

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>
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## 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/>	
	400	<hr/> 22

**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)**

**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**

**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>)**

**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>	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**

**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>	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

**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</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.