

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. (Hons.) Karnatak Music**  
**VOCAL/VIOLIN/VEENA - Choice Based Credit System**

	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.) Karnatak Music 2015-2016**  
**VOCAL/VIOLIN/VINA - Choice Based Credit System**

**IST SEMESTER**

**Marks – 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**

**Course – 101**

**Theory-I**  
**General Musicology**

**Credits-4**

1. Nada, Sruti, Swara, Vadi, Samvadi Definition and brief explanation of
  - a) Nada – Ahata and Anahata Nada, Varieties in Ahata Nada
  - b) Sruti – Nyuna, Pramana & Purna sruti
  - c) Swara – Prakriti and Vikriti swaras, swara sthanas,
  - d) Vadi, Samvadi, Anuvadi, Vivadi
  - e) Tala, Laya, Kalapramana
2. Raga Lakshanas of prescribed ragas.
3. Raga classification – Janaka, Janya system, Varja & Vakra, Bhashanga, Upanga, Panchamantya, Dhaivatantya, Nishaadantya
4. Scheme of 35 talas, chapu tala and It's varieties shadangas
5. Introduction to notation, melody, polyphony, harmony
6. Life and contribution of Musical Trinity
7. a) Classification of musical instruments in general  
b) Construction, tuning and playing technique of **Tambura/Vina/Violin.**

**Course – 102**

**Practical-I**  
**Stage Performance and Viva Voce**

**Marks – 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**  
**Credits – 8**

1. Simple Varnams in 2 degrees of speed.
2. 3 kritis of Tyagaraja, 2 Kritis of Muthuswamy Dikshitar, 1 kriti each of Syamasastri, Subbaraya Sastri, SwatiTirunal, Patnam Subramanya Iyer.
3. Prescribed Ragas, Shankarabharanam, Mohanam, Bilahari, Kharaharapriya, Pantuvarali, Kalyani, Kedaragowla, Keeravani, Anandabhairavi.

**Recommended Books for SEMESTER-I**

1. Dictionary of South Indian Music Prof. P. Sambamoorthy
2. South Indian Music , Book –II - Prof. P. Samabamoorthy, Page No 19
3. South Indian Music , Book-III, Prof. P. Sambamoorthy, Page No. 105-107
4. Raga Classification – Page No. 1-18 Books-III, Book II Page NO.416, Book-II page 138 to 152
5. Sruti Vadyas- Sambamoorthy Page No. 52 to 89
6. Great Composers- Page No. 28 to 35, 66 to 94, 126 to 153
7. Ragas in Carnatic Music- Dr. S. Bhagyalakshmy , Page No. 81 to 365
8. Raga Nidhi – B. Subha Rao –Vol 1,2,3 & 4
9. Comparative Music – Dr. Gauri Kuppuswamy , Page 88 to 110.
10. The music of India- H.A. Popley- Page 98 to 124

<b>Course-103</b>	<b>IIND SEMESTER Theory-II Theory of Indian Music</b>	<b>Marks – 75</b>
		<b>INTERNAL ASSESSMENT – 25 Total – 100 Credits – 4</b>

1. Gamakas – Panchadasa and Dasavidha gamakas, Alankaras and its varieties, Kaku and its varieties
2. Ragalakshanas of the prescribed ragas
3. Scheme of 72 melakarta
4. Detailed study of Tala Dasa Pranas
5. Explanation of Melody, Polyphony, Harmony, Accoustics, pitch
6. Life History of Annamacharya, Kshetrajna, Narayanatirthar, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar, Arunachala Kavirayar, Gopala Krishna Bharati, Jayadeva.
7. Notation of varnams in two degrees of speed, in Adi tala.

<b>Course – 104</b>	<b>Practical-II Stage Performance and Viva Voce</b>	<b>Marks – 75</b>
		<b>INTERNAL ASSESSMENT – 25 Total – 100 Credits- 8</b>

1. Simple varnam in 2 degrees of speed.
2. 3 Kritis of Tyagaraja, 2 Kritis Dikshitar including 1 Navagraha Kriti, 1 Kriti each of Swati Tirunal, Syama Shastri, Ramnad Srinivas Iyengar.
3. Ragas prescribed:- Arabhi, Vasantha, Abhogi, Hamsadhvani, Shanmughapriya, Purvi Kalyani, Simhendra madhyamam, Kanada, Sudha Saveri.

**Recommended Books for SEMESTER-II**

1. South Indian Music , Book-IV, Prof. P. Sambamoorthy, Page NO. 133 to 145
2. South Indian Music , Book-III , Prof. P. Sambamoorthy , Page NO. 38 to 68, 169 to 185
3. Comparative Music- Dr. Gauri Kuppuswami, Page NO. 70 to 100
4. Great Composers Book-1- Page Nos. 36 to 52
5. Great Composers , Books-II- Prof. P. Sambamoorthy Page 89 to 164.

**B.A. (H) IInd year  
IIIrd Semester**

<b>Course - 105</b>	<b>Theory-III Indian Musicology</b>	<b>Marks – 75</b>
		<b>INTERNAL ASSESSMENT – 25 Total – 100 Credits - 4</b>

1. Historical Study of the following musical forms: Grama, Murchana, Jati, Anibadha, Nibadha. Marga, Desi, Gandharva.
2. Raga classification through ages from vedic times to period of Matanga.
3. Patronage of Music – Kings, Chieftains, Zamindars.
4. Biographies:  
**Vocal**- Purandara Dasa, Annamacharya, Bhadrachala Ramadasa, Kshetregna, Narayana Tirtha, P.S.Iyer, Swati Thirunal, Paidala Gurumurthy Shastri, Poochi Srinivas Iyengar, Pachimirium Adiyappaiah, Arunachala Kavirayar, Gopala K. Bharati, Mahavaidyanatha Iyer.  
**Violin** - Malikkottai Govindaswamy Pillai , Tirukkodi Kaval Krishna Iyer and any 11 biographies from the list given for Vocal .  
**Vina** – Mysore Doraiswamy Iyengar , S.Balachander and any 11 biographies from the list given for Vocal
5. Notation of Varnam in 2 degree speed in Adi Tala
6. Raga Lakshana of prescribed ragas.

**Practical-III**

**Course – 106** **Stage Performance** **Marks- 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**  
**Credits - 8**

One advanced Swarajati, one advanced varnam in Ata tala (in two degrees of speed)  
 2 kritis of Muthuswamy Dikshitar (including one Navavaranam), one kriti each of Syama Sastry, Subbraya Sastri, Poochi Srinivasa Iyengar, Patnam Subramanya Iyer, Swati Tirunal, 2 Tyagaraja kritis (including one Pancharathnam) and one Ragamalika. Brief alapana of Kalyani, Kharaharapriya, Shankarabharanam, Mohanam and Kalpana Svaras in two speeds.

**III Semester**  
**Practical-IV**  
**Viva-Voce** **Marks- 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**  
**Credits - 8**

**Recommended Books for SEMESTER-III**

1. A Historical Study of Indian Music- Swamy Prajnanananda, Page No 5 to 73
2. Lakshana Granthas in Music- Dr. BhagyaLakshmi, Page 21 to 142
3. A Comparative Study of System V.N. Bhatkhande, Page 13 to 101
4. Great Musicians – Prof. P. Sambamoorthy Page No. 1 to 20, 77 to 86
5. Music Journals – Sangeet Natak Academy, Journal of Music Academy
6. Patnam Subramanya Iyer – “A Beacon light” among the post-Trinity composers by Dr. P.B. Kannakumar

**Course – 108** **IVth Semester**  
**Theory-IV** **Marks – 75**  
**INTERNAL ASSESSMENT – 25**  
**Indian Music** **Total – 100**  
**Credits-4**

1. Historical study of Tana, Gandharva, Marga, Desi, Prabandha, Alapa-Alapti
2. Raga Classification from medieval to modern times.
3. Patronage of music by Sabhas, Mass Media. Govt corporate

**4. Biographies of**

**Vocal** - Gopala Naik, Vina Dhanamal, Mysore Vasudevachariyar, Karaikudi Sambasivan, Vina Kuppayar, Chengalvarayasastri, Kavi Kunjara bharati, V.N.Bhatkhande, V.D.Paluskar, Ghanam Krishna Iyer, Subbaraya Shastri, Papanasam Sivan.

**Violin** – Parur Sundaram Iyer , Mysore Chowdiah. And any 10 biographies from the list given for Vocal

**Vina** – Emani Shankar Shastri , Atoor Krishna Pisharoti and any 10 biographies from the list given for Vocal

5. Introduction to musical forms figuring in Abhyasa gana
6. Raga lakshanas of the prescribed ragas.
7. Notation of Ata tala Varnam in two degrees

**IV Semester**  
**Practical-V**  
**Stage Performance** **Marks – 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**  
**Credits - 8**

1. 2 Advanced Varnams (in two degrees of speed)
2. 2 Tyagaraja Kritis (including one pancharatna)
3. 2 Muthuswamy Dikshitar Kritis (including one Panchalinga kriti)
4. One kriti each of Syamasastri, Subbaraya Sastri, Papanasam sivan, Gopala Krishna Bharathi, Patnam Subramanya Iyer, one Javali, one Tillana, Brief alapana



of Bhairavi, Bilahari, Saveri, Kambhoji, Madhyamavati, Suddhadhanyasi, Purvi-Kalyani  
 5. Prescribed Ragas & Kalpana Svaras in two speeds  
 Todi, Dhanyasi, Gaula, Varali, Natakuranji, Suddha Dhanyasi, Hindolam, Darbar, Senjurutti, Malayamarutam, Atana.

<b>Course – 110</b>	<b>IV Semester</b>	<b>Marks – 75</b>
	<b>Practical-VI</b>	
	<b>Viva-Voce</b>	
	<b>INTERNAL ASSESSMENT – 25</b>	
		<b>Total – 100</b>
		<b>Credits - 8</b>

**Recommended Books for SEMESTER-IV**

1. A Historical Study of Indian Music- Swamy Prajnanananda, Page 1 to 73
2. A History of Indian Music Swamy Prajnananada , Page 83-96
3. Lakshanagagranthas in Music- Bhagyalakshmi, Page 82 to 365
4. Great Masters of Hindustani Music - Smt. Susheela Mishra.
5. Music Journals – Sangeet Natak Academi, Music Academy

**B.A. (H) IIIrd Year Semester System**

<b>Course – 111</b>	<b>V semester</b>	<b>Marks – 75</b>
	<b>Theory-V</b>	
	<b>Indian Music</b>	
	<b>INTERNAL ASSESSMENT – 25</b>	
		<b>Total – 100</b>
		<b>Credits – 4</b>

1. Notation of Kritis in Adi (Single Kalai) and Roopaka talas.
2. Raga lakshanas of the prescribed ragas.
3. Musical forms figuring in Sabha gana.
4. Detailed study of forms in manodharma sangita
5. Life and contribution of Swami Haridas, Tansen, Amir Khusrou, Bach Beethoven, Mozart, Tirupathy Narayana Swamy, Pattabhiramayya, Mysore Sadasiva Rao
6. Construction and playing technique of Vina, Violin, Tambura and Mridangam.
7. Kacheri Dharma

<b>Course – 112</b>	<b>Practical-VII</b>	<b>Marks – 75</b>
	<b>Stage Performance &amp; Viva-Voce</b>	
	<b>INTERNAL ASSESSMENT – 25</b>	
	<b>Total – 100</b>	
		<b>Credits – 8</b>

- A. Two Pancharathnams, two kritis of Tyagaraja, Two Kritis of Muttuswamy Dikshitar, one Kriti of Syama Sastry, one Kriti of Swati Tirunal, one Kshetrajna Padam.  
 B. Ragalapana – Niraval – and Kalpanasvara in General.  
 C. Ragam Tanam Pallavi in Adi, Roopak, Jhampa tala in the following ragas. Sankarabharana – Kharaharapriya, Bhairavi.  
 Ragas to be covered.  
 Sourashtram, Devagandhari, Surati, Attana, Sahana, Nilambari, Suddha. Dhanyasi

**Recommended Books for SEMESTER-V**

1. Ragas in Carnatic Music- Dr. Bhagyalakshmi , Page no. 82 to 365
2. Raganidhi B. Subba Rao- vol. 1,2,3,and 4
3. South Indian Music Books-III- Prof. P. Sambamoorthy , Page no. 126 to 224
4. South Indian Music , Book-IV , Prof. P. Sambamoorthy -Page NO. 1 to 65, 310 to 322.
5. Great Musicians- Page 18 to 72
6. Bharatheey Sangeet Vadya- Dr. Lalmani Mishra Page 52-142
7. An Introduction to Indian Music B.C. Deva 47 to 58

**Vlth Semester**

**Course – 113**

**Theory-VI**

**Study of Hindustani Music**

**Marks – 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**  
**Credits- 4**

1. A short history of Hindustani Music
2. The swaras of Hindustani Music.
3. The important "That's of Hindustani Music
4. Ten leading Ragas of Hindustani Music.
5. Leading Talas of Hindustani Music
6. The important Musical forms of Hindustani Music
7. Leading concert Musical Instruments.
8. Life and contribution of Swami Haridas, Tansen, Amir Khusrau, Bhatkhande, Vishnu Digambar Paluskar, Bach, Beethoven, Mozart

**Course – 114**

**Practical VIII**

**Stage Performance & Viva-Voce**

**Marks – 75**  
**INTERNAL ASSESSMENT – 25**  
**Total – 100**  
**Credits-8**

1. On Pancharatnam, one Padavarnam. Two Kriti of Tyagaraja, One Kriti of Muthuswamy Dikshitar, Two kriti of Swati Tirunal one Kriti of any other composer.
2. Ragalapana – Niraval-Kalpanaswaras in general.
3. Ragam – Tanam-Pallavi in Adi, Khanda Triputa and Jhampa talas  
Ragas to be covered  
Asaveri, Nadanamakriya, Mayamalavagoula, Valaji, Poornachandrika  
Yadukulakamboji, Revagupti.

**Recommended books for Semester-VI**

1. A historical survey of Music of Upper India- V.N. Bhatkhande, Pages 20 to 51
2. Music systems of India- V.N. Bhatkhande, Complete Book
3. Bhartheey Sangeet Vadya-Dr. Lalmani Misra, Page 353 to 379
4. Fundamentals of Hindustani Music-Dr. Swatantra Sharma, Page 16 to 307
5. Hindustani Music-Prof. Najma Parveen Ahmed, Complete Book
6. Musical Heritage of India-M.R. Gautam, Complete Book
7. Lakshana and Lakshya of Karnatic Music - Dr.T.V. Manikandan, Complete Book

**Syllabus of Elective Course for B.A. (Hons.) Karnatak 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.A. (Hons.)**  
**Course for students other than Karnatak Music (Vocal)**

Elective-I Max Marks – 100  
Marks – 75  
Credit-6

1. Basic technique of playing the instrument, Sapta svaras & Svarasthanas.
2. Sarali & Janta Swaras Varisas, Dhattu Swaras, Madhya Sthayi Swaras, Tara Sthayi Swaras.
3. Alankara in Khanda Eka, Chatusrajati Roopaka & Chatusrajati Triputa in Mayamalavagoula.
4. Pillari Geetams

INTERNAL ASSESSMENT Marks: 25

Elective-II Max Marks – 100  
Marks – 75  
Credit-6

1. All Varisais in 2 speeds
2. Alankara in Chatusrajati Dhruva & Misrajati Jhampa
3. Geetams in Ragas Mohana, Kalyani, Kamboji, Sudha Saveri rendered in 2 speeds.

INTERNAL ASSESSMENT Marks: 25

**B.A. (Hons.)**  
**Course for students other than Karnatak Music (Vocal)**

**Elective-III**

**Max Marks – 100**  
**Marks – 75**  
**Credit-6**

- 1. Alankaras covered in Elective I & II to be rendered in 3 speeds.**
- 2. Two Alankaras to be rendered in Mohana & Kalyani ragas.**
- 3. Any 2 kritis.**

**INTERNAL ASSESSMENT**  
**Marks: 25**

**Elective-IV**

**Project Work**

**Max Marks – 100**  
**Marks – 75**  
**Credit-4**

**Based on actual field work. Music Topic chosen in consultation with the teachers on the commencement of the semester VI.**

**INTERNAL ASSESSMENT**

**Marks: 25**

**B.A. (Hons.)**  
**Course for students other than Karnatak Music (Instrumental)**

**Elective-I** **Max Marks – 100**  
**Marks – 75**  
**Credit-6**

1. All Sapta Swara Alankaras in Mayamalavagoula
2. Two Geetams
3. Two Jatiswarams

**INTERNAL ASSESSMENT** **Marks: 25**

**Elective-II** **Max Marks – 100**  
**Marks – 75**  
**Credit-6**

1. One Swarajati
2. Two Adi tala varnams
3. One Divyanama Keertana

**INTERNAL ASSESSMENT** **Marks: 25**

**B.A. (Hons.)**  
**Course for students other than Karnatak Music (Instrumental)**

**Elective-III** **Max Marks – 100**  
**Marks – 75**  
**Credit-6**

1. One Adi Tala Varnam in 2 speeds
2. Two kritis in Adi & Roopaka tala
3. One Tillana.

**INTERNAL ASSESSMENT** **Marks: 25**

**Elective-IV** **Max Marks – 100**  
**Marks – 75**  
**Credit-4**

**Project Work**

**Based on actual field work. Music Topic chosen in consultation with the teachers on the commencement of the semester VI.**

**INTERNAL ASSESSMENT** **Marks: 25**

**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. Definition 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) 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 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 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 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, Tripata, 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**

**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**

**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.

**July 7, 2015**

## **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	<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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Sl. No.	TOPIC	CONTENT	Mode of Teaching
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

Maximum Credits: 4	<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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Sl. No.	TOPIC	CONTENT	Mode of Teaching
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> </ul>	Theory & Field tour Theory & Field tour

		<ul style="list-style-type: none"> <li>• studio. Equipment for recording</li> <li>• Cable &amp; connectors</li> <li>• Software</li> </ul>	Theory & Field tour Theory & Field tour Theory & Demonstration
Maximum Credits: 4		<b>Graduation Year: 3<sup>rd</sup></b> <b>Semester: 5<sup>th</sup></b>	<b>Weeks: 20 (excluding Holidays)</b> <b>Lectures: 40</b> <b>Duration of Period: 45-60 minutes</b>
<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>	Theory & Field Tour 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
Maximum Credits: 4		<b>Graduation Year: 3<sup>rd</sup></b> <b>Semester: 6<sup>th</sup></b>	<b>Weeks: 20 (excluding Holidays)</b> <b>Lectures: 40</b> <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>• 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
Assessments*		<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.