Papers of 2 credit each)</b>		
<b>Total credit</b>	<b>140</b>	<b>140</b>
<b>Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.</b>		

\* wherever there is a practical there will be no tutorial and vice-versa

**Syllabus for B.A. Honours Percussion Music ( Tabla/Pakhawaj)**  
**Choice Based Credit System**

	<b>Total Marks</b>	<b>Credits</b>
<b>SEM-I</b>		
<b>Course-101 : Theory</b>	<b>75+25 = 100</b>	<b>4</b>
<b>Course-102 : Practical</b>	<b>75+25 =100</b>	<b>8</b>
<b>SEM-II</b>		
<b>Course-103 : Theory</b>	<b>75+25 = 100</b>	<b>4</b>
<b>Course-104 : Practical</b>	<b>75+25 =100</b>	<b>8</b>
<b>SEM-III</b>		
<b>Course-105 : Theory</b>	<b>75+25 = 100</b>	<b>4</b>
<b>Course-106 : Practical</b>	<b>75+25 =100</b>	<b>8</b>
<b>Course- 107 : Viva-Voce</b>	<b>75+25 =100</b>	<b>8</b>
<b>SEM-IV</b>		
<b>Course-108 : Theory</b>	<b>75+25 = 100</b>	<b>4</b>
<b>Course-109 : Practical</b>	<b>75+25 =100</b>	<b>8</b>
<b>Course 110 : Viva-Voce</b>	<b>75+25 =100</b>	<b>8</b>
<b>SEM-V</b>		
<b>Course-111 : Theory</b>	<b>75+25 = 100</b>	<b>4</b>
<b>Course-112 : Practical</b>	<b>75+25 =100</b>	<b>8</b>
<b>SEM-VI</b>		
<b>Course-113 : Theory</b>	<b>75+25 = 100</b>	<b>4</b>
<b>Course-114 : Practical</b>	<b>75+25 =100</b>	<b>8</b>
	<u><b>1400</b></u>	<u><b>88</b></u>

## Syllabus of B.A. Honours Percussion Music

### Tabla/ Pakhawaj

### B.A (Hons.) 1<sup>st</sup> Year

### Semester I

### Theory-I

**Max Marks: 100**

**Paper-101**

**General Theory**

**Marks: 75**

**Credits: 4**

- (i) Avanaddha vadya, Tala, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan, Peshkar, Kayada, Palta, Rela, Tihai, Uthan, Gat, Chakradar, Farmaisi, Paran, Gat- Dupalli, Tripalli, Choupalli, Khali Bhari ki Gat, Naad, Swar, Shruti Saptak, Raga, Alankar, Andolan, Sangeet, Meend, Ghaseet, Krintan, Vibration , Frequency , Pitch Intensity, Timbre .
- (ii) Classification of Instruments, brief structural knowledge of Tabla & Pakhawaj. Brief introduction of following instruments:-Mridangam, Dholak, Khanjari, Nakkara, Rudra Veena, Tanpura, Sitar, Sarod, Sarangi, Bansuri and Sehnai.
- (iii) Notation of compositions in prescribed talas.

**Internal Assessment**

**Marks: 25**

**Course: 101**

### **Recommended Books**

- 1 Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
- 2 Tabla : Shri Arvind Mulgaonkar
- 3 Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
- 4 Laya Shastra : Shri Gurunath Shivpuji
- 5 Sangeet Shastra Praveen : Jadish Narayan Pathak
- 6 Tala Parichaye Bhag I : Shri Girish Chandra Shrivasta
- 7 Classical Musical Instruments: Suneera Kasliwal

**Paper-102** **Practical-I** **Max Marks: 100**  
**Stage Performance & Viva-Voce : Tabla** **Marks: 75**  
**Credits: 8**

- (1) Solo performance of 15 minutes in Teentala with following:
  - (a) Peshkar with four variations.
  - (b) Two Kayadas with four Paltas and Tihai.
  - (c) One Baant with four Paltas and Tihai.
  - (d) Four Tukras and one Paran.
  - (e) Two Chakradars.
- (2) Padhant and playing of Jhaptal, Ektala, Rupak & Ada Chautala with Thah Dugun & Chaugun layas.
- (3) Knowledge of Thekas of Tala Dhamar, Chautala, Sultala & Teevra.
- (4) Playing knowledge of Teentala Theke ke Prakar.
- (5) Basic Knowledge of tuning of the Instrument (Tabla).
- (6) Notation book to be submitted for internal assessment.

**Internal Assessment**

**Marks: 25**

**Paper-102** **Practical-I** **Max Marks: 100**  
**Stage Performance & Viva Voce : Pakhawaj** **Marks:75**  
**Credits: 8**

1. Solo performance of 15 minutes in chautala with following:
  - (a) Knowledge of different Uthan and Tihai ( 1,3,4,7,9,11)
  - (b) Verities of Theka.
  - (c) Prastar of madhya laya with four variations.
  - (d) Two Sadharan Paran.
  - (e) One Chakradar Paran.
  - (f) One Ganesh Stuti Paran.
2. Padhant with Tali Khali and playing of Dhamar, Chautala, Sultala and Tivra with Thah, Dugun and Chaugun.
3. Knowledge of Playing Dhamar with two simple Tihais.
4. Knowledge of playing Sadharan Paran in Dhamar & Sooltala with Padhant (Tali-Khali).
5. Basic knowledge of tuning of the instrument (Pakhawaj).
6. Notation book to be submitted for internal assessment.

**Internal Assessment**

**Marks:25**

**Course : 102**

**Recommended Books**

- 1 Tala Prashun : Pt. Chhote Lal Mishra
- 2 Indian concept of Rhythm : S. K. Saxena
- 3 Bhartiye Sangeet Me Tala or Chhanda : Shri Subodh Nandi
- 4 Mridanga Tabla Vadan Paddhati : Shri Datatrye Vashudev Patwardhan
- 5 Tala Parichaye Bhag II : Shri Girish Chandra Shrivastava

**Semester-II**

**Theory-II**

**Paper: 103**

**Biographies**

**Max Marks :100**

**Marks:75**

**Credits : 4**

**Section – I**

1. Ustad Natthu Khan
2. Ustad Habibuddin Khan
3. Ustad Hajji Vilayet Ali
4. Ustad Abid Hussain Khan
5. Pandit Ram Sahai

**Section – II**

1. Pandit Kudau Singh
2. Pandit Nana Panse
3. Pandit Purusottam Das
4. Babu Jodha Singh Maharaj
5. Pandit Parwat Singh

**Section – III**

1. Bach
2. Mozart
3. Beethoven



## Section IV

Swami Haridas, Amir Khusrau, Tansen Sadarang- Adarang, Raja Mansingh Tomar,

## Section V

Trinity of Karnatak Music: Tyagaraja, Muthuswamy Dixitar, Syama Shastri,

**Section VI** Rabindranath Tagor, Baba Allauddin Khan, Hafij Ali Khan,  
Pt. Omkarnath Thakur, Amir Khan, Bade Gulam Ali Khan.

## Section VII

Notation of compositions in prescribed Talas.

### Internal Assessments

**Marks : 25**

**Course : 103**

### Recommended Books

- 1 Tala Prabandha : Pt. Chhote Lal Mishra
- 2 Some Immortals of Hindustani Music : Sushila Mishra
- 3 On Music and Musicians of Hindustan : A. D. Ranade
- 4 Musicians of India : Amal Das Sharma
- 5 Laya tala Vichor: Gokhle

### Practical-II

**Paper-104**

**Stage Performance & Viva-Voce : Tabla**

**Max Marks : 100**

**Marks :75**

**Credits:8**

1. Solo performance of 15 minutes in Teentala with following:
  - (i) Padhant and playing of Derhgun (3/2) and Tigun.
  - (ii) One Kayada of Ada Laya with four Paltas and Tihai.
  - (ii) Dupalli, Tripalli, Chaupalli & Khali-Bhari ki Gat.
2. Ektala, Rupak and Jhaptala with Derhgun.

3. Knowledge of playing and padhant of following Thekas on Tabla:- Dhamar, Chautala, Sultala, Tivra, Addha & Deepchandi.
4. Two laggis each in Keharwa and Dadra.
5. Basic knowledge of Tabla tuning.
6. Notation book to be submitted for internal assessment.

**Internal Assessments**

**Marks:25**

	<b>Practical-II</b>	<b>Max Marks: 100</b>
<b>Paper-104</b>	<b>Stage Performance &amp; Viva Voce : Pakhawaj</b>	<b>Marks :75</b>
		<b>Credits:8</b>

1. Solo performance of 15 minutes in Chautala with following:
  - (i) Thah, Dugun, Tigun and Chaugun
  - (ii) One Rela, three Chakradar, three Parans and Theke ki Badhat.
2. Knowledge of playing with padhant of following Thekas:-  
Tilwara, Adachautala, Deepchandi and Ektala.
3. Ability to play one Rela, three Chakradars, three Parans in Sultaal & Tivra with various layakaris.
4. Two Tihais each in Dhamar & Sultala.
5. Knowledge and Practice of playing in Chautala with one Stuti Paran & two Farmaisi Chakradar.
6. Basic knowledge of Pakhawaj tuning.
7. Notation book to be submitted for internal assessment.

**Course: 104**

**Recommended Books**

- 1 Tabla Grantha : Pt. Chhote Lal Mishra
- 2 Tabla Kaumudi : Ramshankar Pagal Das
- 3 Mridanga Tabla Prabhakar Bhag I,II : Shri Bhagwan Mridanga charya evam Shri Ram Shankar Pagal Das
- 4 Tabla Mridanga Siksha : Sakharam Ramchandra Gurav.

# **B.A. (H) IIND YEAR PERCUSSION MUSIC**

## **(TABLA & PAKHAWAJ)**

### **SEMESTER-III**

#### **Theory-III**

**Paper: 105 Ancient and Medieval History of Avanaddha Vadya**

**Max Marks :100**

**Marks : 75**

**Credits: 4**

1. Brief History of Avanaddha Vadyas from Vedic to modern period.
2. Study of Vedic and ancient period's Instruments like Bhumi Dundubhi, Dundubhi, Tripuskar, Ankik, Urdhawak, Alingyak, Panava, Dardur, Karata, Ghadas.
3. a) History of evolution of Tabla & Pakhawaj,  
b) Review of different opinions of origin of Tabla & Pakhawaj.
4. Importance & relevance of Avanaddha Vadyas in music.
5. General review of the following authors: Bharata , Sarangdev.
6. Elementary knowledge of notation system of V. N. Bhatkhande.
7. Notation of compositions in prescribed Talas.

**Internal Assessments**

**Marks: 25**

**Course : 105**

**Recommended Books**

- 1 Playing Techniques of Tabla - Banaras Gharana : Pt. Chhote Lal Misra
- 2 Hindi Natyashastra IV : Babulal Shukla Shastri
- 3 Sangeet Ratnakar Bhag III Sarswati Vyakhya : Subhadra Chaudhary
- 4 Tab'le Ka Udgam Vikash Evam Vadan Shailiyan : Dr. Yogmaya Shukla
- 5 Tabla Evam Pakhawaj Ke Gharane Evam Paramprayen : Dr. Aban E. Mestry
- 6 The Tabla of Lucknow :Jems Kippen
- 7 Classical Musical Instruments: Dr. Suneera Kasliwal

**Practical-III**

**Max Mark :100**

**Paper-106**

**Stage Performance : Tabla**

**Marks :75**

**Credits:8**

1. A complete solo performance of 15 minutes in Teentala with following:-  
(a) Two Bant with four variations and Tihai.

- (b) Rela of Dhir Dhir with Paltas and Tihai.
- (c) Two Farrukhabadi Gat
- (d) Two Gats of Banaras.
- (e) Tihais starting from Same 5<sup>th</sup> Matra, 9<sup>th</sup> Matra & 13<sup>th</sup> Matra in different layas.

<b>Paper -107</b>	<b>Practical-IV Viva Voce :Tabla</b>	<b>Max Mark :100 Marks: 7 Credit :8</b>
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1. Knowledge of playing with padhant of following talas:-Tilwada, Jhoomara, Deepchandi and Pancham Sawari.
2. Knowledge of different layakaries such as Aad, Kuaad, Viaad., i.e- 3/2, 5/4, 7/4.
3. Practice of padhant and playing of above mentioned layakaris.
4. Basic knowledge of Tabla tuning.
5. Notation book to be submitted for internal assessment.

<b>Internal Assessments</b>	<b>Marks: 25</b>
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<b>Paper-106</b>	<b>Practical-III Stage Performance: Pakhawaj</b>	<b>Max Marks-100 Exam Marks-75 Credits : 8</b>
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1. A complete Solo performance for at least 15 minutes in Chautala with Dhum kit ka vadan, Paran, Chhanda, Relas, Two Chakradar, Dhenenak-ka-Baaj, Stuti Paran, Nauhakka.

<b>Internal Assessments</b>	<b>Marks: 25</b>
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<b>Paper -107</b>	<b>Practical-IV Viva Voce: Pakhawaj</b>	<b>Max Mark :100 Marks: 75 Credit :8</b>
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1. Knowledge of playing with padhant of following talas:- Dhamar & Sooltala.

2. Knowledge of different layakarīs such as Aad Kuad and Viaad. i.e. -3/2, 5/4, 7/4.
3. Practice of padhant and playing of above mentioned layakarīs.
4. Basic knowledge of Pakhawaj tuning.
5. Notation book to be submitted for internal assessment.

**Internal Assessments**

**Marks : 25**

**Course :106 & 107**

**Recommended Books**

1. Tabla Mridanga Vadan Padhatti : Pt. Vadanacharya Dattatraye Vashudev
2. A compositional Documentation Delhi Gharana of Tabla – Imam
3. Tala Dipika : Mannu Ji Mridangacharya
4. The Art of Tabla Playing - Prof. S.K.Verma

**SEMESTER-IV**

**Theory-IV**

**Paper-108**

**History of Indian Tala System**

**Max Marks: 100**

**Marks: 75**

**Credits: 4**

1. Brief history of Indian tala system.
2. General Introduction of medieval leading texts of music with their references on tala system and avanaddha vadyas.
3. Importance of tala in Hindustani music.
4. Detailed knowledge of Bhatkhande and Paluskar notation systems.
5. Ability of writing different Layakarīs in notation system 2/3, 3/2, 4/3.
6. Practice of writing of Tabla & Pakhawaj compositions in Bhatkhande notation system in Teentala and Chautala.
7. Notation of compositions in prescribed talas.

**Internal Assessments**

**Marks: 25**

**Course: 108**

**Recommended Books**

- 1 Tabla Shastra : Madhukar Ganesh Godbole

- 2 Bhartiye Sangeet me Nibaddha : Subhadra Chaudhary
- 3 Bhartiye Sangeet me Tala or Rup Vidhan : Subhadra Chaudhary
- 4 Tala Parichaye Bhag –III : Shri Girish Chandra Shrivastava
- 5 Mridang Vadan : Guru Shri Purushottam Das

<b>Paper-109</b>	<b>Practical-V</b>	<b>Max Marks: 100</b>
	<b>Stage Performance : Tabla</b>	<b>Marks:75</b>
		<b>Credits: 8</b>
(1)	Solo Performance of minimum 15 mints in Jhaptala with followings: Peshkar/Uthan, Kayada, Rela, Chakradar and Tihais.	
(2)	Two Mukhda, Two Tukdas & Two Tihai each in Ada Chautala , Ektala and Teentala.	

<b>Paper -110</b>	<b>Practical-VI</b>	<b>Max Mark :100</b>
	<b>Viva Voce : Tabla</b>	<b>Marks: 75</b>
		<b>Credit :8</b>

1. Ability of padhant with Tali-Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Teentala, Dhamar, Ektala, Jhaptala, Rupak, Keharwa, Dadra, Chautala & Pancham Savari.
2. Ability to accompany vocal Music ( Chhota Khayal, Tarana and Dadra) & (Razakhani Gat and Dhun) Instrumental Music.
3. Basic knowledge of Tabla tuning.
4. Notation book to be submitted for internal assessment.

**Internal Assessments** **Marks: 25**

<b>Paper 109</b>	<b>Practical-V</b>	<b>Max Marks: 100</b>
	<b>Stage Performance : Pakhawaj</b>	<b>Marks : 75</b>
		<b>Credits: 8</b>
(1)	Solo Performance of minimum 15 mints. in Sooltala with Uthan, Rela, Chakradar, Paran and Tihais.	
(2)	Two damdar , Two bedamdar & two simple Tihai each in Dhamar& Tivra Tala.	

**Internal Assessments** **Marks: 25**

**Paper -110**

**Practical-VI  
Viva Voce: Pakhawaj**

**Max Mark :100  
Marks: 75  
Credit :8**

- 1 Ability to Padhant with Tali Khali and playing of Dugun, Tigun & Chaugun of the following Talas: Chartala, Adachautala, Sooltala, Tivra and Dhamar.
- 2 Ability to accompany with Dhrupad Dhamar style of Vocal Music & Instrumental Music.
- 3 Basic knowledge of Pakhawaj tuning.
- 4 Notation book to be submitted for internal assessment.

**Internal Assessments**

**Marks: 25**

**Course : 109 & 110**

**Recommended Books**

1. Tala Vadya Shastra : Shri Manohar Bhalchandra Rao Marathe
2. Sangeet me tala Vadyashastra Ki Upyogita : Chitra Gupta
3. Tabla Prabhakar Prashanottar : Shri Girish Chandra Shrivastava
4. Bhartiye Tallon ka Shastriye Vivechan : Dr. Arun Kumar Sen

**B.A. (H) IIIRD YEAR PERCUSSION MUSIC  
TABLA & PAKHAWAJ  
SEMESTER-V  
Theory-V**

**Course :111**

**Gharana System**

**Max Marks : 100  
Marks: 75  
Credits : 4**

1. A general review of aesthetics of Gharana system in Hindustani Music.
2. Historical Development of various paramparas of Pakhawaj playing and their salient features.
3. Historical development of Gharanas of Tabla playing and their salient features.
4. Brief Biographical sketch of following artists with special reference to their contribution in the field of music:-
5. Pakhawaj Players: Pandit Sakharam Mridangacharya

Pandit Ayodhya Prasad

Pandit Ghanshyam Pakhawaji

Pandit Mannuji Mridangacharya

Pandit Amarnath Mishra

Pandit Ramshankar Das ( Pagal Dasji)

Pandit Ramjee Upadhyay

Pandit Amba Das Pant Agle

Raja Chhatrapati Singh

Pandit Shankar Rao Bapu Apegaonkar

Tabla Players: Ustad Inam Ali

Ustad Gami Khan

Pt. Anokhelal Mishra

Ustad Allarakha Khan

Ustad Karamat Khan

Ustad Wazir Hussain

Ustad Lateef Ahmed Khan

Ustad Ahmed Jaan Thirkawa

Ustad Amir Hussain Khan

Ustad Masset Khan

6. Notation of compositions in prescribed talas.

### **Internal Assessments**

**Marks: 25**

**Course: 111**

### **Recommended Books**

1. Na Dhin Dhin Na Ke Jadugar - Pt. Anokhe Lal Mishra: Dr. Prem Narayan Singh
2. Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan : Dr. Ajay Kumar
3. Musical Heritage of India – M.R.Gautam
4. Tala Kosh : Shri Girish Chandra Shrivastava
5. Sangeet Me Gharane Ki Charcha-Sangeet Gharana Anka : S. K Chauby.
6. Sangeet Sikchan Ke Vividha Ayaam : Dr. Kumar Rishitosh
7. Tala Prakash : Bhagwat Sharan Sharma
8. Tab'le ka Udgam evam Delli Gharana – Dr. Kumar Rishitosh



<b>Course :112</b>	<b>Practical-VII Stage Performance &amp; Viva Voce : Tabla</b>	<b>Max Marks : 100 Marks:75 Credits:8</b>
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1. Solo performance of 15 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant etc.
2. Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela, Tukra, Chakradar for at least 10 minutes.
3. Ability to play in prescribed Talas of course-112.
4. Accompaniment with vocal compositions (Chhota khyal/Dhrupad) & Instrumental Drut Gat and Jhala.
5. Accompaniment with light compositions with Laggi-Ladi.
6. Notation book to be submitted for internal assessment.
7. Ability to tune one's own instrument.

**Internal Assessments**

**Marks : 25**

<b>Course :112</b>	<b>Practical-VII Stage Performance &amp; Viva Voce: Pakhawaj</b>	<b>Max Marks: 100 Marks: 75 Credits: 8</b>
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1. Solo performance of 15 minutes in Chautala with Uthan, Rela, Paran & Chakradars etc.
2. Ability to playing compositions(2 each) of different Gharanas in Chautala.
3. Solo performance of at least 10 minutes in Dhamar with Stuti Paran, improvisation of Theka, Rela and Chakradar.
4. Ability to play in prescribed Talas of course-112
5. Accompaniment with vocal compositions (Chhota khyal/Dhrupad) & Instrumental Drut Gat and Jhala.
6. Accompaniment with light compositions with Laggi-Ladi.
7. Notation book to be submitted for internal assessment.
8. Ability to tune one's own instrument.

**Internal Assessments**

**Marks: 25**

**Course:112**

**Recommended Books**

1. Tabla Vadan Kala Ewam Shastra : Shri Sudhir Mainkar
2. Bhartiye Sangeet Shastra Ka Dainikparak Anushilan : Dr. Vimla Mushalgaonkar.

3. Tala Deepika : Shri Mdhukar Ganesh Godbole
4. Mridanga Tabla Sikchha : Sakharam Ramchandra Gurav
5. Tala Pushpanjjali Bhag I,II,III :Shri Govind Rao Pakhawaji.

**SEMESTER VI**  
**Theory-VI**

**Course :113 Study of Ancient Tala System & Present Musical Forms**

**Max Marks : 100**  
**Marks:75**  
**Credits : 4**

1. Brief introduction of Tala ke Dash Prana.
2. Brief study of Margi and Deshi Tala Paddhati.
3. Merits and Demerits of Pakhawaj and Tabla Player, according to ancient treatises .
4. Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Gazal and Kaavali and also the Talas used to accompany these styles.
5. Elemantry knowledge of staff notation system.
6. Basic principles of art of accompanying various instrumental and vocal styles.
7. Notation of compositions in prescribed Talas.

**Internal Assessments**

**Marks: 25**

**Recommended Books for Course: 113**

1. Tala Prabandha : Pt. Chhote Lal Mishra
2. Bharat Ka Sangeet Siddhant : Accharya Brihaspati
3. Sangeet Bodh : Shridhar Pranjape
4. Theory of Indian Music : Ramavatar Veer

**Practical-VIII**

**Paper-114**

**Stage Performance & Viva Voce :Tabla**

**Max Marks: 100**  
**Marks: 75**  
**Credits:8**

1. Complete aesthetical Tabla solo playing with different Gharanedar Compostions in Teentala for 15 minutes and in Ektala/Jhaptala for 10 minutes.
2. Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.
3. Knowledge of accompaniment with vocal styles i.e. Khayal (bada & chhota) Tarana, Thumri/Dadra with Laggi Ladi.
4. Knowledge of talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tivra.
5. Ability to play in Jhaptala and Teentala with advance compositions.
6. Knowledge of Tuning of Tabla.
7. Notation book to be submitted for internal assessment.

**Internal Assessments**

**Marks: 25**

**Practical-VIII**

**Max Marks: 100**

**Course: 114**

**Stage Performance & Viva Voce: Pakhawaj**

**Marks 75**

**Credits: 8**

1. Complete rendering of solo Pakhawaj for at least 15 mins in Chautala and 10 minutes in Sooltala with following: Uthan, Rela, Stuti & Paran etc.
2. Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
3. Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.
4. Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
5. Ability to play advance compositions in Chautala and Dhamar.
6. Knowledge of Tuning of Pakhawaj.
7. Notation book to be submitted for internal assessment.

**Internal Assessments**

**Marks: 25**

**Course : 114**

**Recommended Books**

1. Bhartiya Sangeet ka Etihash : Thakur Jaidev Singh
2. Kathak Nritya me Tabla Sangati : Dr. Nageshwar Lal Karn
3. Tabla Grantha : Pt. Chhote Lal Mishra
4. Mridanga Vaadan : Guru Purushottam Das

**Syllabus of Elective Course for B.A. Honours Percussion Music (Tabla/ Pakhawaj)**  
**Choice Based Credit System**

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	<hr/>	
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**Elective-I Percussion Music ( Tabla/Pakhawaj) Max Marks :100**  
**Marks :75**  
**Credit :6**

1. Varna Nikas Vidhi of Tabla/Pakhawaj.
2. Basic playing techniques of Teentala/Chartala of Tabla/Pakhawaj.
3. One Tete and One Tirakit/Dhumkit composition of Tabla/Pakhawaj with four variations and Tihai.
4. Knowledge of Two Sadharan Tukra and Two Sadharan Paran of (Tabla/Pakhawaj).
5. Five Variations with Tihai of Theka in Teentala/Chartala.
6. Ability to play Keharwa and Dadra Tala.

**Internal Assessment Marks : 25**

Notation Book to be Submitted for Internal Assessment

**Recommended books: Elective –I**

Tala Prashun : Pandit Chhote Lal Mishra  
Mridanga Vadan : Guru Purushottam Das

**Elective – II Percussion Music (Tabla/Pakhawaj) Max Marks:100**  
**Marks: 75**  
**Credits: 6**

1. Advance Verna Nikas Vidhi of Tabla/Pakhawaj
2. One Tirakita and Dhere Dhere Composition (Kayada/Padal or Rela) with four Variations and Tihai in Teentala/Chartala.
3. Knowledge of Two Chakradar Tukra and One Chakradar Paran in Teentala/Chartala
4. Ability to play Theka with Thah, Dugun, Tigun and Chougun in Teentala/Chartala
5. Ability to play Theka with Thah and Dugun in Jhaptala/Sultala

**Internal Assessment Marks : 25**

Notation Book to be submitted for Internal Assessment

**Recommended Books: Elective –II**

Tala Parichaya, Bhag I, II : Prof. Girish Chandra Shrivastava

Mridanga Vadan : Guru Purushottam Das

**Elective – III**                      **Percussion Music (Tabla/Pakhawaj)**                      **Max Marks:100**  
**Marks: 75**  
**Credits: 6**

1. Knowledge of playing the Theka of Jhaptala/Sultala on Tabla/Pakhawaj.
2. One Tete and One Tirakit/Dhumkit composition (Kayad/Padal) of Tabla/Pakhawaj with four variations and Tihai in Jhaptala/Sultala
3. Knowledge of Two Sadharan Tukra and Two Sadharan Paran in Jhaptala/Sultala
4. One Tirakit Composition (Kayada/Padal or Rela) with four Variations and Tihai in Jhaptala/Sultala
5. Ability to play Theka with Thah, Dugun, Tigun and Chougun in Jhaptala/Sultala
6. Ability to Accompaniment with Chhota Khayal/Dhrupad and Bhajan.

**Internal Assessment**

**Marks : 25**

Notation Book to be submitted for Internal Assessment.

**Recommended Books:**

1. Tabla Granth: Pt. Chhote Lal Mishra
2. Mridang Vadan: Guru Puroshattam Das

**Elective – IV**                      **Project Work**                      **Max Marks:100**  
**Marks:75**  
**Credits:4**

Actual field work related to music topic chosen in consultation with the teacher at the commencement of the Semester-VI

**Supplementary Courses for B.A. (Prog.) Vocational  
and Applied Courses in Music  
SEC – I, II, III, IV proposed by  
Department of Music  
University of Delhi**  
Submitted  
to  
*University Grants Commission*  
*New Delhi*  
Under  
**Choice Based Credit System**

**CHOICE BASED CREDIT SYSTEM  
2015**

**DEPARTMENT OF MUSIC  
FACULTY OF MUSIC & FINE ARTS  
UNIVERSITY OF DELHI  
DELHI-110007**

## Preamble

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

### NOTE:

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1<sup>st</sup> to 4<sup>th</sup> level and who so ever opts for these courses shall start from level one.**

### HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I

#### Semester-III (SEC - I)

Theory:

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

Practical:

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II**

**Semester-IV (SEC - II)**

Max. Marks: 100

Credits: 4

Theory:

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad  
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:  
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

Practical:

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Semester-V (SEC - III)**

Max. Marks: 100

Credits: 4

Theory:

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:  
(a) Bilwal, (b) Bihag

Practical:



1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal as of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester-VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

**Theory:**

1. Defination of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.
  - (a) Bhaiyajee Ganpat Rao
  - (b) Pt. Appasaheb Jalgaonkar

**Practical:**

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:
  - (a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

**Project work:**

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

**Performance:**

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

## **TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I**

### **Semester III (SEC - I)**

**Max. Marks: 100**

**Credits: 4**

#### **Theory**

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

#### **Practical**

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada, Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

## **TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II**

### **Semester IV (SEC - II)**

**Max. Marks: 100**

**Credits: 4**

#### **Theory**

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

#### **Practical**

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Semester V (SEC - III)**

**Max. Marks: 100**

**Credits: 4**

**Theory**

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)  
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

**Practical**

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teental two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

**Theory**

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakar in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teental, Jhaptala and Ektala.

**Practical**

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I**

**Practical**

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

**Theory**

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II**

**Semester IV (SEC - II)**

**Practical**

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

**Theory**

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Semester V (SEC - III)**

**Practical**

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

**Theory**

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester VI (SEC - IV)**

**Project Work**

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

**Practical**

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I**

**Semester III (SEC - I)**

**Practical**

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

**Theory**

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala )
- Acquaintance with Adi Tala ( 8 beat cycle) and Rupaka Tala ( 6 beats)

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II**

**Semester IV (SEC - II)**

**Max. Marks: 100**

**Credits: 4**

**Practical**

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

**Theory**

- Acquaintance with musical forms for beginners ( Geetam , Jatiswaram )
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Semester V (SEC - III)**

**Max. Marks: 100**

**Credits: 4**

### **Practical**

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

### **Theory**

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

## **VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV** **Semester VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

### **Project Work**

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

### **Practical**

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

## **VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I** **Semester III (SEC - I)**

**Max. Marks: 100**

**Credits: 4**

### **Practical**

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

### **Theory**

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

## **VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II** **Semester IV (SEC - II)**

**Max. Marks: 100**  
**Credits: 4**

### **Practical**

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

### **Theory**

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

## **VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III** **Semester V (SEC - III)**

**Max. Marks: 100**  
**Credits: 4**

### **Practical**

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

### **Theory**

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

## **VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV** **Semester VI (SEC - IV)**

**Max. Marks: 100**



**Project Work**

A minor project work to enhance listening and analytical aptitude of student  
e.g. - the contribution of great composers of Karnatak Music and their specialty.

**Practical**

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

## **CURRICULUM – AUDIO ENGINEERING – SEC**

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

**Sound/Audio Engineering – Skill Enhancement Course**

Total Credits : 16  
Total semesters: 4 ( 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> 6<sup>th</sup>)

<b>Maximum Credits: 4</b>	<b>Graduation Year: 2<sup>nd</sup> Semester: 3<sup>rd</sup></b>	<b>Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes</b>
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<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
1.	<b>Sound</b>	<ul style="list-style-type: none"> <li>What is Sound?</li> <li>Important Characteristics of Sound?</li> </ul>	Theory Theory
2.	<b>Music</b>	<ul style="list-style-type: none"> <li>What is Music?</li> <li>Different types/genres of Music.</li> <li>Frequencies of Musical Notes.</li> <li>Different ways of Listening music.</li> </ul>	Theory & demonstration Theory & demonstration Theory & demonstration Theory & demonstration
3.	<b>Sound Recording</b>	<ul style="list-style-type: none"> <li>What is recording technology?</li> <li>Why should we record?</li> </ul>	Theory Theory

<b>Maximum Credits: 4</b>	<b>Graduation Year: 2<sup>nd</sup> Semester: 4<sup>th</sup></b>	<b>Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes</b>
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<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
4.	<b>History of Sound Recording Technology</b>	<ul style="list-style-type: none"> <li>History of Sound Recording technology</li> <li>Milestones of sound recording technology</li> </ul>	Theory Theory
5.	<b>Modern Sound Recording Technology</b>	<ul style="list-style-type: none"> <li>Digital recording</li> <li>Differences between Analog and Digital recording technology.</li> </ul>	Theory Theory & demonstration
6.	<b>Recording studio</b>	<ul style="list-style-type: none"> <li>What is recording studio?</li> <li>Architect of recording studio.</li> <li>Equipment for recording studio.</li> <li>Cable &amp; connectors</li> <li>Software</li> </ul>	Theory & Field tour Theory & Field tour Theory & Field tour Theory & Field tour Theory & Demonstration

<b>Maximum Credits: 4</b>	<b>Graduation Year: 3<sup>rd</sup> Semester: 5<sup>th</sup></b>	<b>Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45- 60 minutes</b>
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<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
7.	<b>Microphone</b>	<ul style="list-style-type: none"> <li>Types of Microphones</li> </ul>	Theory & Field Tour

	<b>Types and Placement techniques</b>	<ul style="list-style-type: none"> <li>Placements of Microphones</li> </ul>	Theory & Demonstration
8.	<b>The Recording Process</b>	<ul style="list-style-type: none"> <li>create a base track/prerecorded drum loop</li> <li>Record rhythm sections</li> <li>Record harmonies, Record melodies</li> <li>Record other instruments.....<b>ETC</b></li> </ul>	Theory, Practical & Field Tour
9.	<b>The Editing</b>	<ul style="list-style-type: none"> <li>Arrangement, Time Editing</li> <li>Noise Reduction, Pitch Editing.....<b>ETC</b></li> </ul>	Theory, Practical & Field Tour
<b>Maximum Credits: 4</b>		<b>Graduation Year: 3<sup>rd</sup> Semester: 6<sup>th</sup></b>	<b>Weeks: 20 (excluding Holidays) Lectures: 40 Duration of Period: 45-60 minutes</b>
<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
10.	<b>The mixing</b>	<ul style="list-style-type: none"> <li>Balancing Faders</li> <li>Panning, Equalization</li> <li>Compression, Reverb</li> <li>Automation.....<b>ETC</b></li> </ul>	Theory, Practical & Field Tour
11.	<b>The mastering</b>	<ul style="list-style-type: none"> <li>Maximizing loudness</li> <li>Balancing Frequencies</li> <li>Stereo Widening.....<b>ETC</b></li> </ul>	Theory, Practical & Field Tour
12.	<b>Project Creation</b>	<ul style="list-style-type: none"> <li>Create Project (with instructor)</li> <li>Create Project (in group/team)</li> <li>Create Project (individually)</li> </ul>	Practical Practical Practical
<b>Assessments*</b>		<ul style="list-style-type: none"> <li>Assessment : Based on the syllabus taught during the semester)</li> <li>Assessment: Create one project individually</li> </ul>	Theory Practical

\*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

# **Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music**

## **Semester-III (SEC - I)**

**Max. Marks: 100**  
**Credits: 4**

### **Theory: I**

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

### **Practical: I**

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

## **Semester-IV (SEC - II)**

**Max. Marks: 100**  
**Credits: 4**

### **Theory: II**

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

### **Practical: II**

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

### **Semester-V (SEC - III)**

**Max. Marks: 100**

**Credits: 4**

#### **Theory: III**

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

#### **Practical: III**

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

### **Semester-VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

#### **Theory: IV**

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

#### **Practical: IV**

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

#### **Examination pattern in theory:**

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

#### **Examination pattern in practical:**

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
  - a) Viva-voce of maintenance of musical instruments in general.
  - b) Tuning of any two of the instruments prescribed in the course.
  - c) Knowledge of various gadgets used for tuning.
  - d) Knowledge of basic tools required for making and repairing various instruments.
  - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.

# **NEW SYLLABUS OF M.A. PERCUSSION MUSIC**

## **(TABLA/PAKHAWAJ)**

### **Affiliation**

The proposed course shall be conducted and supervised by the Department of Music, Faculty of Music and Fine Arts, University of Delhi, Delhi.

### **Vision**

The course aims at producing competent musicians and musicologists with technical know-how who may excel not only in the knowledge, but in the practical presentation of music, besides possessing a proper idea of the aesthetic significance and social relevance of this pre-eminent performing art.

### **Preamble**

Bearing in mind the recent advances in the teaching of performing arts, which include appropriate illustrative references to actual works of art (recorded music), the implementation of the programme will proceed with due care for the demands of both personal practice and presentation of music to audiences, both connoisseurs and lay listeners. Reading material relating to music will be provided by the Faculty's library, which is already well equipped in this respect.

### **Objectives**

- (a) To create musicians who will excel in upkeeping the time honoured concepts and criteria of our classical music. The emphasis will throughout be on analytical understanding and sound practical knowledge of percussion music.
- (b) To provide vocational training of Tabla/Pakhawaj and recording system.
- (c) To study comparative aspects of Karnatak and folk percussion music.
- (d) To study comparative aspects of percussion music of other countries.

### **Semester I**

<b>Course No.</b>	<b>Paper</b>	<b>Marks</b>	<b>Credits</b>
<b>Course 101</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 102</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 103</b>	<b>Applied Theory</b>	<b>100</b>	<b>4</b>
<b>Course 104</b>	<b>Membranophones of various countries</b>	<b>100</b>	<b>4</b>

### **Semester II**

<b>Course 201</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 202</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 203</b>	<b>Inter Disciplinary aspects of Music</b>	<b>100</b>	<b>4</b>
<b>Course 204</b>	<b>Comparative study of Hindustani and Karnatak Tala System</b>	<b>100</b>	<b>4</b>

### **Semester III**

<b>Course 301</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 302</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 303</b>	<b>History of Ancient Avanaddha Vadyas</b>	<b>100</b>	<b>4</b>
<b>Course 304</b>	<b>Aesthetical analysis of Tal Vadyas</b>	<b>100</b>	<b>4</b>

### **Semester IV**

<b>Course 401</b>	<b>Stage performance</b>	<b>100</b>	<b>8</b>
<b>Course 402</b>	<b>Viva – Voce</b>	<b>100</b>	<b>8</b>
<b>Course 403</b>	<b>History, development and study of present Avanaddha Vadyas</b>	<b>100</b>	<b>4</b>
<b>Course 404</b>	<b>Documentation &amp; Preservation of Music</b>	<b>100</b>	<b>4</b>

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**1600**      **96**



**NEW SYLLABUS OF M.A. PERCUSSION MUSIC**

**TABLA/PAKHAWAJ**

**Semester I**

<b>Course: 101</b>	<b>Stage Performance</b>	<b>Maximum Marks 100</b> <b>70 Marks (Credits 8)</b>
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- (i) Stage performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Tala with Padhant. According to prescribed Talas-I.
- (ii) Practical Knowledge of Different type of Gats – Dupalli, Tipalli and Chaupalli for Pakhawaj Samaa Paran (minimum 2).

<b>Internal Assessment</b>	<b>30 Marks</b>
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<b>Course: 102</b>	<b>Viva-Voce</b>	<b>Maximum Marks 100</b> <b>70 Marks (Credits 8)</b>
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- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (2) Knowledge of Graha (Sam-Visham).
- (3) Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/  
Presentation of Tabla for 8 minutes by Pakhawaj students.
- (4) Ability to accompany vocal and instrumental music in Drut composition.
  
- (5) Ability to play different Layakaris in Tritala.
- (6) Padhant with Tali-Khali in Talas, prescribed Talas-I with Thah, Dedh, Dugun, Tigun and Chaugun.

<b>Internal Assessment</b>	<b>30 Marks</b>
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<b>Course : 103</b>	<b>Applied Theory</b>	<b>Maximum Marks 100</b> <b>70 Marks (Credits 4)</b>
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- (1) Notation writing of various compositions(compulsory).
- (2) Layakari-3/2 Dedhguna, 2/3, 5/4 Kuaddi (Sawai), 7/4 Biaadi in Tritala, Jhaptala, Ektala, Rupak & Dhamar.
- (3) Detailed study of Dash Prans of Tala.

<b>Internal Assessment</b>	<b>30 Marks</b>
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**Course: 104**                      **Membranophones of Various Nations**                      **Maximum Marks 100**  
**70 Marks (Credits 4)**

**With special reference to following:**

**Central Asia, South East Asia & Europe.**

- (1) Origin, Development and Historical back ground of Membranophones.
- (2) Structure and playing techniques of the following instruments: Kettle Drum, Snare Drum, Bass Drum and Tenour Drum.
- (3) Brief knowledge of Staff Notation, Beats, Rest and Time Signature.
- (4) General Study of Melodic Instruments of above nations.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-I**

Prachalit : Tritala, Ektala/ Aditala, Chartala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Paran, Theke ki Badhat.

Aprachalit : Matta Tala (9 Matras)

Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

### **Semester II**

**Course : 201**                      **Stage Performance**                      **Maximum Marks 100**  
**70 Marks (Credits 8)**

- (i) Stage performance for 30 minutes with Padhant. 20 minutes Prachalit & 10 minutes Aprachalit Tala. According to prescribed Tala-II.
- (ii) Practical knowledge of different types of Gats (Punjabi, Charbagh, Delhi).

**Internal Assessment**

**30 Marks**

**Course : 202**                      **Viva-Voce**                      **Maximum Marks 100**  
**70 Marks (Credits 8)**

- (i) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (ii) Knowledge of Yatis in composition.
- (iii) Ability to make Tihais of different matras in Tritala.
- (iv) Theka Bharava in Drut Laya in Ektala and Tilvada as played with Khayal Gayaki with live presentation.

- (v) Ability to play Lehara in sixteen, twelve and seven beats.
- (vi) Padhant with Tali-Khali in prescribed Tala-II with Thah, Dedh, Dugun, Tigun and Chaugun.

**Internal Assessment**

**30 Marks**

**Course: 203**

**Inter-Disciplinary  
Approach in Indian Music**

**Maximum Marks 100  
70 Marks (Credits 4)**

- (1) Analytical study of Musical sound based on principles of Physics
- (2) Music & Mathematical approach in Laya & Tala of Indian Music
- (3) Computer as an aid in music
- (4) Significance of Avanddha Vadyas in Indian Culture
- (5) Positive aspects of Music in personality development : Psychological Approach
- (6) Notation writing of compositions

**Internal Assessment**

**30 Marks**

**Course: 204**

**Comparative Study of Hindustani  
& Karnatak Tala System**

**Maximum Marks 100  
70 Marks (Credits 4)**

- (1) Marga & Deshi Tala System
- (2) Notation writing in Bhatkhande, Paluskar and Karnatak system
- (3) Hindustani Tala System
- (4) Karnatak Tala System
- (5) Comparative study of Karnatak Talas with Hindustani Talas.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-II**

Prachalit : Tritala, Jhaptala/ Chartala, Sultala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/ Tala Paran, Theke ki Badhat.

Aprachalit : Rudra Tala (11 matra), Astha Mangal (11 matra)

Peshkar/uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

### Semester III

<b>Course : 301</b>	<b>Stage Performance</b>	<b>Maximum Marks 100 70 Marks (Credits 8)</b>
(1) Practical performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-III.		
(2) Practical knowledge of Gats (Udan Ki Fard, Jannani, Manjhedar).		
(3) Ability to play Kayadas in Farukhabad and Lucknow style of Tabla.		

**Internal Assessment** **30 Marks**

<b>Course : 302</b>	<b>Viva-Voce</b>	<b>Maximum Marks 100 70 Marks (Credits 8)</b>
(1) Presentation of Tabla/Pakhawaj solo for 8 minutes in a Tala other than performed in stage performance.		
(2) Comparative study of Talas : Trital/Aditala, Ektala-Chartala, Jhaptala-Sultala, Rupak- Tivara, Adachartala-Dhamar.		
(3) Knowledge of Jati.		
(4) Ability to play Sadharan, Farmaishi, Chakradar and Kamali Chakradar.		
(5) Ability to present a Bharava in following Talas : Tritala and Jhumra in Ati-vilambit Laya.		
(6) Ability to play Bedam Tihai in 7, 10, 16 and 17 Matra Talas.		
(7) Ability to play Lehara in 10,14and 15 matra Talas.		
(8) Ability to play Composition in Jhulana Chanda.		
(9) Ability to sing 10 Alankars.		

**Internal Assessment** **30 Marks**

<b>Course : 303</b>	<b>History of Ancient Avanadha Vadyas</b>	<b>Maximum Marks 100 70 Marks (Credits 4)</b>
(1) Study of Avanaddha Vadyas from Vedic period to 13 <sup>th</sup> Century.		
(2) Comperative study of Saman Matrik Talas in Hindustani Music.		

**Internal Assessment** **30 Marks**

**Course : 304**

**Aesthetics**

**Maximum Marks 100**

**70 Marks (Credits 4)**

**Aesthetical analysis of Tal Vadyas**

- (1) Rasa Siddhanta as described in Natyashastra. Its applicability to Indian Music with special reference to Musical interval i.e laya & Tala.
- (2) Aesthetical Study of following techniques: Nikas, Padhant, Laya, Khali-Bhari or Sam.
- (3) Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikholwith reference to use of multiple Membrane, Black paste, use of Fine Tuners (Gajra).
- (4) Aesthetical study of Saman Matrik Talas in Hindustani Music.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-III**

Prachalit : Tritala, Adachartala/ Dhamar, Sultala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/ Trisya Jati Gati Paran, Theke ki Badhat.

Aprachalit : Leelavati Tala/JayTala (13 Matra)

Peshkar/Uthan, Kayadas/Padal, Tukra, Chakradars/ Rela and Parans.

**Semester IV**

**Maximum Marks 100**

**Course : 401**

**Stage Performance**

**70 Marks (Credits 8)**

- (1) Practical performance for 30 minutes. 20 minutes Prachalit & 10 minutes

Aprachalit Talas with Padhant. According to prescribed Tala-IV.

- (2) Practical knowledge of Gat Kayadas.

**Internal Assessment**

**30 Marks**

**Course 402** **Viva voce** **Maximum Marks 100**  
**70 Marks (Credits 8)**

- (1) Ability to play Kayadas of Delhi and Ajrada Gharana( Two each).
- (2) Ability to play and explain with composition the 'DhinaGina' Bol in various Gharanas.
- (3) Ability to play attractive Mukhdas in different Talas 10,12,14 and 16 matras.
- (4) Ability to play Kuard Laykari compositions.
- (5) Ability to sing one chhota khyal in Tritala or Ektala.

**Internal Assessment** **30 Marks**

**Course 403** **Historical Development and Study** **Maximum Marks 100**  
**of Avanadha Vadyas** **70 Marks (Credits 4)**

- (1) Origin and Development of Pakhawaj,Tabla and Mridangam with their respective schools.
- (2) Origin and Development of various Avanadha regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
- (3) Origin and development of various Avanadha Vadyas of South India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira.
- (4) Detailed study of following Talas - Basant, Rudra, Leelavati and Panchamsawari.

**Internal Assessment** **30 Marks**

**Course 404** **Documentation and Preservation of Music** **Maximum Marks 100**  
**70 Marks (Credits 4)**

- (1) Brief Historical Development of recording system.
- (2) 78 RPM, EP, LP, Cassettes, CD and DVD formats.
- (3) Practical Knowledge of recording equipments like mixer with audio digital forms.
- (4) Practical Knowledge of microphones and amplification system.
- (5) Practical knowledge of music recording.
- (6) Visits to recording studios (minimum five), study of their acoustics.
- (7) Submission of a project based on any one of the above for internal assessment.

**Internal Assessment** **30 Marks**

## **Prescribed Talas for Semester-IV**

Prachalit : Tritala, Rupak/ Dhamar, Sultala, Tevra

Peshkar/Uthan, Kayada/Padal, Rela Mukhara, Tukra, Chakradar,Gats/ Sath Paran,  
Theke ki Badhat.

Aprachalit : Pancham Savari or Gajjahmpa Tala.

Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

**\*Note: All the notations writing will be done in Bhatkhande Notation System.**

### **Recommended Books:**

#### **Course: 103**

1. Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit
2. Taal Prabandh: Pt. Chhote Lal Mishra.
3. Bhartiya Talon Ka Shastriya Vivechan: Dr. Arun Kumar Sen.
4. Mridang Vadan: Guru Purushottam Das
5. Playing Techniques of Tabla : Pt. Chhote Lal Mishra
6. Tabla : Arvind Mulgaonkar

#### **Course: 104**

1. Rise of Music in Ancient world : Curt Sachs
2. A History of Arabian Music: H.G. Farmer
3. Universal History of Music : S. M. Tagore
4. History of Musical Instruments :Curt Sachs
5. The New Oxford History of Music Vol. I,  
Ancient and Oriental Music: Egon Wellesz (edited by)
6. Groves Dictionary of Music & Musicians : Eric Blom (Edited by)
7. The Pelican History of Music : . Alec Robertson and Denis Stevens(Edited By)
8. Music of the Nations : Swamy Prajnanananda
9. South East Asia : Sudhanshu Bimal Mukherjee
10. Southeast Asia : John F. Cady
11. History of Central Asia : Rahula Sankrityayana

#### **Course: 203**

1. Tabla : Arvind Mulgaonkar
2. Swar Vigyan Ewam Ganit :Kamta Prashad Mishra
3. Bhartiya Sangeet Ke Antah Vishyak Drishtikon: Dr. Bharti Sharma
4. Sangeet Shikshan Ke Vividh Ayam : Dr. Kumar Rishitosh
5. Dhvani or Kampan :Dr. Arvind Mohan
6. Tabla Vadan Me Kala Evam Shastra :Sudhir Meyankar
7. Tabla Vadan Shikcha : Pt. Krishnarao Shankar Pandit

#### **Course: 204**

1. Lay Taal Vichar : Gokhale
2. Bhartiye Sangeet Me Taal Ewam Rup Vidhan : Subhadra Chaudhary

3. Bhartiye Taallo Ka Shastriye Vivechan : Dr. Arun Kumar Sen
4. Taal Prabandha : Pt. Chhote Lal Mishra
5. Tal Vadya Shastra : Dr. Bhalchandra Rao Marathe
6. Tabla Kaumudi Vol-II : Ram Shankar Das 'Pagal Das'
7. Mridang Vadan : Guru Purushottam Das

**Course: 303**

1. Tabla Vadan: Madhukar Ganesh Godbole
2. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
3. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary
4. Pakhawaj Ewam Tabla Ke Ghrane Evam Parmapra : Dr. Aban E Mistry
5. Table Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla
6. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar
7. Table Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh

**Course: 304**

1. Rasa Sidhanta: Dr Prem Lata Sharma
2. Tabla Vadan Kala Evam Shastra : Sudhir Mayankar
3. Saras Sangeet : Pradeep Kumar Dixit
4. Banaras Gharane Ke Tabla Vadan Me Mukhra : Dr. Prem Narayan Singh
5. Comparative Aesthetics : K.C. Pandey
6. Aesthetical Essays : S.K. Saxena
7. Feeling and Form : S. K. Langer
8. Three Classics in the Aesthetics of Music : Debussy
9. Saundrya : Dr. Rajendra Vajpaye
10. Hindustani Music And The Aesthetic Concept of Form : Anjali Mittal
11. Kala Aur Saundrya Ka Darshnick Vivechan : Manjula Saxena
12. Bhartiya Shastriya Sangeet Evam Saundarya : Anupam Mahajan

**Course: 403**

1. Classical Musical Instruments : Suneera Kasliwal
2. Musical Instruments of India : B.C. Deva
3. Tabla Vadan: Madhukar Ganesh Godbole
4. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra
5. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary
6. Pakhawaj Ewam Tabla Ke Ghrane Evam Parmapra : Dr. Aban E Mistry
7. Table Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla
8. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar
9. Table Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh

**Course: 404**

1. Sound of the Sacred : Selina Thiele Mann
2. Dhvani or Kampan : Dr. Arvind Mohan
3. Sanchar Madhyam or Electronic Media :Gyanendra Rawat
4. JanSanchar Madhyam : Sudhish Pachouri



**Syllabus of B.A. (Hons.) Hindustani Music  
(Vocal/ Instrumental)**

Submitted

to

*University Grants Commission*

*New Delhi*

Under

**Choice Based Credit System**

**CHOICE BASED CREDIT SYSTEM  
2015**

**DEPARTMENT OF MUSIC  
FACULTY OF MUSIC & FINE ARTS  
UNIVERSITY OF DELHI  
DELHI-110007**

**CHOICE BASED CREDIT SYSTEM IN B.A HONOURS HINDUSTANI MUSIC  
(VOCAL/INSTRUMENTAL - SITAR/ SAROD/ GUITAR/ VIOLIN/ SANTOOR)**

SEMESTER	CORE COURSE (14)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (4)
I	C 1 Theory: General Theory C 2 Practical : Stage Performance & Viva-Voce	(English/MIL Communication)/ Environmental Science			GE-1
II	C 3 Theory: Theory of Indian Music C 4 Practical : Stage Performance & Viva-Voce	Environmental Science/(English/MIL Communication)			GE-2
III	C 5 Theory: Historical Study of the Musical Terms C 6 Practical : Stage Performance C 7 Practical : Viva Voce		SEC-1		GE-3
IV	C 8 Theory : Life & Contribution of Musicians and Musicologists C 9 Practical : Stage Performance C 10 Practical : Viva Voce		SEC-2		GE-4
V	C 11 Theory: History of Indian Music C 12 Practical : Stage Performance & Viva Voce			*DSE-1 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE-2 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj)	
VI	C 13 Theory : Applied Theory C 14 Practical : Stage Performance & Viva Voce			*DSE-3 Vocal/Instrumental/Karnatak/Percussion Music: (Tabla/Pakhawaj) *DSE -4 Project Work: Vocal/Instrumental/Karnatak/Percussion Music	

\*These courses shall be offered to the students of B.A. Honours, other than their own discipline.

**Choice Based Credit System**  
**Syllabus for B.A. (Hons.) Hindustani Music**  
**(Vocal/Instrumental - Sitar/ Sarod/ Guitar/ Violin/ Santoor)**

	Total Marks	Credits
<b>SEM-I</b>		
Course-101 : Theory	75+25 = 100	4
Course-102 : Practical	75+25 =100	8
<b>SEM-II</b>		
Course-103 : Theory	75+25 = 100	4
Course-104 : Practical	75+25 =100	8
<b>SEM-III</b>		
Course-105 : Theory	75+25 = 100	4
Course-106 : Practical	75+25 =100	8
Course- 107 : Viva-Voce	75+25 =100	8
<b>SEM-IV</b>		
Course-108 : Theory	75+25 = 100	4
Course-109 : Practical	75+25 =100	8
Course 110 : Viva-Voce	75+25 =100	8
<b>SEM-V</b>		
Course-111 : Theory	75+25 = 100	4
Course-112 : Practical	75+25 =100	8
<b>SEM-VI</b>		
Course-113 : Theory	75+25 = 100	4
Course-114 : Practical	75+25 =100	8
	<u>1400</u>	<u>88</u>

## SYLLABUS FOR B.A. (HONS.) MUSIC HINDUSTANI MUSIC

### B.A (Hons) 1st Year

#### Semester-I

#### Theory-I

Max Marks: 100

Marks: 75

Credits:4

Course-101

#### General Theory

- (i) Nada, Swara, Shruti, Raga, Mela ( Thata), Alankar, Tana, Gamak, Sthaya, Kaku, Margi-Deshi, Ragalap-Rupkalap, Vadi, Samvadi, Anuvadi, Vivadi, Tala, Laya, Avirbhav, Tirobhav, Parmelpraveshak Raga, Sandhiprakash Raga, Vaggeyakara, Kalawant.
- (ii) Vibration, Pitch, Intensity, Timbre, Just intonation, Equal tempered scale, forced Vibration, Free Vibration.
- (iii) Notation of compositions in prescribed ragas.
- (iv) Theoretical knowledge of prescribed ragas.

#### Internal Assessment

25 Marks

#### Recommended Books

1. S.S. Paranjape - Bhartiya Sangeet Ka Itihasa
2. S.S. Paranjape - Sangeet Bodh
3. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Swami Prajnananda - History of Indian Music
5. Swami Prajnananda - Historical Study of Indian Music
6. Lalit Kishore Singh - Dhvani Aur Sangeet
7. Govind Rao Rajurkar - Sangeet Shastra Parag
8. Dr. Swatantra Sharma - Fundamentals of Indian Music
9. Dr. Pannalal Madan - Sangeet Shastra Vigyan
10. Dr. Indrani Chkravarti – Sangeet Manjusha

Max. Marks: 100

Course-102

#### Practical-I

Marks: 75

#### Stage Performance & Viva-Voce

Credits-8

#### (i) Prescribed Ragas: Bhairav, Bhupali, Yaman, Durga.

Vocal Music: Vilambit and Drut Khayal with gayaki in all the ragas and dhrupad or dhamar in all the ragas.

Presentation of one semi classical /devotional or light composition.

Instrumental Music: Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.

- (ii) Basic knowledge of Teental and Ektal.
- (iii) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (iv) Notation book to be submitted for internal assessment.

#### Internal Assessment

Marks-25

**Recommended Books:**

1. V. N. Bhatkhande - Kramik Pustak Malika Part-I-II
- 2 V.R. Patvardhan - Rag Vigyan Part-I-III
3. Dr. Lalmani Mishra – Tantrinada
4. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
5. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
6. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
7. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

	<b>Semester-II Theory-II</b>	<b>Max. Marks: 100</b>
<b>Course-103</b>	<b>Theory of Indian Music</b>	<b>Marks-75 Credits 4</b>
(i)	Rudiments of staff Notation, Harmony, Melody, Polyphony.	
(ii)	Life and contribution of the following: (a) Pt. V. N. Bhatkhande –His works and Notation System (b) Pt. V.D Paluskar - His works and Notation System.	
(iii)	Maseekhani and Vilambit Gat, Razakhani & Drut Gat, Krintan, Zamzama, Ghaseet, Jor Alap, Gitkiri, Meend, Sut, Kan	
(iv)	Notation of compositions in prescribed ragas.	
(v)	Theoretical knowledge of prescribed ragas.	

**Internal Assessment****Marks-25****Recommended Books**

1. E. Clements - Study of Indian Music
2. Ra. Avtar 'Vir' - Theory of Indian Music
3. V. N. Bhatkhande - Bhatkhande Sangeet Shastra Part-I-II
4. Dr. Swantantra Sharma - Bhartiya Sangeet Ek Vaigyanik Vishleshan
5. Jagdish Narayan Pathak - Sangeet Shastra Praveen
6. V.S. Nigam - Sangeet Kaumudi Part-I-III
7. Music Profiles - Paschatya Swarlipi Paddhati evam
8. Swantantra Sharma - Bharatiya Sangeet
9. Dr. Indrani Chkravarti – Sangeet Manjusha

**Max. Marks: 100****Course-104****Practical-II****Marks: 75****Stage Performance & Viva-Voce****Credits-8****Prescribed Ragas: Alhaiya Bilawal, Vrindavani Sarang, Kafi, Jaunpuri.****Vocal Music:**

Vilambit and Drut Khayal in all the Ragas. Dhrupad or dhamar should cover all the above ragas. Presentation of one semi classical /devotional or light composition.

### **Instrumental Music:**

Maseetkhani and Razakhani gat with elaboration in all the ragas. Presentation of a dhun or devotional or light music composition.

- (i) Basic knowledge of Chautal and Jhaptal.
- (ii) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (iii) Notation book to be submitted for internal assessment.

### **Internal Assessment**

**Marks-25**

#### **Recommended Books**

1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-III
2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

### **B.A ( Hons) IInd year Semester-III Theory-III**

**Course-105**

**Max. Marks: 100  
Marks- 75  
Credit-4**

#### **Historical Study of the Musical Terms**

- i) Grama, Moorcchana, Jati Gayan, Gandharava, Gana, Nibaddha – Anibaddha gana, Prabandha, Alap, Alapti, Tala-Dasapranas.
- ii) Life and contribution of Karnatak Musicians Trinity-Tyhagaraja, Muthuswamy Dikshitar, Shyama Sastri
- iii) Life and contribution of Western Musicians - Bach, Beethoven, Mozart.
- iv) Musical forms of Karnatak Music : Kriti, Pallavi, Tillana, Varnam, Padam, Javali. Comparison of Hindustani musical forms with their Karnatak counterparts.
- (v) Notation of compositions in prescribed ragas.
- (vi) Theoretical knowledge of prescribed ragas.

### **Internal Assessment**

**Marks- 25**

#### **Recommended Books**

1. S.S. Paranjape: Sangeet Bodh
2. Thakur Jaidev Singh: Bharatiya Sangeet ka Itihasa
3. Swami Prajnananda: Historical Study of Indian Music
4. V.S. Nigam: Sangeet Kaumudi Part-III
5. P. Sambamoorthy: Great Composers
6. Thakur Jaidev Singh: Indian Music
7. Baker's Biographical Dictionary of Musicians
8. Jagdish Narayan Pathak: Sangeet Shastra Praveen
9. Groves Dictionary of Music & Musicians (edited by) Eric Blom
10. Dr. Indrani Chkravarti – Sangeet Manjusha

**Max. Marks: 100**

**Course-106**

**Practical-III**  
**Stage Performance**

**Marks-75**

**Credits – 8**

**Prescribed Ragas: Des, Bageshri, Bhimpalasi, Khamaj**

Performance of half an hour, planned by the candidate in any one of the prescribed ragas.

**Vocal Music -**

- (i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
- (ii) Presentation of one semi classical /devotional or light composition.

**Instrumental Music -**

- (i) Maseetkhani and Razakhani gats with elaboration to be presented in any one raga.
- (ii) Presentation of a dhun or devotional or light music composition.

**Internal Assessment**

**Marks-25**

**Recommended Books**

1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-III
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

**Max. Marks: 100**

**Course-107**

**Practical – IV**  
**Viva-Voce**

**Marks-75**

**Credits - 8**

**Vocal Music:**

- (i) Vilambit and Drut Khayal with gayaki in all the Ragas
- (ii) Dhrupad or Dhamar composition in each of the prescribed ragas.
- (iii) Presentation of one semi classical /devotional or light composition.

**Instrumental Music:**

- (i) Maseetkhani and Razakhani gat in all the above ragas.
- (ii) Presentation of a dhun or devotional or light music composition.
- (iii) Basic knowledge of Roopak and Tilwada Tala.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.

**Internal Assessment**

**Marks-25**

**Recommended Books:**

1. V.N. Bhatkhande: Kramik Pustak Malika Part-I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part-I-V
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

<b>Course 108</b>	<b>Semester-IV Theory -IV</b>	<b>Marks-75</b>
	<b>Life &amp; Contribution of Musicians and Musicologists</b>	<b>Credits - 4</b>

- 1) Contribution of the following: Bharat, Matang, Abhinavgupt, Sharang Dev.
- 2) Life Sketch and Contributions of the following:
 

1. Jaidev	2. Amir Khusro	3. Raja Mansingh Tomar	4. Tansen	5. Sadarang-Adarang
6. S.N. Ratanjankar	7. Vilayat Hussain Khan	8. Allaudin Khan	9. Mushtaq Ali Khan	
10. Ravi Shankar	11. Vilayat Khan			
- 3) Notation of compositions in prescribed ragas.
- 4) Theoretical knowledge of prescribed ragas.

**Internal Assessment****Marks – 25****Recommended Books**

1. Sushila Mishra: Some immortals of Hindustani Music
2. Narmadeshwar Chaturvedi: Sangeetagya Kavion ki Hindi Rachanyen
3. A.D. Ranade: On Music and Musicians of Hindustan
4. Amal Das Sharma: Musicians of India
5. Harihar Niwas Dvivedi: Mansingh Aur Mankutuhul
6. Susheela Mishra: Great Masters of Hindustani Music
7. Sulochana Brihaspati: Khusro Tansen Tatha Anya Kalakar.
8. Bharat: Natyashastra
9. Matang: Brihaddeshi
10. Sharangdeva: Sangeet Ratnakar

<b>Course-109</b>	<b>Semester - IV Practical - V</b>	<b>Marks-75</b>
	<b>Stage Performance</b>	<b>Credits-8</b>

**Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer**

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

**Vocal Music -**

- (i) Vilambit and Drut Khayal with gayaki to be presented in any one raga.
- (ii) Presentation of one semi classical /devotional or light composition.



### **Instrumental Music -**

- (i) Masitkhani and Razakhani gats with elaboration to be presented in any one raga.
- (ii) Presentation of a dhun or devotional or light music composition.
- (iii) Basic knowledge of Dhamar, Adachartal.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.

### **Internal Assessment**

**Marks-25**

#### **Recommended Books**

1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-IV
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

### **Semester - IV**

**Course-110**

**Practical - VI**

**Marks-75**

**Viva-Voce**

**Credits-8**

#### **Prescribed Ragas: Bihag, Ramkali, Deshkar, Hameer**

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

#### **Vocal Music-**

- (i) Vilambit khyal with Gayaki and Drut khyal with Gayaki in each of the prescribed ragas of course-109.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.

#### **Instrumental Music:**

- (i) Masitkhani and Razakhani gats with elaboration in all the prescribed ragas of Course-109.
- (ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
- (iii) Basic knowledge of Sooltal and Teevra tala.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.

### **Internal Assessment**

**Marks-25**

#### **Recommended Books**

1. V. N. Bhatkhande: Kramik Putsaka Malika Part-I-IV

2. V.R. Patvardhan: Rag Vigyan Part-I-IV
3. Omkar Nath Thakur: Sangeetanjali Part- I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

## **B.A. (HONS) IIIrd YEAR**

### **Semester – V Theory-V**

<b>Course – 111</b>	<b>History of Indian Music</b>	<b>Marks – 75 Credits - 4</b>
<ol style="list-style-type: none"> <li>i) Vedic Music: Sama and stobhaksharas, the notes of Vedic music, Gramgeya gana, Aranyageya gana, Poorvarchicka, Uttarachicka, Udatta, Anudatta, Swarita, Vedic and Loukik scales, Panchvidha &amp; Saptavidha sama, Vedic instruments</li> <li>ii) Musical references in Ramayana, Mahabharata and Puranas (Harivansh &amp; Vayu Puranas)</li> <li>(iii) Works of the following: Ahobal, Ramamatya, Somnath, Lochan, Bhavbhatt, Vyankatmakhi.</li> <li>(iv) Notation of compositions in prescribed ragas.</li> <li>(v) Theoretical knowledge of prescribed ragas.</li> </ol>		

**Internal Assessment** **Marks – 25**

#### **Recommended Books:**

1. Swami Prajnananda : Historical Development of Indian Music
2. S.S.Paranjape: Bharatiya Sangeet Ka Itihasa
3. Thakur Jaidev Singh: Bharatiya Sangeet Ka Itihasa
4. Swami Prajnanananda History of Indian Music.
5. Ahobal: Sangeet Parijat
6. V.N.Bhatkhande: A Short Historical survey of the Music of Upper India
7. V.N.Bhatkhande: A Comparative Study of the leading music systems oif the 15th, 16th, 17th, & 18th centuries

<b>Course-112</b>	<b>Practical-VII</b>	<b>Marks-75</b>
	<b>Stage Performance &amp; Viva-Voce</b>	<b>Credits-8</b>

**Prescribed Ragas: Gaudsarang, Pooriya Dhanashri, Kedar, Kamod, Chayanat.**

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

#### **Vocal Music -**

- (i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
- (iii) Presentation of one semi classical /devotional or light composition.

### **Instrumental Music -**

- (i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
- (ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
- (iii) Basic knowledge of Sooltal and Teevra.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.
- (iv) Presentation of a dhun or devotional or light music composition.

### **Internal Assessment**

**Marks-25**

### **Recommended Books**

1. V. N. Bhatkhande: Kramik Putsaka Malika Part – I-IV
2. V.R. Patvardhan: Rag Vigyan Part – I-IV
3. Omkar Nath Thakur: Sangeetanjali Part – I-IV
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

## **SEMESTER VI**

### **Theory-VI**

### **Course-113**

### **Applied Theory**

**Marks 75**  
**Credits-4**

- i) Gharanas – Prominent Gharanas of Dhrupad (Dagar, Betia, Darbhanga) and Khayal (Gwalior, Agra, Delhi, Jaipur, Kirana) and their significant features regarding techniques.
- ii) Gharanas of Instrumental music and their leading styles (Senia, Maihar, Gauripur)
- iii) Detailed and Comparative study of the Ragas prescribed in Ist, IInd and IIIrd year.
- iv) Study of Hindustani musical forms - : Dhrupad, Dhamar, Sadra, Khayal, Thumri, Tappa, Tarana, Chaturang, Trivat.
- (v) Notation of compositions in prescribed ragas.
- (vi) Theoretical knowledge of prescribed ragas.

### **Internal Assessment**

**25 Marks**

### **Recommended Books:**

1. V.H.Deshpande: Indian Musical Tradition
2. Dhrupad Annual Edited by Premlata Sharma
3. V.K.Aggarwal: Indian Music Trends and traditions
4. S.K.Chaubey: Sangeet me Gharana ki Charcha Sangeet Gharana Ank
5. Shanno Khurana: Khyal Gayaki Vividh Gharana
6. M.R.Guatam: Musical Heritage of India
7. V.N.Bhatkhande: Bhatkhande Sangeet Shastra Part-I-III

**Prescribed Ragas: Todi, Multani, Patdeep, Jaijaiwanti, Malkauns**

Performance of half an hour, planned by the candidate in anyone of the prescribed ragas.

**Vocal Music -**

- (i) Vilambit and Drut Khayal with gayaki to be presented in all ragas.
- (ii) Dhrupad-Dhamar or Sadra composition in each of the prescribed Ragas with Alap, Layakari & Upaj.
- (iii) Presentation of one semi classical /devotional or light composition.

**Instrumental Music -**

- (i) Masitkhani and Razakhani gats with elaboration to be presented in all ragas.
- (ii) Gat with elaboration in any 3 of the following Talas-Dhamar, Ektal, Jhaptal, Ada-Chautal.
- (iii) Basic knowledge of Jhoomra , Dhamar & Chautal.
- (iv) Basic knowledge of Tanpura/ Candidate's own instrument Tuning.
- (v) Notation book to be submitted for internal assessment.
- (iv) Presentation of a dhun or devotional or light music composition.

**Internal Assessment**

**Marks-25**

**Recommended Books**

1. V.N. Bhattachande: Kramik Pustak Malika Part – I-IV
2. S.N. Ratanjankar: Abhinavageet Manjari
3. V.R. Patwardhan: Rag Vigyan Part – I-V
4. Dr. Lalmani Mishra – Tantrinada
5. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
6. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
7. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha
8. Pt. Krishna Rao Shankar Pandit – Sangeet Pravesh Part – I & II

**Syllabus of Elective Courses for B.A. (Hons.) Hindustani Music-Vocal**  
**Choice Based Credit System**

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	400	22

<b>Elective – I</b>	<b>Hindustani Music - Vocal</b>	<b>Max. Marks: 100</b> <b>Marks: 75</b> <b>Credits: 6</b>
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1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one prescribed raga.
3. One Drut khayal in any one raga with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

**Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.**

**Internal Assessment** **Marks: 25**

Notation book to be submitted for Internal Assessment.

**Recommended books:**

1. V.N. Bhatakhande: Kramik Pustak Malika – Part – I – III
2. V.R. Patvardha: Raga Vigyan: Part – I – IV

<b>Elective – II</b>	<b>Hindustani Music - Vocal</b>	<b>Max. Marks: 100</b> <b>Marks: 75</b> <b>Credits: 6</b>
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1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one raga.
3. Two Drut khyals in any two ragas with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

**Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.**

**Internal Assessment** **Marks: 25**

Notation book to be submitted for Internal Assessment.

**Recommended books:**

1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – III
2. V.R. Patvardhan: Raga Vigyan: – Part I – IV

**Elective – III****Hindustani Music - Vocal****Max. Marks: 100****Marks: 75****Credits: 6**

1. Six alankars to be presented in prescribed ragas.
2. One sargam geet in any one raga.
3. Three Drut khyals in any three ragas with six alaps and six tanas.
4. One lakshan geet in any one raga.
5. One dhrupad or dhamar with layakari in any one raga.

**Prescribed Ragas – Malkauns, Puriyadhanashree, Des, Bhimpalasi.****Internal Assessment****Marks: 25**

Notation book to be submitted for Internal Assessment.

**Recommended books:**

1. V.N. Bhatkhande: Kramik Pustak Malika – Part – I – IV
2. V.R. Patvardhan: Raga Vigyan: – Part I – IV

**Elective – IV****Project Work****Max. Marks: 100****Marks: 75****Credits: 4**

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

**Internal Assessment: Data Collection and Analysis****Marks: 25**

**Syllabus of Elective Courses for B.A. (Hons.) Instrumental Music**  
**Choice Based Credit System**

Elective – I	75+25 =100	6
Elective – II	75+25 =100	6
Elective – III	75+25 =100	6
Project Work	75+25 =100	4
	400	22

<b>Elective – I</b>	<b>Instrumental Music (Sitar)</b>	<b>Max Marks: 100</b>
		<b>Marks: 75</b>
		<b>Credits: 6</b>

1. Basic strokes of sitar.
2. (a) 5 Alankars based on Talas  
(b) 5 Alankars based on stroke patterns.
3. Razakhani/Drut Gat in all the prescribed ragas with atleast five Tanas & Jhala.

**Prescribed Ragas – Alhaiya Bilawal, Yaman, Bhairav.**

<b>Internal Assessment</b>	<b>Marks: 25</b>
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Notation book to be submitted for Internal Assessment.

**Recommended Books:**

1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
4. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha

<b>Elective – II</b>	<b>Instrumental Music (Sitar)</b>	<b>Max Marks: 100</b>
		<b>Marks: 75</b>
		<b>Credits: 6</b>

1. Ability to play basic technique of sitar – Meend, Kan, Gamak, Krintan etc.
2. One Masitkhani Gat with Layakari in Tanas.
3. Razakhani Gat in all the prescribed ragas with toda/tanas and jhala.

**Prescribed Ragas – Bhupali, Vrindavani Sarang, Jaunpuri.**

<b>Internal Assessment</b>	<b>Marks: 25</b>
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Notation book to be submitted for Internal Assessment.

**Recommended Books:**

1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
4. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha

**Elective – III****Instrumental Music (Sitar)****Max Marks: 100****Marks: 75****Credits: 6**

1. Two Maseetkhani Gats with Todas/ Tanas in any two prescribed Ragas
2. Razakhani Gat with Tana and Jhala in all the prescribed Ragas.
3. Ability to play Alaap with techniques in any one raga.
4. Detailed study of the prescribed Ragas for Viva-Voce.

**Prescribed Ragas – Malkaus, Puriyadhanashree, Des, Bhimpalasi.****Internal Assessment****Marks: 25**

Notation book to be submitted for Internal Assessment.

**Recommended Books:**

1. Dr. Lalmani Mishra – Tantrinada
2. Prof. V.K. Aggarwal, Dr. Alka Nagpal – Sitar and its compositions Part – I & II
3. Prof. Anupam Mahajan – Compositions in Instrumental music (tradition and new creation)
4. Pt. Krishna Rao Shankar Pandit – Sitar Vadan Siksha

**Elective – IV****Project Work****Max Marks: 100****Marks: 75****Credits: 6**

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester VI.

**Internal Assessment: Data Collection and Analysis****Marks: 25**



**Choice Based Credit System (CBCS)**

# UNIVERSITY OF DELHI

**DEPARTMENT OF MUSIC**

**UNDERGRADUATE PROGRAMME  
(Courses effective from Academic Year 2015-16)**



## **SYLLABUS OF COURSES TO BE OFFERED** **Core Courses, Elective Courses & Ability Enhancement Courses**

**Disclaimer:** The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

**Undergraduate Programme Secretariat**

## **Preamble**

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

## **CHOICE BASED CREDIT SYSTEM (CBCS):**

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

### **Outline of Choice Based Credit System:**

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
  - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
  - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
  - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
  - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
  - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

**Project work/Dissertation** is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

**Details of Courses Under Undergraduate Programme (B.A./ B.Com.)**

Course	*Credits	
	Paper+ Practical	Paper + Tutorial
<b><u>I. Core Course</u></b> <b>(12 Papers)</b> Two papers – English Two papers – MIL Four papers – Discipline 1. Four papers – Discipline 2. <b>Core Course Practical / Tutorial*</b> <b>(12 Practicals)</b>	12X4= 48      12X2=24	12X5=60      12X1=12
<b><u>II. Elective Course</u></b> <b>(6 Papers)</b> Two papers- Discipline 1 specific Two papers- Discipline 2 specific Two papers- Inter disciplinary Two papers from each discipline of choice and two papers of interdisciplinary nature. <b>Elective Course Practical / Tutorials*</b> <b>(6 Practical/ Tutorials*)</b> Two papers- Discipline 1 specific Two papers- Discipline 2 specific Two papers- Generic (Inter disciplinary) Two papers from each discipline of choice including papers of interdisciplinary nature.	6x4=24      6 X 2=12	6X5=30      6X1=6
<ul style="list-style-type: none"> <li><b>Optional Dissertation or project work in place of one elective paper (6 credits) in 6<sup>th</sup> Semester</b></li> </ul>		
<b><u>III. Ability Enhancement Courses</u></b>		
<b>1. Ability Enhancement Compulsory</b> <b>(2 Papers of 2 credits each)</b> <b>Environmental Science</b> <b>English Communication/MIL</b>	2 X 2=4	2 X 2=4
<b>2. Ability Enhancement Elective</b> <b>(Skill Based)</b> <b>(4 Papers of 2 credits each)</b>	4 X 2=8	4 X 2=8
	<hr/> Total credit= 120	<hr/> Total = 120

**Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.**

**\*wherever there is a practical there will be no tutorial and vice-versa.**

**CHOICE BASED CREDIT SYSTEM IN B.A. PROGRAMME  
HINDUSTANI MUSIC (VOCAL/INSTRUMENTAL)**

Semester	CORE COURSE (12)	Ability Enhancement Compulsory Course(AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (2)
I	English/MIL-1	(English/MIL Communication)/ Environmental Science			
	DSC-1A Theory of Indian Music: Unit-1  Practical: Unit-2				
II	Theory of Indian Music General & Biographies Unit-I  Practical : Unit-II	Environmental Science/(English/MIL Communication)			
III	Theory: Unit-1 Ancient Granthas & Contribution of musicologists  Practical : Unit-2		SEC-1  Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
IV	Theory : Unit-1 Medieval Granthas & Contribution of Musicians  Practical : Unit-2		SEC-2  Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2		
V	Theory: Unit-1 Study of Ancient Granthas & Ragas  Practical : Unit-2		SEC-3 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1A Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -1 (Vocal/ Instrumental Music) Theory
				DSE-2A Practical: Vocal / Instrumental (Hindustani Music)	
VI	Theory : Unit-1 Musicology & Study of Ragas & Talas  Practical : Unit-2		SEC-4 Value based & Practical Oriented course for Hindustani Music (Vocal/Instrumental) Credits-2	DSE-1B Theory: Vocal / Instrumental (Hindustani Music)	Generic Elective -2 (Vocal/ Instrumental Music) Practical
				DSE-2B Practical: Vocal / Instrumental (Hindustani Music)	

**Choice Based Credit System**  
**Syllabus for B.A. (Prog.) Hindustani Music**  
**(Vocal/ Instrumental)**

	Total Marks	Credits
<b>SEM-I</b>		
<b>Paper - I : Theory</b>	<b>38+12 = 50</b>	<b>4</b>
<b>Paper - I : Practical</b>	<b>50</b>	<b>6</b>
<b>SEM-II</b>		
<b>Paper - II : Theory</b>	<b>38+12 = 50</b>	<b>4</b>
<b>Paper - II : Practical</b>	<b>50</b>	<b>6</b>
<b>SEM-III</b>		
<b>Paper - III : Theory</b>	<b>38+12 = 50</b>	<b>4</b>
<b>Paper - III : Practical</b>	<b>50</b>	<b>6</b>
<b>SEM-IV</b>		
<b>Paper - IV : Theory</b>	<b>38+12 = 50</b>	<b>4</b>
<b>Paper - IV : Practical</b>	<b>50</b>	<b>6</b>
<b>SEM-V</b>		
<b>Paper - V : Theory</b>	<b>38+12 = 50</b>	<b>4</b>
<b>Paper - V : Practical</b>	<b>50</b>	<b>6</b>
<b>SEM-VI</b>		
<b>Paper - VI : Theory</b>	<b>38+12 = 50</b>	<b>4</b>
<b>Paper - VI : Practical</b>	<b>50</b>	<b>6</b>
	<hr/> <b>600</b> <hr/>	<hr/> <b>60</b> <hr/>

**Semester-I**  
Layout & Course of Study  
HINDUSTANI MUSIC (Vocal & Instrumental)

Duration 3 hours.	Paper-I Theory (Unit-I)	Max Marks 50(38+12)	Credits 4
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Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections & two from any of the three sections, thus five questions in all.

**SECTION-I**

1. Definition of the following terms:-  
Sangeet, Swara, Saptak, Laya, Rāga, Varna
2. Study of the following:-
  - a. Rāga ki Jati-  
Audav – Shadav – Sampuran
  - b. Nāḍ – Nāḍ ki Jati – Tarta, Tivrata, Gun
  - c. Āroha, Avroha, Pakad
3. Basic knowledge of the following instruments:-  
Tānpura/Sitar, Tabla/Harmonium

**SECTION-II**

Biographies & contributions of the following-

Amir Khusro, Swami Haridas, Tansen, Maseet Khan, Raza Khan, Faiyaz Khan, Ameer Khan

**SECTION-III**

Study of prescribed Rāgas & Tālas

Rāga – Alhaiya Bilawal, Kafi, Bhairav

Tāla – Teentāl, Dadra

Internal Assessment

12 Marks

**4 Lectures /week**

**Hindustani Music**  
**Paper-I Practical (Unit-II)**

Max Marks	Credits
50	6

Rāga –

1. Alhaiya Bilaval
2. Kafi
3. Bhairav

**Vocal Music**

- a. Five Alankars in all the Rāgas.
- b. Swarmallika in all the Rāgas
- c. Lakshangeet or Drut Khyāl in all Rāgas.

**Instrumental Music**

- a. Five Alankars in all the Rāgas.
- b. Razakhanigat in all the Rāgas
- c. Basic technique of Jhala Playing.

**Vocal & Instrumental**

Ability to recite the following Thekas with Tāli & Khāli

Teentāla, Dadra

Vocal - Playing of Tanpura is compulsory  
Basic knowledge of Playing Harmonium

**Books Recommended**

1. Bhatkhande Sangeet Shastra- V. N. Bhatkhande
2. Sangeet Visharad- Basant
3. Kramik Pustak Mallika- Part II V. N. Bhatkhande
4. Raag Vigyan – V. N. Patwardhan
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Hamare Sangeet Ratna- Laxmi Narayan Garg
7. Tantri Naad Part-I – Pt. Lal Mani Mishra
8. Kramik Pustak Mallika, Part-III –V. N. Bhatkhande
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also Books Recommended by teachers.

**8 Lectures/ week**



## SEMESTER-II

Duration	Paper-II Theory (Unit-I)	Max Marks	Credits
3 hours		50 (38 + 12)	4

Theory of Indian Music (General) & Biographies of Musicians, Composers & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections & two from any of the three sections, thus five questions in all.

### SECTION-I

Study of the following terms:-

Mela (Thāt), Āshray Rāga, Rāga, Lakshana, Shruti, Alankar, Gamak, Vadi-Samvādi-Anuvādi-Vivādi, Vakra Swara, Varjit-Swara.

### SECTION-II

Biographies & contributions of the following:-

Jaidev, Mansingh Tomar, Abdul Karim Khan, Tyagaraja, Pt. Bhatkhande, Pt. Ravi Shankar

### SECTION-III

Study of following Rāgas & Tāla

Rāga- Yaman, Jaunpuri, Khamaj

Tāla- Ektāl, Jhaptāl

Internal Assessment

12 Marks

**4 lectures/ week**

**Hindustani Music**  
**Paper-II Practical (Unit-II)**

Max Marks    Credits  
50                    6

Rāga – Yaman, Jaunpuri, Khamāj

**Vocal Music**

- a. Swaramalika/Lakshangeet or Drut Khyāl in all three Rāgas
- b. Vilambit- Khāyal in any one Rāga.

**Instrumental Music**

- a. Razakhani gat / Swaramallika in all the Rāgas
- b. Maseetkhani gat in any one of the Rāgas

**Vocal & Instrumental**

Ability to recite the following Tālas with Tāli & Khāli –

1. Ektāl
2. Jhaptāl

Vocal - Playing of Tanpura is compulsory  
- Basic knowledge of Playing Harmonium

**Books Recommended**

1. Sangeet Visharad – Basant
2. Kramik Pustak Mallika- Part II & III
3. Raag Vigyan – V. N. Patwardhan
4. Brihaddeshi – Matang Muni
5. Sangeet Bodh – Sharad Chandra Pranjpayee
6. Great Composers by P. Sambamoorthy
7. Hamare Sangeet Ratna- Laxmi Narayan Garg
8. Hindustani Sangeet Mein Raag ki Utpatti – Dr. Sunanda Pathak
9. Sangeet Sarita - Dr. Rama Saraf
10. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

**8 lectures/ week**

## **Hindustani Music**

### **SEMESTER-III**

Duration	Paper-III Theory (Unit-I)	Max Marks	Credits
3 hours		50 (38 + 12)	4

Theory of Indian Music, Ancient Granthas & Contribution of musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

#### **SECTION-I**

General discussion and definition of the following:-

- Khyāl, Maseet Khani – Razakhani gat, Dhrupad, Tarana, Meend, Soot, Murki, Kan, Khatka, Krintan, Harmony, Melody
- Writing of Bhatkhande Swarlipi Paddhati
- Writing of Tālas & Compositions in Notation
- Detailed study of Rāgas (Rāga- Bihag, Malkauns, Vrindavani Sarang) & Tālas prescribed in syllabus and comparative study of Rāgas with the Rāgas of the previous semester
- Essay, Shastriya Sangeet( Classical Music) & Sugam Sangeet( Light Music )

#### **SECTION-II**

- Vedic Music – Samvedic Sangeet, Swara, Vadya, Bhakti, Vikār
- General study of Natyashastra, Sangeet Ratnakar

#### **SECTION-III**

Life & Contribution of the following:-

Pt. V. D. Paluskar, S. M. Tagore, Captt. William Willard

Internal Assessment

12 Marks

**4 lectures/ week**

**Hindustani Music**  
**Paper-III Practical (Unit-II)**

Max Marks	Credits
50	6

Rāga – Bihag, Malkauns Vrindavani. Sarnag

1. One Vilambit Khyāl/Maseetkhani Gat in any of the given Rāgas.
2. Madhyalaya Khyāl/Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla (other than Teentāla)  
Any composition in light music.
4. Ability to recite the Thekas of Chautāla Dhamar, Roopak

Playing of Tanpura is compulsory.

Basic knowledge of playing Harmonium with Alankars.

Books Recommended

1. Sangeet Visharad- Basant
2. Bhartiya Sangeet ka Itihas – Sarat Chandra Pranjpayee
3. Natya Shastra – Bharat Muni
4. Sangeet Ratnakar – Sharangdeva
5. Sangeet Bodh- Sharad Chandra Pranjpayee
6. Indian Music – Thakur Jaidev Singh
7. Kramik Pustak Mallika – V. N. Bhatkhande, Part II & III
8. Raag Vigyan – V. N. Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

**8 lectures/ week**

## **Hindustani Music**

### **SEMESTER-IV**

Duration  
3 hours

Paper-IV Theory (Unit-I)

Max Marks Credits  
50 (38 + 12) 4

Theory of Indian Music, Medieval Granthas & Contribution of Musicians & Musicologists.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

### **SECTION-I**

Theory of Indian Music-

General discussion & definition of the following:-

- a. Ālāp- Jor- Jhāla, Thumri, Dādra, Tappa, Sandhi Prakash Rāga, Parmelpraveshak Rāga-
  1. Teentāla
  2. Ektāla
  3. Chautāla
  4. Rupak
  5. Kherva
  6. Dadra
- b. Detailed study of Rāgas ( Rāga Bageshree, Bhupali , Puriya Dhanashri Tāla) & Tālas( Teentālā, Ektāla Chautāla , Rupak, Kherva, Dadra) and comparative study of Rāgas from previous semester
- c. Writing of Tālas and compositions in notation.  
or
- d. Essay on Rāga ka Samay Siddhant

### **SECTION-II**

Study of following Granthas:-

Sangeet-Parijat, Swamel Kalanidhi, Chaturdandi Prakshika.

### **SECTION-III**

Life & Contributions of the following:-

Pt. Krishan Narayan Ratanjankar, K. D. Banerjee, Vilayat Khan

Internal Assessment

12 Marks  
4 lectures/ week

**Hindustani Music**  
**Paper-IV Practical (Unit-II)**

Max Marks	Credits
50	6

Rāga – Bageshri, Bhupali, Puriya Dhanashri

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamar in any one of the Rāgas or Drut Gat in any Tāla(other than Teentāla)
4. Ability to recite the Thekas of Teentāl, Ektāl, Chautāl, Dhamar, Rupak, Kaherva , Dadra
5. Knowledge of playing Harmonium.

**Books Recommended**

1. Sangeet Paddhatiyon ka Tulnatmak Adhayan – Pt. V. N. Bhatkhande
2. Sangeet Parijaat – Pt. Ahobal
3. Swarmel Kala Nidhi – Pt. Ramamatya
4. Chaturdandi Prakashika – Pt. VenkatMukhi
5. Hamare Sangeet Ratna – Prabhulal Garg
6. Sangeet Sarita – Rama Saraf
7. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II

8 lectures/ week

## **Hindustani Music**

### **SEMESTER-V**

Duration  
3 hours

Paper-V Theory (Unit-I)

Max Marks Credits  
50 (38 + 12) 4

Theory of Indian Music and study of ancient granthas and Rāgas.

There will be three sections, candidates shall have to answer one question from each section & two from any of the three sections thus five questions in all.

#### **SECTION-I**

- a. Study of Gram, Murchanna and Jati as treated in Natya Shastra and its relevance in present context.
- b. Musical reference found in Rāmāyana and Mahābhārata.

#### **SECTION-II**

Discuss the following:-

- a. Avirbhav, Tirobhav
- b. Gayak Ke Gun Avagun
- c. Margi Desi
- d. Tāl and its Das Pran

#### **SECTION-III**

- a. Detailed study of Rāgas ( Todi Kedār, Bahār) and Tālas (Teen Tāla, Ektāla, Chautāla, Keherva, Dadra) prescribed in syllabus.
  - b. Writing of composition in Notation
- or
- c. Importance of Media in the promotion of Music

Internal Assessment

12 Marks

**4 lectures/ week**

**Hindustani Music**  
**Paper-V Practical (Unit-II)**

Max Marks	Credits
50	6

Rāga – Todi, Kedār, Bahār

1. One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
2. Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
3. Dhrupad/Dhamār in any one of the Rāgas  
or  
Dhrut Gat in any Tāla (other than Teentāla)
4. Ability to recite the Thekas of Teentāla, Ektāla, Chautāla, Dhamar, Roopak, Kāherva, Dadra
5. Knowledge of playing Harmonium.

Books Recommended

1. Bharatiya Sangeet Ka Itihas – Saraschandra Sridhar Paranjpayee
2. Bharatiya Sangeet Ka Itihas – Thakur Jaidev Singh
3. History of Indian Music- BC. Deva
4. Natya Shastra- Bharat Muni
5. Sangeet Ratnakar- Vol.1- Pt. Sharangdeva
6. Sangeet Visharad- Pt. Lakshmi Narayan Garg
7. Kramik Pustak Mallika-V. N. Bhatkhende
8. Raag Vigyan- Vinayak Rao Patwardhan
9. Ragini Trivedi - Ragvibodha Mishrabani, Vol. I & II
10. Also books recommended by teachers.

**8 lectures/ week**



## **Hindustani Music**

### **SEMESTER-VI**

Duration  
3 hours

Paper-VI Theory (Unit-I)

Max Marks    Credits  
50 (38 + 12)    4

### **SECTION-I**

Internal Musicology and Study of Raags and Tālas

Defination of the following:-

- a. Nibadha
- b. Anibadha
- c. Prabandha,
- d. Kaku
- e. Sthaya
- f. Varna
- g. Orchestra (Vadyavrind), Opera (Geet Natya)
- h. Chorus (Vrindgana)
- i. Equal Temprament
- j. Comparative study of musical scale of Hindustani and Karnataka Paddhati.
- k. Classification of Musical Instruments

### **SECTION-II**

Study of Rāgas and Tālas.

Forms of Music – Thumri, Tappa, Dadra, Chaturung  
Concept of Gharana or Baj in Sitar

### **SECTION-III**

Visit to AIR, Doordarshan or any media.

#### Books Recommended

1. Sangeet Ratnakar, Vol. 2
2. Sangeet Visharad- Basant
3. Sangeet Mein Nibadha Anibadha ki avdharna
4. Kramik Pustak Mallika – Part 3 and 4- V. N. Bhatkhande
5. Classical Musical Instruments – Suneera Kasliwal

**Hindustani Music**

**Paper-VI Practical (Unit-II)**

Max Marks	Credits
50	6

Rāga – Bhimpalasi, Des, Gaud Sarang

- One Vilambit Khyāl/ Maseet Khani Gat in any of the Rāgas.
- Madhyalaya Khyāl/ Razakhani Gat in all the Rāgas.
- Dhrupad/Dhamar in any one of the Rāgas or
- Dhrut Gat in any Tāla (other than Teentāla)
- Ability to recite the following Thekas  
Ektāla, Tilwada, Teentāla, Chautāla, Jhaptāla, Dhamar, Roopak, Keherva, Dadra
- Playing of any composition on Harmonium with Tabla.

**Syllabus of Elective Courses for B.A. (Prog.) Hindustani Music**  
**Choice Based Credit System**

**Credits**

SEC	– I	2
SEC	– II	2

SEC	- III	2
SEC	- IV	2
DSE	-1A	2
DSE	-2A	2
DSE	-1B	2
DSE	-2B	2
GE	- 1	2
GE	- 2	2
		<hr/>
		20
		<hr/>

**SEC-I**  
**SKILL ENHANCEMENT COURSE-I**  
**HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Understanding various parts of Tanpura/Sitar and the technique of tuning it.

2. Field visit to Doordarshan/All India Radio/National Archives/Sangeet Natak Academy or other such institution relevant to the study and documentation of Music material and thereafter submission of report based on this visit.
3. Presentation of Vocal and Instrumental Music in group such as folk or tribal Music, Light Music, Classical ragas based film songs.

**2 Lectures per week**

**SEC-II  
SKILL ENHANCEMENT COURSE-II  
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Ability to play thekas of following Talas on Tabla Teental, Kaherwa.
2. Knowledge of Recording techniques.
3. Attending classical concerts/Music festivals and making the report/Review of the same.

**2 Lectures per week**

**SEC-III  
SKILL ENHANCEMENT COURSE-III  
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Power point presentation by the students on the Contemporary Classical Music Performance.
2. Basic technique of Harmonium and Tabla Playing.
3. Visit to All India Radio/Doordarshan and TV Channels.

**2 Lectures per week**

**SEC-IV  
SKILL ENHANCEMENT COURSE-IV  
HINDUSTANI MUSIC(VOCAL/INSTRUMENTAL)**

Credits-2

1. Composing Music for Jingles or Advertisements.
2. Powerpoint presentation on the Life and Contributions of great Musicians.

3. Attending Music Conferences/Listening of Radio Sangeet Sammelans / National Programmes of Music and writing reviews or reports of the same.

#### **4) Skill Enhancement Course - SEC-I, SEC-II, SEC-III, SEC-IV**

(Value based and practical oriented courses as per the information given)

[Note: the above SEC courses have been designed in such a way that the performance aptitude or skill of the students is enhanced with the help of field visits, recording techniques and guided listening sessions]

**2 Lectures per week**

### **DISCIPLINE SPECIFIC ELECTIVE ( DSE-1A) VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

#### **THEORY**

Credits-2

1. Essays on the following topics:-
  - a. Regional music of India
  - b. Modern Trends in Music
2. The Relevance of Time theory in Hindustani Classical Music.
3. Biographies of the following Musicians:-
  - Lata Mangeshkar
  - Pt. Bhim Sen Joshi
4. Basic knowledge of Stringed Instruments used in Hindustani Classical Music.
5. Make a diagram of Tanpura /Sitar and label it's sections.
6. Write the theka of "Teentaal" along with Dugun, Tigun and Chaugun.

#### **1) DSE-1A (Discipline Specific Elective) Theory**

Books recommended-

- 1) Bhartiya Sangeet Vadya - Dr. Lal Mani Mishra
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Kramik Pustak Malika - Pt. V. N. Bhatkande
- 4) Raag Vigyan - Pt. Vinayak Rao Patvardhan
- 5) Also books & journals recommended by the teachers

**3 Lecturers per week**

**DISCIPLINE SPECIFIC  
ELECTIVE ( DSE-2A)  
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)**

**PRACTICAL**

Credits-2

1. Rendition of the following Ragas ( Drut Khyal/Razakhani Gat)  
Ramkali, Kamod
2. Knowledge of five film songs based on Raag Yaman and Bhairav.
3. Innovative singing/playing to enhance the musical ability of the students in the classroom.
4. Guided listening session on the practical aspects of music.
5. identification the Ragas and talas of the Prescribed Syllabus while being played or sung in the class room.
6. Power point presentation on Folk Musicians.

**4 lecturers per week**

**DISCIPLINE SPECIFIC  
ELECTIVE ( DSE-1B)  
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)  
THEORY**

**Credits-2**

1. Basic knowledge of the percussion instruments used in classical Music.  
Tabla, Pakhawaj
2. Describe basic Ten Thaats and its Swaras, and enlist names of Two Ragas Pertaining to each one of them.
3. General discussions on the “ Gharana Parampara” of Hindustani Music  
( Vocal/Instrumental).
4. Describe about ‘Taal’ and its impact on the ‘Ragas’.

5. Write the thekas of 'Ektaal' along with Dugun, Tigun and Chaugun.
6. Essays on the following topics:-
  - Classical Music and Film Music
  - Music and Aesthetics

## 2) DSE - 1B (Discipline Specific Elective) Theory

Books recommended-

- 1) Bhartiya Sangeet ke Tantri vadya- Dr. Prakash Mahadik
- 2) Sangeet Ke Gharano ki charcha- Dr. Sushil Kumar Choubey
- 3) Indian Concept of Rhythm - Dr. A. K. Sen
- 4) Aesthetical Essays (Studies in Aesthetics Theory, Hindustani Music and Kathak Dance) - Dr. S. K. Saxena
- 5) Also books & journals recommended by the teachers

**3 Lectures per week**

**DISCIPLINE SPECIFIC  
ELECTIVE ( DSE-2 B)  
VOCAL/INSTRUMENTAL (HINDUSTANI MUSIC)  
PRACTICAL**

**Credits-2**

1. Rendition of the following Ragas ( Drut Khyal/Razakhani Gat):  
Hamir, Jaijaiwanti
2. Singing/Playing Devotional Song/ Shabad/ Mantras.
3. Identifying the talas of the prescribed syllabus being played in the class room.
4. Power point presentation on any one of the contemporary Classical Musicians.
5. Knowledge of five film songs each in the ragas : ' Bhairavi' and 'Malkaus'.
6. Guided listening Sessions on the Performing aspects of Music.

**4 Lecturers per week**

**GE- I**  
**GENERIC ELECTIVE**  
**VOCAL /INSTRUMENTAL**

**Credit-2**

**THEORY**

1. General discussion and study of the following terms:-  
Swar, Saptak, Alankar, Taal, Raga
2. Biographies of the following Musicians:-  
Tansen, Pt. Vishnu Narayan Bhatkhande, Pt. Ravi Shankar , Tyagraja
3. Introduction of the following Ragas with illustrations:-  
Bhairav, Yaman
4. Introduction of the following Talas with their divisions:-  
Teentaal, Dadra
5. Essay on the following Topics:-
  1. Music and Culture
  2. Music and Psychology

**3) GE - I (Generic Elective) Theory**

Books recommended-

- 1) Bhatkande Sangeet Shastra - Pt. V. N. Bhatkande
- 2) Hamare Sangeet Ratna - Dr. Lakshmi Narayan Garg
- 3) Sangeet Bodh - Sharat Chandra Paranjpay
- 4) Sangeet Visharad - Vasant
- 5) Great Composers - P. Sambamurthi

**3 Lectures per week**

**GE- 2**  
**GENERIC ELECTIVE**  
**VOCAL /INSTRUMENTAL**

**Credit-2**

**PRACTICAL**

1. Raag                                      Bhairav, Yaman
2. Taals                                      Teentaal, Dadra
3. Guided listening sessions of classical vocal/instrumental music.



**Instrumental Music:-**

1. Aaroh, Avroh and Pakad in both the ragas.
2. Basic strokes of sitar
3. Five Alankars based on stroke patterns
4. One Razakhani Gat/Drut Gat in any of the Prescribed ragas
5. Elementary knowledge of Jhala playing

**Vocal Music:-**

1. Aaroh, Avroh and Pakad in both the ragas.
2. Knowledge of voice culture
3. Five Alankars
4. One Swar Malika/Drut khayal in any of the prescribed ragas
5. Variety of Taan patterns

**3 Lectures per week**

**Supplementary Courses for B.A. (Prog.) Vocational  
and Applied Courses in Music  
SEC – I, II, III, IV proposed by  
Department of Music  
University of Delhi**

Submitted

to

*University Grants Commission  
New Delhi*

Under

**Choice Based Credit System**

**CHOICE BASED CREDIT SYSTEM  
2015**

**DEPARTMENT OF MUSIC  
FACULTY OF MUSIC & FINE ARTS  
UNIVERSITY OF DELHI  
DELHI-110007**

**Preamble**

The scenario world over is changing fast. With the technological advancements and its increased accessibility to general masses, the new generation is seeking new ideas and avenues in every field. Vocational and applied courses are being introduced in each and every branch of knowledge, music being no exception. Keeping this in view, the Dept. of Music, University of Delhi has also thought of developing Applied/ Vocational courses in Music. **These courses will definitely be beneficial to those students who want to pursue Music as a profession. And we are also sure that these courses will enhance the capabilities of students in other fields too, with an aptitude and interest in Music.**

The responsibility for developing the new courses in music has been carried out by a committee of teachers and established personalities, as follows:

1. Prof. Suneera Kasliwal, Offg. Dean & Head, Faculty of Music & Fine Arts, University of Delhi.
2. Prof. Deepti Bhalla, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
3. Dr. T.V. Manikandan, Department of Music, Faculty of Music & Fine Arts, University of Delhi.
4. Dr. Ajay Kumar, Expert Tabla.
5. Dr. Vinay Mishra, Expert Harmonium.
6. Dr. Vishal, Sitar Player & Independent Researcher, UNESCO/Japan Young Researchers' Fellowship Awardee-2014.

**NOTE:**

- (i) **These supplementary courses for B.A. (Prog.) SEC I – IV are open for the students of Music as well as for the students of other discipline, who have an aptitude and interest in Music.**
- (ii) **The courses are designed from 1<sup>st</sup> to 4<sup>th</sup> level and who so ever opts for these courses shall start from level one.**

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - I**

**Semester-III (SEC - I)**

**Max. Marks: 100**

**Credits: 4**

**Theory:**

1. Elementary knowledge of Shuddha and vikrit swaras and octaves.
2. Elementary knowledge of Harmonium, its various parts, single, capler and scale changer etc.

**Practical:**

1. Elementary knowledge of handling the instrument.
2. Elementary knowledge of finger technique and sound production.
3. Ability to play 10 paltas in shuddha swaras.
4. Singing the above alankars in tune.

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - II**

**Semester-IV (SEC - II)**

**Max. Marks: 100**

**Credits: 4**

**Theory:**

1. Description of following Ragas with aaroh, avaroh, vadi, samvadi and pakad  
(a) Yaman, (b) Bhairav
2. Brief history of harmonium.
3. Working knowledge of following talas:  
(a) Teentaal, (b) Ektaal, (c) Keharwa (d) Dadra

**Practical:**

1. Ability to play one fast composition in any one of the above ragas with alap and 5 tanas.
2. 15 General alankars with finger techniques in above mentioned ragas
3. One dhun in raga khamaj.

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Semester-V (SEC - III)**

**Max. Marks: 100**

**Credits: 4**

**Theory:**

1. Structural details of Harmonium with sketch.
2. Defination of Sangeet, nada, swar and saptak.
3. Description of following ragas with aaroh, avaroh, vadi, samvadi and Pakad:  
(a) Bilwal, (b) Bihag

Practical:

1. Ability to play two fast compositions with atleast 10 taans in above ragas.
2. 10 alankars each in taal as of 6, 7, 8, 10 & 16 beats from mentioned ragas in previous semester.
3. Ability to play lehara in teentaal.
4. Dhun in raag kafi.

**HARMONIUM COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester-VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

Theory:

1. Definition of That, Raag, Taal, Intensity – Pitch –Timbre, vadi, samvadi, pakad, harmony and melody.
2. Knowledge of 10 thaats and ability to play them on harmonium from different keys.
3. Ability to write in notation of slow composition in Bhatkhande notation system.
4. Biography of some great harmonium players with their contributions.

- (a) Bhairajee Ganpat Rao
- (b) Pt. Appasaheb Jalgaonkar

Practical:

1. Ability to play two fast compositions with brief Alap and atleast 10 taanas in any two of the following ragas:  
(a) Madhuvanti (b) Maru bihag, (c) Kedar
2. Dhun in raag pahadi.

**Project work:**

1. Prepare life sketch of anyone from the above mentioned great Harmonium players.
2. Prepare sketch of Harmonium with their parts.

**Performance:**

1. 20 minutes solo performance with tabla sangat with brief alap and atleast 10 taans.
2. Performance of Dhun for atleast 5 minutes in any prescribed ragas.
3. Playing lehra with tabla solo in Teentala.

**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - I**  
**Semester III (SEC - I)**

**Max. Marks: 100**  
**Credits: 4**

**Theory**

2. Origin and brief history of Tabla.
3. Definition of following terms: Taal, Laya, Matra, Theka, Sum, Tali, Khali & Vibhag.
4. Structural knowledge of one's own instrument with sketch.

**Practical**

1. Basic Bols (varnas) of Tabla.
2. Theka of Teentala with Thah, Dugun, Chaugun.
3. Knowledge of four Kayada , Paltas and Tihai, One Simple and Chakradar Tukra in Teentala.
4. Elementary knowledge of Kaharwa and Dadra Talas.
5. Basic knowledge of vocal and instrumental accompaniment.

**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - II**  
**Semester IV (SEC - II)**

**Max. Marks: 100**  
**Credits: 4**

**Theory**

1. Origin and history of Gharanas of Tabla in brief.
2. Definition of following terms: Kayada, Palta, Tihai, Tukra and Chakradar.
3. Brief knowledge of notation writing in Bhatkhande Paddhati.

**Practical**

1. Keep the hand beat theka of Jhaptala in Thah, Dugun and Chaugun.
2. Two Kayadas with Palta & Tihai, two simple tukras, two chakradar tukras in Jhaptala.
3. Playing knowledge of Ektala and Rupak in barabar ki laya.
4. One Kayada each of 'Tirkitataka' and 'Dhirkit' in Teentala.
5. Four variation in Kharwa Tala.

**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Semester V (SEC - III)**

**Max. Marks: 100**

**Credits: 4**

**Theory**

1. Brief Study of the following with example: 1. Rela 2. Tukara 3. Mukhada 4. Laggi
2. Study of writing in notation of tihai in following talas (two in each)  
1) Teental 2) Jhaptal 3) Ektal 4) Rupak
3. Definition of the following: 1. Dhvani 2. Nad 3. Sangeet 4. Swar
4. Write in notation Kayada and rela with four paltas in teental

**Practical**

1. Practice and knowledge of the course of previous year's course is essential.
2. Practice of Thekas along with two simple tihai in Chartala and Sooltala.
3. Four theka ke prakars in Roopak and Jhaptala.
4. Four Mukhada, Tukada and Moharas in Roopak, Jhaptala, Ektala.
5. In Teentala two basic Kayadas, one Rela with four Paltas and Tihai.
6. Practice of previous years compositions in chaugun laya .

**TABLA COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

**Theory**

1. Definition of following: a. Alankar b. Thah (Ekgun) c. Dugun d. Chaugun and Layakari.
2. Study of writing in notation of four Theka ke Prakars in Ektala.
3. Study of writing in notation of two Tihais in Ektala.
4. Study of writing in notation of Kayada, Rela and Palta with tihai in Teentala, Jhaptala and Ektala.

**Practical**

1. Thekas of Khemta and Addha with Thah and Dugun.
2. Four Theka ke prakars in Ektala.
3. Two Kayada in Ektala with four Palta and one Tihai.
4. Six Theka prakars in Dadra and Keherwa.
5. Four Mukhada, Tukada and Moharas in Ektal, Rupak and Jhaptal
6. Two simple parans in Chautal and Sooltal.
7. Two simple Laggis in Dadra and Keherwa.
8. Four Tihais in present and previous years' talas.

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - I**

**Semester III (SEC - I)**

**Max. Marks: 100  
Credits: 4**

**Practical**

- Basic technique of holding the instrument, sitting posture and fingering techniques.
- Knowledge of syllables (Ta, Thi, Thom, Nam, Chapu, Din and Da) and their playing style.
- Patha varisaikal – Elementary exercises in three speeds- slow, medium, fast.

**Theory**

- Thattakaram (Chollukkattu) and its importance in learning Mridangam
- Different places in producing the syllables of playing Mridangam such as chapu, Meetu, Toppi etc.
- Understanding the concept of tala and Laya.

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - II**

**Semester IV (SEC - II)**

**Max. Marks: 100  
Credits: 4**

**Practical**

- Acquaintance in playing aditalam.
- Ability to play Pharans, Mohra, Koruvai & Aruti.

**Theory**

- Knowledge of parts of talas – shadangas with their Aksharakala, method of reckoning etc.
- Basic knowledge of Jati and Gati Variations.



**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - III**  
**Semester V (SEC - III)**

**Max. Marks: 100**  
**Credits: 4**

**Practical**

- Understanding and playing of Tisram (Roopaka Tala) & Misra Chapu.
- Ability to play mohra, koruvai and Aruti.

**Theory**

- Knowledge of prominent artistes in the field and their specialties in playing techniques – 1. Palghat Mani Iyer 2. Palani Subramanya Pillai
- Knowledge of basic seven talas – such as Dhruva, Mathya, Roopaka, Jhampa, Triputa, Ata & Eka

**MRIDANGAM COURSE FOR SKILL ENHANCEMENT COURSE - IV**  
**Semester VI (SEC - IV)**

**Max. Marks: 100**  
**Credits: 4**

**Project Work**

A minor project work undertaken to enhance the knowledge of student about different rhythmic instruments of South India and their role in Karnatak Music concerts.

**Practical**

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I**  
**Semester III (SEC - I)**

**Max. Marks: 100**  
**Credits: 4**

**Practical**

- Basic Technique of holding the instrument, bowing and fingering
- Knowledge of Swarasthanas
- Acquaintance with three major speeds – Slow (Vilambit), Medium (Madhya), Drut (fast)
- Simple Swara exercises – Varisas in three speeds

**Theory**

- Sapta Swaras in Mayamalavagowla / Shankarabharanam
- Understanding the concept of rhythm (Laya) and time cycle (Tala )
- Acquaintance with Adi Tala ( 8 beat cycle) and Rupaka Tala ( 6 beats)

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II**  
**Semester IV (SEC - II)**

**Max. Marks: 100**  
**Credits: 4**

**Practical**

- One Nottu swara compositions of Muttuswami Dikshitar / One Divyanama Sankirtana
- One folk song of any region

**Theory**

- Acquaintance with musical forms for beginners ( Geetam , Jatiswaram )
- Brief raga Lakshanas of ragas selected for compositions taught
- Understanding the system of notation. Notating an Alankara / Geetam

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III**

**Practical**

- One Tillana in Adi Tala.
- Acquaintance with Chapu Tala (seven beats cycle). One composition in Chapu Tala.
- Knowledge of scale changing and use of finger technique in higher octave notes.

**Theory**

- Acquaintance with musical forms for advanced learning (Varnam , Swarajati).
- Brief Raga Lakshanas of Ragas selected for compositions taught.
- Notation of any composition taught.

**VIOLIN (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester VI (SEC - IV)**

**Project Work**

A minor project undertaken to enhance listening and analytical aptitude of student e.g - the bowing and fingering techniques of any veteran violinist.

**Practical**

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

**VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - I**

**Practical**

- Singing techniques – Voice production, Sound Modulation etc.
- Knowledge of Swarasthanas
- Acquaintance with Swara Sadhakam with vowel expression.
- Simple Swara exercises – Sarali & Jhanta Varisas in three speeds.

**Theory**

- Knowledge of Indian Music – Sangitam & its specialities.
- Understanding the basic terminologies like Nada, Sruti, Swara, Tala – Laya, Raga – Mela, Gamaka, Sthayi & Swarasthana.

**VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - II**  
Semester IV (SEC - II)

**Practical**

- Different varisas – exercises like Dhatu Swara varisa.
- Varisas of different sthayi such as Mandra – Madhya – Tara.
- Simple Gitam in Malahari and Mohana.

**Theory**

- Knowledge of History and Evolution of Indian Music.
- Basic knowledge of Raga classification.
- Understanding basic seven tala, shadanga etc.

**VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - III**  
Semester V (SEC - III)

**Practical**

- Ability to sing sapta tala alankaras in three speed.
- Acquaintance with one simple Swarajati and Varna.
- One simple Kirtana and one Kriti of any one prominent composer.

**Theory**

- Knowledge of 35 talas
- Basic Knowledge of 72 Mela Scheme
- Notation of any composition taught

**VOCAL (KARNATAK) COURSE FOR SKILL ENHANCEMENT COURSE - IV**

**Semester VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

**Project Work**

A minor project work to enhance listening and analytical aptitude of student  
e.g. - the contribution of great composers of Karnatak Music and their specialty.

**Practical**

Performance of 20 minutes planned by the candidate, inclusive of all of the above.

## **CURRICULUM – AUDIO ENGINEERING – SEC**

This academic plan is intended to provide students with opportunities to learn about audio engineering and related aspects along with their core study courses. The study course is designed separately for last four semesters of graduation. At third semester of graduation, students will start learning about basics of audio/sound engineering with increasing complexity at further levels of their course of study. This plan includes theory, practical, study tours and assessment to give students a well proportionate and interesting study experience.

The designed course will help both the categories i.e. (a) students with prior knowledge and (b) beginners. Beginners will enjoy the experience of learning the new creative skills whereas students with some prior experience will get a chance to explore new horizons and enhance their abilities.

*Sound/Audio Engineering – Skill Enhancement Course*

*Total Credits : 16*

*Total semesters: 4 ( 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> 6<sup>th</sup>)*

*Maximum Credits: 4*

**Graduation Year: 2<sup>nd</sup>**  
**Semester: 3<sup>rd</sup>**

**Weeks: 20 (excluding Holidays)**

**Lectures: 40**

**Duration of Period: 45-60 minutes**

<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
1.	<b>Sound</b>	<ul style="list-style-type: none"> <li>• What is Sound?</li> <li>• Important Characteristics of Sound?</li> </ul>	<p>Theory</p> <p>Theory</p>
2.	<b>Music</b>	<ul style="list-style-type: none"> <li>• What is Music?</li> <li>• Different types/genres of Music.</li> <li>• Frequencies of Musical Notes.</li> <li>• Different ways of Listening music.</li> </ul>	<p>Theory &amp; demonstration</p> <p>Theory &amp; demonstration</p> <p>Theory &amp; demonstration</p> <p>Theory &amp; demonstration</p>
3.	<b>Sound Recording</b>	<ul style="list-style-type: none"> <li>• What is recording technology?</li> <li>• Why should we record?</li> </ul>	<p>Theory</p> <p>Theory</p>

*Maximum Credits: 4*

**Graduation Year: 2<sup>nd</sup>**  
**Semester: 4<sup>th</sup>**

**Weeks: 20 (excluding Holidays)**

**Lectures: 40**

**Duration of  
Period: 45-60  
minutes**

<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
4.	<b>History of Sound Recording Technology</b>	<ul style="list-style-type: none"> <li>History of Sound Recording technology</li> <li>Milestones of sound recording technology</li> </ul>	<p>Theory</p> <p>Theory</p>
5.	<b>Modern Sound Recording Technology</b>	<ul style="list-style-type: none"> <li>Digital recording</li> <li>Differences between Analog and Digital recording technology.</li> </ul>	<p>Theory</p> <p>Theory &amp; demonstration</p>
6.	<b>Recording studio</b>	<ul style="list-style-type: none"> <li>What is recording studio?</li> <li>Architect of recording studio.</li> <li>Equipment for recording studio.</li> <li>Cable &amp; connectors</li> <li>Software</li> </ul>	<p>Theory &amp; Field tour</p> <p>Theory &amp; Field tour</p> <p>Theory &amp; Field tour</p> <p>Theory &amp; Field tour</p> <p>Theory &amp; Demonstration.</p>

Maximum Credits: 4

**Graduation Year: 3<sup>rd</sup>**  
**Semester: 5<sup>th</sup>**

**Weeks: 20 (excluding Holidays)**  
**Lectures: 40**  
**Duration of Period: 45-60 minutes**

<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>	<b>Mode of Teaching</b>
7.	<b>Microphone Types and Placement techniques</b>	<ul style="list-style-type: none"> <li>Types of Microphones</li> <li>Placements of Microphones</li> </ul>	<p>Theory &amp; Field Tour</p> <p>Theory &amp; Demonstration</p>
8.	<b>The Recording Process</b>	<ul style="list-style-type: none"> <li>create a base track/prerecorded drum loop</li> <li>Record rhythm sections</li> <li>Record harmonies, Record melodies</li> <li>Record other instruments.....<b>ETC</b></li> </ul>	<p>Theory, Practical &amp; Field Tour</p>
9.	<b>The Editing</b>	<ul style="list-style-type: none"> <li>Arrangement, Time Editing</li> <li>Noise Reduction, Pitch Editing.....<b>ETC</b></li> </ul>	<p>Theory, Practical &amp; Field Tour</p>

Maximum Credits: 4

**Graduation Year: 3<sup>rd</sup>**  
**Semester: 6<sup>th</sup>**

**Weeks: 20 (excluding Holidays)**  
**Lectures: 40**



				<b>Duration of Period: 45-60 minutes</b>
<b>Sl. No.</b>	<b>TOPIC</b>	<b>CONTENT</b>		<b>Mode of Teaching</b>
10.	<b>The mixing</b>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>	<i>Balancing Faders Panning, Equalization Compression, Reverb Automation.....ETC</i>	<i>Theory, Practical &amp; Field Tour</i>
11.	<b>The mastering</b>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	<i>Maximizing loudness Balancing Frequencies Stereo Widening.....ETC</i>	<i>Theory, Practical &amp; Field Tour</i>
12.	<b>Project Creation</b>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	<i>Create Project (with instructor) Create Project (in group/ team) Create Project (individually)</i>	<i>Practical Practical Practical</i>
<b>Assessments*</b>		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<i>Assessment : Based on the syllabus taught during the semester) Assessment: Create one project individually</i>	<i>Theory Practical</i>

\*Assessments should be designed for each and every semester for theory and practical both based on the syllabus taught.

# **Skill Enhancement Course in Maintenance and Repairing of Musical Instruments: Hindustani Music**

## **Semester-III (SEC - I)**

**Max. Marks: 100**

**Credits: 4**

### **Theory: I**

1. Classification of instruments as prevalent in India and other countries in brief.
2. Brief study of historical development of instruments making in ancient India (String & Percussion).
3. Elementary study of Sound, Tone and Frequencies.

### **Practical: I**

- Elementary knowledge of tuning of string/ percussion instruments viz.- sitar, Tanpura, Sarangi, Sarod, guitar, Violin , Tabla, Pakhawaj, Dholak & Naad etc.
- Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency metres etc.

## **Semester-IV (SEC - II)**

**Max. Marks: 100**

**Credits: 4**

### **Theory: II**

1. Historical development of some of the musical instruments viz. sitar, sarod, sarangi, tanpura etc. with special reference to their making; early stages and gradual development till modern times.
2. Brief introduction of two string western instruments and modification done to make them adaptable to Indian Music i.e. Violin and guitar.

### **Practical: II**

- Knowledge of basic tools, required for making and repairing various instruments.
- Fixing strings in various string instruments viz.- Sitar, Tanpura, Sarangi, Sarod, Guitar, Violin, etc. (both main and sympathateic)
- Fixing of frets in sitar.
- Making of good mizrabs for sitar and Jawas for sarod.
- Repairing of bow of Sarangi/ Violin.
- Fixing and stretching Baddhi in Percussion instruments.

### **Semester-V (SEC - III)**

**Max. Marks: 100**

**Credits: 4**

#### **Theory: III**

1. Elementary knowledge of wood, string and other material viz. bone, stag horn and skin etc., used in making various parts of Indian instruments.
2. Seasoning of wood and other material.

#### **Practical: III**

- Temporary repairing of Tumba, replacing tuning pegs, Tarab buttons, chikari posts and other minor defects of string instruments.
- Putting and fixing the pudi on percussion instruments.

### **Semester-VI (SEC - IV)**

**Max. Marks: 100**

**Credits: 4**

#### **Theory: IV**

1. Brief introduction of usages of innovative material in musical instruments in place of traditional material in India.
2. Knowledge of Acoustical properties of Musical Instruments in brief.

#### **Practical: IV**

- Jawari work of sitar and Tanpura/ Putting syahi (black paste) on percussion instruments.
- Viva-Voce of all the above informations, in not less than 20 minutes.

#### **Examination pattern in theory:**

- A theory examination of two hours duration shall be conducted at the end of the session in which a student will have to attempt five questions out of which one shall be compulsory. Minimum passing marks shall be 40%.

#### **Examination pattern in practical:**

- A practical examination of the demonstration and performance of the skills learnt, which shall be follows:-
  - a) Viva-voce of maintenance of musical instruments in general.
  - b) Tuning of any two of the instruments prescribed in the course.
  - c) Knowledge of various gadgets used for tuning.
  - d) Knowledge of basic tools required for making and repairing various instruments.
  - e) Demonstration of at least three repairing skills learnt so far in one's own instrument.