



दिल्ली विश्वविद्यालय University of Delhi

परिषद शाखा - II, कमरा नं: 211, नया प्रशासनिक खंड, दिल्ली विश्वविद्यालय, दिल्ली-110007, दूरभाष: 011-27001156/54
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CNC-II/093/1/EC-1282/26/10

Dated: 06.08.2026

NOTIFICATION

Sub: Amendment to Ordinance V

(ECR 4-1-12/ dated 29.04.2026)

Following addition be made to Annexure-II-A to the Ordinance V (2-A) of the Ordinances of the University;

Add the following:

The syllabi of following Department under the Faculty of Music & Fine Arts based on Postgraduate Curriculum Framework 2024 be accepted with minor modifications/ corrections.

Department	Syllabi
Music	(i) Two year M.A. Hindustani Music-Structure-I/II/III for Semester-III/IV and one year M.A. Hindustani Music- Annexure-1 (ii) Two year M.A. Karnatak Music -Structure-I/II/III for Semester-III/IV and one year M.A. Karnatak Music- Annexure-2 (iii) Two year M.A. Percussion Music -Structure-I/II/III for Semester-III/IV and one year M.A. Percussion Music - Annexure-3
Fine Arts (College of Art)	(i) Master in Fine Art - Annexure-4

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POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-7)

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Curricular Structures of 2nd Year of PG for Two-Year PG Programme (3+2)
OR
One Year PG Programme after Completion of Four-Year UG Programme (4 + 1)
Structure 1 (Level 6.5) : PG Curricular Structure with only course work

Semester	DSC	DSE (students have to choose any 3 DSEs from the 9/10 DSEs below)	GE (Only for students from other Departments)	Skill Based Course (2 Credit Course)	Dissertation / Academic Project/Entrepreneurship	Total Credit
Semester - III	DSC 7 Stage Performance DSC 8 Ragas, Talas and their applications (2 x 4 = 8 Credits)	HM- DSE 5A- Aesthetics and appreciation of Indian Music DSE 6A– Fundamental Study of Hindustani Music DSE 7A- Evolution and Development of Musical Concepts KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition DSE 7B: Aesthetics and Appreciation of Indian Music PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments DSE 7C: Documentation and Preservation Music (3 x 4 = 12 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	SBC- Playing Techniques of Harmonium (2 Credits)	NIL	22
Semester – IV	DSC 9 Stage Performance DSC 10 Ragas, Talas and their applications (2 x 4 = 8 Credits)	HM- DSE 8A: Indian Music and its Aesthetical Approach DSE 9A: General Study of Hindustani Music DSE 10A: Multidimensional Aspects of Indian Music KM- DSE 8B: Multidimensional Values of Indian Music DSE 9B: Keertana by Prominent Vag-geyakaras DSE 10B: Comprehensive Study of Tala of Karnatak Music PM DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9C: Evolution and Influence of Gharana DSE 10C: Theoretical Aspects of Avanaddha Vadyas DSE 11: Research Methodology (3 x 4 = 12 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	SBC- Advance Playing Techniques of Harmonium (2 Credits)	NIL	22

SEMESTER - III

DSC 7 : Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –**Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

Suggested readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-8)

Ragas, Talas and their applications

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –**Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Ability to tune the instrument before start of a raga
- Alaap Jod
- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Ability to tune the instrument before start of the next raga/dhun/light music composition
- Performance of a dhun, devotional or light music composition
- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal

Unit IV: Demonstration of talas (10 hours)

- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters
- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas

Suggested readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
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- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

Discipline Specific Elective (DSE-5A)

Syllabus

Aesthetics and appreciation of Indian Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE 5A: Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – • Bachelors - Honours with Research (4 years) in Music • Bachelors - Programme (4 years) with Music as a Major subject • MA (Prev.) in Music • Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced • Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas • Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyan.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:**Unit I: Understanding Aesthetics and its inherent aspects (15 hours)**

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to
 - ❖ Musical Interval
 - ❖ Laya
 - ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyana
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas
 - ❖ Shringara Rasa
 - ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundarya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 6A)

FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)
SEMESTER-III
DSE – 6A: FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Fundamental Study of Hindustani Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

1. To provide an in-depth understanding of the principal forms of Hindustani vocal music, emphasizing their stylistic, structural, and aesthetic features.
2. To develop a scholarly perspective on the origin and evolution of Tala, with reference to its theoretical foundations and practical applications.
3. To familiarize students with significant ancient treatises (Granthas) that form the basis of Indian musicological tradition and theoretical discourse.
4. To trace the historical development of important string instruments and analyze their role in shaping the performance practices of Hindustani music.
5. To enable students to correlate theoretical concepts with contemporary performance, thereby fostering critical and analytical skills in music studies.

Learning Outcomes

After successful completion of this course, students will be able to:

1. Demonstrate detailed knowledge of the forms Khayal, Thumri, Tarana, and Tappa, and articulate their musical and aesthetic distinctions.
2. Explain the principles, structure, and historical development of Tala and apply this understanding to performance analysis.
3. Interpret and evaluate the contributions of ancient texts such as Natyashastra, Brihaddeshi, and Sangeet Ratnakar to the evolution of Indian music theory.
4. Examine the historical progression, constructional features, and musical significance of major string instruments like Veena, Tambura, Sitar, and Surbahar.
5. Integrate theoretical knowledge with practical musicianship, demonstrating analytical insight and academic competence in the field of Hindustani classical music.

Contents Theory (45 Hours)

Unit 1: Advance Study of Fundamental Elements of Music (10 Hours)

- Nada
- Shruti
- Swar
- Grama - Moorchhana

Unit II: Origin and Development of Tala (15 Hours)

- Concept of Tala and its components
- Tala and Ten Pranas
- Talas in Classical Music
- Comparative Study of Talas of North & South India

Unit III: Study of Important Granthas (10 Hours)

- Natyashastra
- Naradiya Shiksha
- Brihaddeshi
- Sangeet Ratnakar

Unit IV: Historical Development of String Instruments (10 Hours)

- Tambura
- Veena
- Surbahar
- Sitar

Suggested Reading:

- Bharat, Natyashastra, Babulal Shuklshastri
- Matang, Brihaddeshi, D. B. Ksheersagar
- Sharangadeva – Sangeet Ratnakar, Subhadra Chaudhari
- A.K. Sen, Indian Concept of Rhythm
- Chaudhary Subhadra, 1971, Time Measure and Compositional Types in Indian Music, Aditya Prakashan, New Delhi,
- Chaudhary Subhadra, 1984, Bhartiya Sangeet Mein Taal or Roop Vidhan, Krishna Bros. Ajmer,
- Prajnanananda Swami, 1981, A Historical Study of Indian Music, Munshiram Manoharlal Publishers,
- Paranjape S.S., 1964, Bhartiya Sangeet Ka Itihas, Chaukhamba Surbharti Prakashan, Varanasi,
- Mishra Lal Mani, 1973, Bhartiya Sanget Vadya, Bhartiya Gyanpith, New Delhi,
- Chakravarty Sumita, 2012, Instruments in Hindustani Classical Music, Kanishka Publishers,
- Dev B. Chaitanya, 1978, Musical Instruments of India, Firma KLM, Private Ltd.
- Miner Allyan, 1993-1997, Sitar & Sarod in the 18th & 19th Centuries, Motilal Banarasi Dass Publishing House.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 7A)

Evolution and Development of Musical Concepts

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 7A Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhatkhande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- Paranjape, S.S., Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Generic Elective (GE 3A)

Forms of Hindustani Music

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER-III

GE 3A – Forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-3A	4	2	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

The course aims to:

- Introduce students to the foundational forms of Hindustani music, with emphasis on their historical evolution, structure, and aesthetic significance.
- Develop an understanding of the musical, poetic, and rhythmic features that characterize Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Cultivate analytical skills to identify and differentiate between these vocal forms through listening and theoretical study.
- Enhance students' practical appreciation of how these forms are rendered in performance, including composition, improvisation, and stylistic conventions.
- Promote awareness of the cultural and artistic context in which these forms developed and continue to be performed in Hindustani classical music.

Learning Outcomes

After successful completion of the course, students will be able to:

- Explain the origin, definition, and characteristics of Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Distinguish between the structural and stylistic features of each form with clarity and accuracy.
- Analyze compositions belonging to these forms in terms of melody, rhythm (tala), text, and performance approach.
- Identify these forms through listening, recognizing their key musical elements and conventions.
- Demonstrate basic theoretical and practical understanding of how these forms are rendered in contemporary Hindustani music performance.
- Discuss the cultural and pedagogical relevance of these forms within the broader framework of Indian classical music traditions.

Theory

Unit I – Lakshan-Geet (7 Hours)

- Etymology and meaning of Lakshan-Geet
- Historical development of Lakshan-Geet
- Raga Lakshan-Geet
- Tala Lakshan-Geet

Unit II – Tarana (8 Hours)

- Meaning and definition of Tarana
- Origin and development of Tarana
- Varieties of Tarana
- Singing styles of Tarana

Unit III – Trivat (7 Hours)

- Meaning and definition of Trivat
- Origin and development of Trivat
- Varieties of Trivat
- Singing styles of Trivat

Unit IV – Chaturang (8 Hours)

- Meaning and definition of Chaturang
- Origin and development of Chaturang
- Varieties of Chaturang
- Singing styles of Chaturang

Practical:

Unit I – Study of compositional forms in prescribed Raga (15 Hours)

- Bhairav
- Bilawal
- Yaman
- Khamaj

Unit II – Performance of compositional forms in prescribed Raga (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit III – Analysis of compositional forms with illustrations (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Rupak
- Jhaptala
- Ektala
- Teentala

SUGGESTED READINGS:

1. V. N. Bhatkhande, Kramik Pustak Malika, Part 1-6
2. V. R. Patwardhan, Raga Vigyan, Part 1-7
3. S. N. Ratanjankar, Abhinav Geet Manjari, Part 1-3
4. Ramashrey Jha, Abhinav Geetanjali, Part 1-5
5. Dr. Rajpal Singh-Hindustani Shastriya Sangeet mein Lakshan-Geet ki Avdharana



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Skill Based Course (SBC)

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Skill Based Course (SBC)

SEMESTER III

SBC – Playing Techniques of Harmonium

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objective:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium
- To attain knowledge of playing with improvisations

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium
- The student will be able to demonstrate the playing techniques in different ragas
- The student Will be able to play with improvisations

Contents:

Prescribed Ragas:

1. Yaman
2. Bhairav
3. Alhaiya Bilawal
4. Kafi

Prescribed Talas:

1. Teentaal
2. Ektaal
3. Rupak
4. Keherwa

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga yaman
- Alankar pattern in raga Bhairav
- Alankar patterns in raga Alhaiya Bilawal
- Alankar patterns in raga Kafi

Unit II: Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Yaman
- Vilambit & Drut Bandish in raga Bhairav
- Drut Bandish in raga Alhaiya Bilawal
- Drut Bandish in raga Kafi

Unit III: Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Teentaal with Thah,Dugun & Chaugun laya
- Ektaal with Thah,Dugun & Chaugun laya
- Rupak taal with Thah,Dugun & Chaugun laya
- Keherwa taal with Thah ,Dugun & Chaugun Laya

SUGGESTED READINGS:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication,New Delhi,1st Edition:2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 9)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER - IV

DSC 9: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –**Unit I: Study of the prescribed ragas (60 hours)**

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

Suggested readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 10)

Ragas, Talas and their applications

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Stage Performance of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition
-

Suggested readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Es
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 8A)

Indian Music and its Aesthetical Approach

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

HINDUSTANI CLASSICAL MUSIC

SEMESTER IV

DSE 8A: Indian Music and its Aesthetical Approach

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INDIAN MUSIC AND ITS AESTHETICAL APPROACH	4	3	1	0	Must have done either one of the following – Bachelors - Honours with Research (4 years) in Music Bachelors - Programme (4 years) with Music as a Major subject MA (Prev.) in Music Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced Understanding of the concepts of Raga, Tala, Historical development of ragas etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas Knowledge of Ragas and Talas of Bachelors and first year of Masters Understanding of the concept of Aesthetics, the Rasa Theory along with its application in Indian music, as also the Nayak Nayika bheda in Hindustani music

Course Objectives:

- To continue the study of Aesthetics as also its facets and various other aspects
- To learn about the concept of Art and its associated aspects.
- To understand the interrelationship of Indian music with other fine arts
- To study the aesthetic character of the different forms of Indian music

Learning Outcomes:

- Students will gain in depth knowledge about Aesthetic Attitude, Expression and Experience
- Students will understand the concept of Art and its associated aspects, such as Form, Content, Element and Medium
- They will be able to grasp the interrelationship of Indian music vis-à-vis other fine arts, such as Painting, Poetry etc
- They will be able to appreciate how an artist keeps the various elements of aesthetics in his mind while performing singing forms of Hindustani music, such as Dhrupad, Khayal, Thumri etc.

Syllabus:

Unit I: Aesthetics and its various elements (15 hours)

- The four facets of Aesthetics
- Aesthetic Attitude
- Aesthetic Expression and Experience
- Feeling and Emotion

Unit II: Understanding Arts and its various aspects (12 hours)

- Understanding the concept of Art and its classification
- Element and Medium in Art
- Form and Content in Music as an Art
- Art as an expression

Unit III: Interrelationship of Indian Music with other fine arts (8 hours)

- Indian music and Poetry
- Indian music and Painting
- Indian music and Sculpture
- Indian music and Architecture

Unit IV: Aesthetic character of different forms of Hindustani Music (10 hours)

- Dhrupad & Dhamar
- Khayal & Tarana
- Thumri & Dadra
- Kajri, Chaiti & Hori

Suggested Readings:

- K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
- S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
- S. K. Langer - Feeling and Form, Routledge & Koga Pani.
- Debussy - Three Classics in the Aesthetics of Music.
- Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 9A)

GENERAL STUDY OF HINDUSTANI MUSIC

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

HINDUSTANI CLASSICAL MUSIC

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE 9A: GENERAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
General Study of Hindustani Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objective

- Students will understand the aesthetic, principles and expressive elements of Tāla Vādyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions.
- They will explore the cultural, historical, and artistic significance of major Tāla Vādyas.
- They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcome

- Students will understand the aesthetic principles and philosophical foundations of Tāla Vādyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tāla Vādyas.

Theory

UNIT I: Lakshanas of Ragas (10 Hours)

- Grah, Ansh, Mandra, Taar
- Nyas, Apanyas
- Audav, Shadav
- Alapatva, Bahutva

UNIT II: Study of Medieval Granthas (10 Hours)

- Ahobal
- Vyankatmakhi
- Srinivas
- Lochan

UNIT III: Historical Development of String Instrument (10 Hours)

- Violin
- Sarod
- Guitar
- Santoor

UNIT IV: Interdisciplinary Aspect of Indian Music (15 Hours)

- Music & Religion
- Vocational Aspects of Music
- Music & Literature
- Music & Yoga

SUGGESTED READINGS:

- Indian Music – Dr. Jaidev, Thakur, Sangeet Research Academy, Culcutta
- Ragas & Raginis – O.C. Ganguly, Vol.1, Munshriram Manohar lal publication

- Hindustani Sangeet main Raga ki Utpatti Evam Vikas – Dr. Sunanda Pathak, Radha Publication, New Delhi
- Bharatiya Sangeet mein Mela athava That ka Eaitihasik Addhayan – Dr. Sobha Mathur, Vishwa Publication, New Delhi
- Sangeet Parijat – Ahobal, Hathras, Sangeet Karyalaya
- Chaturdandi Prakasika – Venkata makhin, Music Academy Series
- Raga Tarangini – Lochan, Hathras, Sangeet Karyalaya
- Raga Tattva Vibodha – Srinivasa, Oriental Institute, Baroda (1956)
- Bharatiya Sangeet Vadya – Dr. Lalmani Mishra, Bharatiya Yogpeeth (Edition-17, 2022)
- Violin ki Vikas Yatra (Paschim se Purv) – Dr. Puspa Satyashill
- Classical Musical Instruments – Dr. Suneera Kasliwal, Rupa & Co., New Delhi
- Sitar & Sarod n the 18th & 19th Centuries – Allyn Miner, Motilal Banarasidas Publication, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 10A)

MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 10A MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Multidimensional Aspects of Indian Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

The main objectives of this course are to:

- Trace the historical evolution of compositional forms such as Prabandha, Dhrupad, Dhamar, and Khayal.
- Develop a comparative understanding of ancient and modern compositional forms.
- Analyze the importance of Sanskrit treatises and their contribution to Indian musicology.
- Explore the vocational and professional aspects of Indian Classical Music.
- Facilitate practical proficiency in prescribed Ragas through analytical and performance-based learning.

Learning Outcomes

By the end of this course, students will be able to:

- Describe the origin and development of classical forms like Prabandha, Dhrupad, Dhamar, and Khayal.
- Differentiate between ancient and modern compositional styles in terms of structure and aesthetics.
- Apply theoretical principles to the composition and analysis of musical forms.
- Interpret the musical and philosophical content of Sanskrit treatises in the context of Indian Classical Music.
- Demonstrate an in-depth understanding of prescribed Ragas through theoretical and practical study.
- Evaluate career opportunities in performance, research, music education, and allied creative industries.
- Integrate historical knowledge with modern musical practices to appreciate the continuum of Indian Classical tradition.

Contents

Unit 1: Compositional Forms of Hindustani Music –

- Prabandha
- Dhrupad
- Dhamar
- Khayal

Unit 2: Importance of Sanskrit treatises in Indian Music:

- Sangeet Parijat
- Sangeet Makrand
- Swar Mela Kalanidhi
- Chaturdandi Prakashika

Unit 3: Vocational aspects of Indian Music

- Education & Distance Learning
- Stage Presentation
- Studio Recording & Film Music
- Music Therapy & Instrument Making

Unit 4: Detailed study of the Ragas prescribed in Appendix – IV

Appendix – IV: (Prescribed ragas)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

SUGGESTED READINGS

- 1) S.S. Paranjape - Bhartiya Sangeet ka Itihas
- 2) Sharangdeva - Sangeet Ratnakar
- 3) Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- 4) Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- 5) Madhubala Saxena - Khyal Shaily ka Vikas
- 6) Ramashrya Jha - Abhinav Geetanjali-I-VI
- 7) Vishbharnath Bhatt - Sangeet Kadambani
- 8) V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- 9) V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- 10) Swami Prajnanananda – A Historical Study of Indian Music
- 11) Tulsiram Dewangan – Bhartiya Sangeet Shastra
- 12) Subhadra Chaudhary – Time Measure and Compositional Types in Indian Music
- 13) Ahobal – Sangeet Parijat
- 14) Acharya Brihaspati – Sangeet Ratnakar, Part-I
- 15) Lalmani Misra – Bhartiya Sangeet Vadya



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 11)

Research Methodology

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

Discipline Specific Elective – 11

Research Methodology

Course Objectives:

- To understand the concept of ‘Research’ and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggested readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)



POSTGRADUATE CURRICULUM FRAMEWORK – 2022
based on
NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music
(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)
ONE / TWO YEAR FULL-TIME PROGRAMME

GE 4A–Syllabus – Semester IV
Semi-classical forms of Hindustani Music

Department of Music
Faculty of Music & Fine Arts
University of Delhi
Delhi - 110007

GE 4A - Semi-classical forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-4A	4	2	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

- To develop an in-depth understanding of Thumri and Dadra, including their etymology, evolution, stylistic features, and place in Hindustani music.
- To study the structure and characteristics of the prescribed ragas—Khamaj, Kafi, Piloo, and Bhairavi—and understand their suitability for semi-classical forms.
- To train students in writing accurate notations of Thumri and Dadra compositions in the prescribed ragas and talas.
- To familiarize learners with the theoretical and practical aspects of talas such as Addha Teen Tala, Keharawa, Dadra, and Deepchandi.
- To develop performance skills in Thumri and Dadra through proper voice culture, expression (bhava), improvisation, and rhythmic awareness.
- To prepare students for stage performance by building confidence, presentation technique, and aesthetic understanding of semi-classical music.

Learning Outcomes

After completing this course, students will be able to:

- Explain the etymology, meaning, and historical development of Thumri and Dadra.
- Describe the musical characteristics of Ragas Khamaj, Kafi, Piloo, and Bhairavi.
- Identify differences between classical and semi-classical forms, especially Thumri and Dadra.

Theory

Contents

Unit I - Study of Thumri and Dadra (7 Hours)

- Etymology and meaning of Thumri
- Historical development of Thumri
- Etymology and meaning of Dadra
- Historical development of Dadra

Unit II - Study of prescribed Raga with special reference to Thumri and Dadra (8 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit III - Notation writing of Thumri and Dadra in prescribed Ragas (7 Hours)

- Thumri & Dadra in Raga Khamaj
- Thumri & Dadra in Raga Kafi
- Thumri & Dadra in Raga Piloo
- Thumri & Dadra in Raga Bhairavi

Unit IV - Notation writing of prescribed Talas (8 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Practical - Stage Performance

Contents

Unit I – Study of prescribed Raga with special reference to Thumri and Dadra (15 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit II – Performance of Thumri in prescribed Raga (15 Hours)

- Thumri in Raga Khamaj
- Thumri in Raga Kafi
- Thumri in Raga Piloo
- Thumri in Raga Bhairavi

Unit III – Performance of Dadra in prescribed Raga (15 Hours)

- Dadra in Raga Khamaj
- Dadra in Raga Kafi
- Dadra in Raga Piloo
- Dadra in Raga Bhairavi

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Suggested readings:

- Shukla, Dr. Shatrughan,(1983), Thumri ki Utpatti, Vikas aur Shailiyan, New Delhi, Delhi, Hindi Madhyam Karyanvaya Nideshalaya.
- Devi, Savita & Chauhan, Vibha S.,(2000), Maa... Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
- Kasliwal, Suneera (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
- Dwivedi,Dr.Purnima,(2009),Thumri evam mahila kalakar, Allahabad,Uttar Pradesh, Anubhav Publishing House.
- Pohankar, Anjali,(2009), Safar Thumri Gayaki ka, New Delhi, Delhi, Kanishka publishers, Distributors.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Skill Based Course (SBC)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Skill Based Course (SBC)

SEMESTER IV

SBC – Advanced Playing Techniques of Harmonium

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advanced Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objective:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium
- To attain knowledge of playing with improvisations

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium
- The student will be able to demonstrate the playing techniques in different ragas
- The student Will be able to play with improvisations

Contents:

Prescribed Ragas:

1. Miya ki Todi
2. Vrindavan Sarang
3. Khamaj
4. Bhairavi

Prescribed Talas:

1. Jhaptaal
2. Adachautaal
3. Deepchandi
4. Dadra

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga Miya ki Todi
- Alankar pattern in raga Vrindavani Sarang
- Alankar patterns in raga Khamaj
- Alankar patterns in raga Bhairavi

Unit II : Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Miya ki Todi
- Vilambit & Drut Bandish in raga Vrindavani Sarang
- Drut Bandish in raga Khamaj
- Drut Bandish in raga Bhairavi

Unit III : Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Jhaptaal with Thah,Dugun & Chaugun laya
- Adachautaal with Thah,Dugun & Chaugun laya
- Deepchandi taal with Thah, Dugun & Chaugun laya
- Dadra taal with Thah, Dugun & Chaugun Laya

SUGGESTED READINGS:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication, New Delhi, 1st Edition: 2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-7)

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure-2 (Level-6.5) PG Curricular Structure with Course Work + Research

Semester	DSC	DSE (students have to choose any 2 DSEs from the 6/7 DSEs below)	GE (Only for students from other Departments)	2 Credits	Dissertation/Academic Projects/Entrepreneurship	Total Credits
Semester -III	DSC 7 Stage Performance DSC 8 Ragas, Talas and their applications (2 x 4 = 8 Credits)	HM- DSE 5A: Aesthetics and appreciation of Indian Music DSE 6A: Fundamental Study of Hindustani Music KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments (2 x 4 = 8 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	NIL	(6 credits)	22
Semester – IV	DSC 9 Stage Performance DSC 10 Ragas, Talas and their applications (2 x 4 = 8 Credits)	HM- DSE 7A: Evolution and Development of Musical Concepts DSE 8A: Indian Music and its Aesthetical Approach KM- DSE 7B: Aesthetics and Appreciation of Indian Music DSE 8B: Multidimensional Values of Indian Music PM- DSE 7C: Documentation and Preservation of Music DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9: Research Methodology (2 x 4 = 8 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	Nil	(6 credits)	22

SEMESTER - III**DSC 7 : Stage Performance**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC-8)

Ragas, Talas and their applications

Syllabus – Semester III

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music

Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:**VOCAL MUSIC –****Unit I: Study of the prescribed ragas (60 hours)**

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Unit II: Stage Performance of a raga (25 hours)

- Ability to tune the instrument before start of a raga
- Alaap Jod
- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Ability to tune the instrument before start of the next raga/dhun/light music composition
- Performance of a dhun,devotional or light music composition
- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal

Unit IV: Demonstration of talas (10 hours)

- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters
- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas

Suggested readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
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- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
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- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

Discipline Specific Elective (DSE-5A)

Syllabus

Aesthetics and appreciation of Indian Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE – 5A : Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – • Bachelors - Honours with Research (4 years) in Music • Bachelors - Programme (4 years) with Music as a Major subject • MA (Prev.) in Music • Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced • Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas • Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyana.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:

Unit I: Understanding Aesthetics and its inherent aspects (15 hours)

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to

- ❖ Musical Interval
- ❖ Laya
- ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyan
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas

- ❖ Shringara Rasa
- ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 6A)

FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 6A: FUNDAMENTAL STUDY OF HINDUSTANI MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Fundamental Study of Hindustani Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

1. To provide an in-depth understanding of the principal forms of Hindustani vocal music, emphasizing their stylistic, structural, and aesthetic features.
2. To develop a scholarly perspective on the origin and evolution of Tala, with reference to its theoretical foundations and practical applications.
3. To familiarize students with significant ancient treatises (Granthas) that form the basis of Indian musicological tradition and theoretical discourse.
4. To trace the historical development of important string instruments and analyze their role in shaping the performance practices of Hindustani music.
5. To enable students to correlate theoretical concepts with contemporary performance, thereby fostering critical and analytical skills in music studies.

Learning Outcomes

After successful completion of this course, students will be able to:

1. Demonstrate detailed knowledge of the forms Khayal, Thumri, Tarana, and Tappa, and articulate their musical and aesthetic distinctions.
2. Explain the principles, structure, and historical development of Tala and apply this understanding to performance analysis.
3. Interpret and evaluate the contributions of ancient texts such as Natyashastra, Brihaddeshi, and Sangeet Ratnakar to the evolution of Indian music theory.
4. Examine the historical progression, constructional features, and musical significance of major string instruments like Veena, Tambura, Sitar, and Surbahar.
5. Integrate theoretical knowledge with practical musicianship, demonstrating analytical insight and academic competence in the field of Hindustani classical music.

Contents Theory (45 Hours)**Unit 1: Advance Study of Fundamental Elements of Music (10 Hours)**

- Nada
- Shruti
- Swar
- Grama - Moorchhana

Unit II: Origin and Development of Tala (15 Hours)

- Concept of Tala and its components
- Tala and Ten Pranas
- Talas in Classical Music
- Comparative Study of Talas of North & South India

Unit III: Study of Important Granthas (10 Hours)

- Natyashastra
- Naradiya Shiksha
- Brihaddeshi
- Sangeet Ratnakar

Unit IV: Historical Development of String Instruments (10 Hours)

- Tambura
- Veena
- Surbahar
- Sitar

Suggested Reading:

- Bharat – Natyashastra, Babulal Shuklshastri
- Matang, Brihaddeshi, D. B. Ksheersagar
- Sharangadeva – Sangeet Ratnakar, Subhadra Chaudhari
- A.K. Sen, Indian Concept of Rhythm
- Chaudhary Subhadra, 1971, Time Measure and Compositional Types in Indian Music, Aditya Prakashan, New Delhi,
- Chaudhary Subhadra, 1984, Bhartiya Sangeet Mein Taal or Roop Vidhan, Krishna Bros. Ajmer,
- Prajnanananda Swami, 1981, A Historical Study of Indian Music, Munshiram Manoharlal Publishers,
- Paranjape S.S., 1964, Bhartiya Sangeet Ka Itihas, Chaukhamba Surbharti Prakashan, Varanasi,
- Mishra Lal Mani, 1973, Bhartiya Sanget Vadya, Bhartiya Gyanpith, New Delhi,
- Chakravarty Sumita, 2012, Instruments in Hindustani Classical Music, Kanishka Publishers,
- Dev B. Chaitanya, 1978, Musical Instruments of India, Firma KLM, Private Ltd.
- Miner Allyn, 1993-1997, Sitar & Sarod in the 18th & 19th Centuries, Motilal Banarasi Dass Publishing House.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Generic Elective (GE 3A)

Forms of Hindustani Music

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER-III

GE 3A–Forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE–3A	4	2	0	2	● B.A. (Hons.) Music Pass ● B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

The course aims to:

- Introduce students to the foundational forms of Hindustani music, with emphasis on their historical evolution, structure, and aesthetic significance.
- Develop an understanding of the musical, poetic, and rhythmic features that characterize Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Cultivate analytical skills to identify and differentiate between these vocal forms through listening and theoretical study.
- Enhance students' practical appreciation of how these forms are rendered in performance, including composition, improvisation, and stylistic conventions.
- Promote awareness of the cultural and artistic context in which these forms developed and continue to be performed in Hindustani classical music.

Learning Outcomes

After successful completion of the course, students will be able to:

- Explain the origin, definition, and characteristics of Lakshan Geet, Tarana, Tiravat, and Chaturang.
- Distinguish between the structural and stylistic features of each form with clarity and accuracy.
- Analyze compositions belonging to these forms in terms of melody, rhythm (tala), text, and performance approach.
- Identify these forms through listening, recognizing their key musical elements and conventions.
- Demonstrate basic theoretical and practical understanding of how these forms are rendered in contemporary Hindustani music performance.
- Discuss the cultural and pedagogical relevance of these forms within the broader framework of Indian classical music traditions.

Theory

Unit I – Lakshan-Geet (7 Hours)

- Etymology and meaning of Lakshan-Geet
- Historical development of Lakshan-Geet
- Raga Lakshan-Geet
- Tala Lakshan-Geet

Unit II – Tarana (8 Hours)

- Meaning and definition of Tarana
- Origin and development of Tarana
- Varieties of Tarana
- Singing styles of Tarana

Unit III – Trivat (7 Hours)

- Meaning and definition of Trivat
- Origin and development of Trivat
- Varieties of Trivat
- Singing styles of Trivat

Unit IV – Chaturang (8 Hours)

- Meaning and definition of Chaturang
- Origin and development of Chaturang
- Varieties of Chaturang
- Singing styles of Chaturang

Practical:

Unit I – Study of compositional forms in prescribed Raga (15 Hours)

- Bhairav
- Bilawal
- Yaman
- Khamaj

Unit II – Performance of compositional forms in prescribed Raga (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit III – Analysis of compositional forms with illustrations (15 Hours)

- Lakshan-Geet
- Tarana
- Trivat
- Chaturang

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Rupak
- Jhaptala
- Ektala
- Teentala

SUGGESTED READINGS:

1. V. N. Bhatkhande, Kramik Pustak Malika, Part 1-6
2. V. R. Patwardhan, Raga Vigyan, Part 1-7
3. S. N. Ratanjankar, Abhinav Geet Manjari, Part 1-3
4. Ramashrey Jha, Abhinav Geetanjali, Part 1-5
5. Dr. Rajpal Singh-Hindustani Shastriya Sangeet mein Lakshan-Geet ki Avdharana



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 9)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER - IV

DSC 9: Stage Performance

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high levels techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Singing Forms Vocal Music (30 hours):

- Ability to perform detailed Alaapchari in any of the ragas prescribed
- A detailed performance of Vilambit Khayal with Gayaki in any raga of the syllabus
- A detailed performance Drut Khayal with Gayaki to be presented in any of ragas prescribed
- Ability to demonstrate Badhat, Bol-Baant and Tanas

Unit III - Presentation of Semi-Classical Singing Forms Vocal Music (30 hours):

- Thumri
- Dadra
- Kajri
- Chaiti etc

Unit IV - Presentation of Light Singing Forms Vocal Music (30 hours):

- Devotional
- Folk song
- Bhajan
- Geet

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II - Presentation of Classical Instrumental Music (30 hours):

- Ability to perform detailed Alaap, Jod in any of the ragas prescribed
- A detailed performance of Maseetkhani gat with elaboration to be in any of the ragas prescribed
- A detailed performance of Razakhani gats with elaboration to be presented in any one raga
- A Gat in other than Teen Tala

Unit III - Presentation of Semi-Classical Light Music Forms Instrumental Music (30 hours):

- Thumri or Dhun in Addhatala
- Thumri or Dhun in Keherwa tala
- Thumri or Dhun in Dadra tala
- Folk Dhun in any tala

Unit IV - Tuning of sitar (30 hours):

- Tuning the tarab (sympathetic strings)
- Adjusting frets and pegs for correct tuning
- Ability to tune the instrument according to the Raga
- Ability to tune the instrument before the start of the dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
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- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
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- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
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- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Core Course (DSC 10)

Ragas, Talas and their applications

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 Ragas, Talas and their applications

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Ragas, Talas and their applications	4	0	0	4	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objectives:

- To enhance the difficulty level of the ragas, and teach the student complex ragas
- To be able to make a comparison of one raga with similar ragas of all the seven semesters
- To assess the ability of the student to perform different high level techniques with various talas
- Ability to understand the prescribed talas and efficiency in performing with other talas.

Learning Outcomes:

- The student will have the knowledge of all the ragas that he has learnt in the previous semesters
- The student will be able to perform complex ragas with self-confidence.
- He/she will be able to differentiate between similar sounding ragas of all the semesters.
- The student will have thorough knowledge of all the talas that he has learnt in the last five semesters.

Syllabus:

VOCAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Demonstration of a raga (25 hours)

- Performance of a Vilambit Khayal with gayaki and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Drut Khayal with gayaki and elaborations in the same raga
- Performance of one semi classical composition
- Presentation of a devotional or folk song

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of a Vilambit Khayal with gayaki and elaborations in all the prescribed ragas.
- Presentation of a Drut Khayal with gayaki and elaborations in all the prescribed ragas.
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and Tanpura tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the Tanpura
- Ability to play the Tanpura while performing

INSTRUMENTAL MUSIC –

Unit I: Study of the prescribed ragas (60 hours)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Unit II: Demonstration of a raga (25 hours)

- Performance of Maseetkhani Gat with elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani Gat with elaborations in the same raga
- Performance of a dhun
- Presentation of a devotional or light music composition

Unit III: Presentation of ragas and ability to compare similar ragas (25 hours)

- Presentation of Maseetkhani and Razakhani Gats with elaborations in all the prescribed ragas.
- Presentation of a gat with elaboration in any 3 of the following talas - Dhamar, Ektal, Jhaptal & Adachautal
- Comparative analysis of similar prescribed ragas
- Comparative analysis of ragas from this semester with the ragas prescribed in the previous semesters

Unit IV: Demonstration of talas and instrument tuning (10 hours)

- Knowledge and demonstration of the following talas on the hands - Teentala, Jhaptala & Adachautala
- Demonstration of Dugun, Tigun and Chaugun layakaris on the hands in the prescribed talas
- Ability to tune the instrument before start of a raga
- Ability to tune the instrument before start of the next raga/dhun/light music composition

Suggestive readings:

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 7A)

Evolution and Development of Musical Concepts

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 7A Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhattachande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhwani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- S.S. Paranjape - Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 8A)

Indian Music and its Aesthetical Approach

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER IV**DSE - 8A: Indian Music and its Aesthetical Approach**

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INDIAN MUSIC AND ITS AESTHETICAL APPROACH	4	3	1	0	Must have done either one of the following – Bachelors - Honours with Research (4 years) in Music Bachelors - Programme (4 years) with Music as a Major subject MA (Prev.) in Music Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas Knowledge of Ragas and Talas of Bachelors and first year of Masters Understanding of the concept of Aesthetics, the Rasa Theory along with its application in Indian music, as also the Nayak Nayika bheda in Hindustani music

Course Objectives:

- To continue the study of Aesthetics as also its facets and various other aspects
- To learn about the concept of Art and its associated aspects.
- To understand the interrelationship of Indian music with other fine arts
- To study the aesthetic character of the different forms of Indian music

Learning Outcomes:

- Students will gain in depth knowledge about Aesthetic Attitude, Expression and Experience
- Students will understand the concept of Art and its associated aspects, such as Form, Content, Element and Medium
- They will be able to grasp the interrelationship of Indian music vis-à-vis other fine arts, such as Painting, Poetry etc.
- They will be able to appreciate how an artist keeps the various elements of aesthetics in his mind while performing singing forms of Hindustani music, such as Dhrupad, Khayal, Thumri etc.

Syllabus:

Unit I: Aesthetics and its various elements (15 hours)

- The four facets of Aesthetics
- Aesthetic Attitude
- Aesthetic Expression and Experience
- Feeling and Emotion

Unit II: Understanding Arts and its various aspects (12 hours)

- Understanding the concept of Art and its classification
- Element and Medium in Art
- Form and Content in Music as an Art
- Art as an expression

Unit III: Interrelationship of Indian Music with other fine arts (8 hours)

- Indian music and Poetry
- Indian music and Painting
- Indian music and Sculpture
- Indian music and Architecture

Unit IV: Aesthetic character of different forms of Hindustani Music (10 hours)

- Dhrupad & Dhamar
- Khayal & Tarana
- Thumri & Dadra
- Kajri, Chaiti & Hori

Suggested Readings:

- K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
- S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
- S. K. Langer - Feeling and Form, Routledge & Koga Pani.
- Debussy - Three Classics in the Aesthetics of Music.
- Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra
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POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 9)

Research Methodology

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective – 9

Research Methodology

Course Objectives:

- To understand the concept of 'Research' and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

GE 4A–Syllabus – Semester IV

Semi-classical forms of Hindustani Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

GE 4A - Semi-classical forms of Hindustani Music

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Forms of Hindustani Music GE-4A	4	2	0	2	• B.A. (Hons.) Music Pass • B.A. with Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have learned the theory portions covered in the BA (Hons.) Course or Equivalent course. Must have covered the portion of 1st semester of M A

Course Objectives

- To develop an in-depth understanding of Thumri and Dadra, including their etymology, evolution, stylistic features, and place in Hindustani music.
- To study the structure and characteristics of the prescribed ragas—Khamaj, Kafi, Piloo, and Bhairavi—and understand their suitability for semi-classical forms.
- To train students in writing accurate notations of Thumri and Dadra compositions in the prescribed ragas and talas.
- To familiarize learners with the theoretical and practical aspects of talas such as Addha Teen Tala, Keharawa, Dadra, and Deepchandi.
- To develop performance skills in Thumri and Dadra through proper voice culture, expression (bhava), improvisation, and rhythmic awareness.
- To prepare students for stage performance by building confidence, presentation technique, and aesthetic understanding of semi-classical music.

Learning Outcomes

After completing this course, students will be able to:

- Explain the etymology, meaning, and historical development of Thumri and Dadra.
- Describe the musical characteristics of Ragas Khamaj, Kafi, Piloo, and Bhairavi.
- Identify differences between classical and semi-classical forms, especially Thumri and Dadra.

Theory

Contents

Unit I - Study of Thumri and Dadra (7 Hours)

- Etymology and meaning of Thumri
- Historical development of Thumri
- Etymology and meaning of Dadra
- Historical development of Dadra

Unit II - Study of prescribed Raga with special reference to Thumri and Dadra (8 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit III - Notation writing of Thumri and Dadra in prescribed Ragas (7 Hours)

- Thumri & Dadra in Raga Khamaj
- Thumri & Dadra in Raga Kafi
- Thumri & Dadra in Raga Piloo
- Thumri & Dadra in Raga Bhairavi

Unit IV - Notation writing of prescribed Talas (8 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Practical - Stage Performance

Contents

Unit I – Study of prescribed Raga with special reference to Thumri and Dadra (15 Hours)

- Khamaj
- Kafi
- Piloo
- Bhairavi

Unit II – Performance of Thumri in prescribed Raga (15 Hours)

- Thumri in Raga Khamaj
- Thumri in Raga Kafi
- Thumri in Raga Piloo
- Thumri in Raga Bhairavi

Unit III – Performance of Dadra in prescribed Raga (15 Hours)

- Dadra in Raga Khamaj
- Dadra in Raga Kafi
- Dadra in Raga Piloo
- Dadra in Raga Bhairavi

Unit IV – Demonstration of prescribed Talas (15 Hours)

- Addha Teen Tala
- Keharawa
- Dadra
- Deepchandi

Suggested readings:

- Shukla, Dr. Shatrughan,(1983), Thumri ki Utpatti, Vikas aur Shailiyan, New Delhi, Delhi, Hindi Madhyam Karyanvaya Nideshalaya.
- Devi, Savita & Chauhan, Vibha S.,(2000), Maa... Siddheshwari, New Delhi, Delhi, Lotus collection, Roli Books Pvt. Ltd.
- Kasliwal, Suneera (2001), Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
- Bhatkhande, V.N., (Part-II Nov. 2002), Kramik Pustak Malika, Hathras, U.P., Sangeet Karyalya.
- Sehgal, Dr. Sudha & Dr. Mukta, (2007), Begum Akhtar va upshastriya sangeet, New Delhi, Delhi, Radha Publications.
- Dwivedi,Dr.Purnima,(2009),Thumri evam mahila kalakar, Allahabad,Uttar Pradesh, Anubhav Publishing House.
- Pohankar, Anjali,(2009), Safar Thumri Gayaki ka, New Delhi, Delhi, Kanishka publishers, Distributors.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Core

Historical Development of Hindustani Music

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure 3 (Level – 6.5): Research

Semester	DSC	DSE (related to identified Research field) (Students have to choose any one DSE)	Research Methods/ Tools/writing (2 Courses)	One Intensive Problem based Research	Total Credits
Semester - III	DSC Historical Development of Hindustani Music (4 Credits)	DSE 1- Aesthetics and appreciation of Indian Music DSE 2- Evolution and Development of Musical Concepts (1 x 4 = 4 Credits)	(a) Advanced Research Methodology of the Core discipline. + (b) Tools for research (2+2 = 4 Credits)	Outcomes are listed below the table (10 Credits)	22
Semester - IV	-	DSE 3: Indian Music and its Aesthetical Approach DSE 4: Multidimensional Aspects of Indian Music (1 x 4 = 4 Credits)	Techniques of research Writing (2 Credits)	(16 Credits)	22

SEMESTER - III**DSC - Historical Development of Hindustani Music**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Historical Development Hindustani of Music	4	4	0	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Learning Objectives

- To understand the development of music during the Ramayana and Mahabharata periods.
- To study the characteristics of music in the Vedic period.
- To explore the evolution of musical traditions in the medieval era.
- To learn about the changes and advancements in music during the modern period.

Learning Outcomes

- Students will be able to describe major musical practices of the Ramayana and Mahabharata periods.
- Students will identify key features of Vedic music and its role in rituals.
- Students will explain the growth of classical and devotional music in the medieval period.
- Students will analyze important developments and trends in modern Indian music.

Unit I - Music in Ramayana and Mahabharata Period

- Musical references in Ramayan
- Musical instruments in Ramayan
- Musical references in Mahabharat
- Musical instruments in Mahabharat

Unit II - Music in Vedic Period

- Origin and development of Swaras in Vedic period
- Saam Gaan
- Vedic instruments
- Saam Vikar, Stobhakshar

Unit III - Music in Medieval Period

- Various forms in music
- Mela–Raga system
- Raga–Ragini system
- Haveli Sangeet

Unit IV - Music in Modern Period

- That–Raga system
- Ragang system
- Notation system
- Innovations in musical instruments

Suggestive readings:

- Indian Music – Dr. Jaidev, Thakur, Sangeet Research Academy, Culcutta
- Ragas & Raginis – O.C. Ganguly, Vol.1, Munshirram Manohar lal publication
- Hindustani Sangeet main Raga ki Utpatti Evam Vikas – Dr. Sunanda Pathak, Radha Publication, New Delhi
- Bharatiya Sangeet mein Mela athava That ka Eaitihasik Addhayan – Dr. Sobha Mathur, Vishwa Publication, New Delhi
- Sangeet Parijat – Ahobal, Hathras, Sangeet Karyalaya
- Chaturdandi Prakasika – Venkata makhin, Music Academy Series
- Raga Tarangini – Lochan, Hathras, Sangeet Karyalaya
- Raga Tattva Vibodha – Srinivasa, Oriental Institute, Baroda (1956)
- Bharatiya Sangeet Vadya – Dr. Lalmani Mishra, Bharatiya Yogpeeth (Edition-17, 2022)
- Violin ki Vikas Yatra (Paschim se Purv) – Dr. Puspa Satyashill
- Classical Musical Instruments – Dr. Suneera Kasliwal, Rupa & Co., New Delhi
- Sitar & Sarod in the 18th & 19th Centuries – Allyn Miner, Motilal Banarasidas Publication, Delhi



POSTGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

M. A. Music - Hindustani Music

(Vocal/Instrumental - Sitar/Sarod/Guitar/Violin/Santoor)

ONE / TWO YEAR FULL-TIME PROGRAMME

Discipline Specific Elective (DSE-1)

Syllabus

Aesthetics and appreciation of Indian Music

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

M.A. (Final) Music - Hindustani Music
Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)
Syllabus for DSE Papers

SEMESTER III

DSE 1 : Aesthetics and appreciation of Indian Music

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
AESTHETICS AND APPRECIATION OF INDIAN MUSIC	4	3	1	0	Must have done either one of the following – • Bachelors - Honours with Research (4 years) in Music • Bachelors - Programme (4 years) with Music as a Major subject • MA (Prev.) in Music • Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced • Understanding of the concepts of Raga, Tala, Historical development of raga etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas • Knowledge of Ragas and Talas of Bachelors and first year of Masters

Course Objectives:

- To understand the concept of Aesthetics, various approaches and Aesthetics as a study.
- To get to know about the scope of Aesthetics along with the views of ancient Greek scholars like Plato and Aristotle.
- To study the Rasa theory in detail as given by Bharata.
- To understand the concept of Nayak Nayika bheda and its applicability in Hindustani music

Learning Outcomes:

- Students will gain in depth knowledge about the aesthetics in music, its approaches, scope and application.
- Students will get an understanding about aesthetics in relation to Bharata's rasa theory and the concept of Rasa Dhyana.
- The students will be able to appreciate the significance of the Nayak Nayika bheda in various aspects of Hindustani music, such as the ragas and its rasas

Syllabus:**Unit I: Understanding Aesthetics and its inherent aspects (15 hours)**

- Understanding the concept of Aesthetics
- Aesthetics according to Western and Indian scholars
- Aesthetics as a branch of Philosophy
- Scope of aesthetics in Indian music

Unit II: Aesthetics according to ancient Greek scholars (8 hours)

- Plato
- Socrates
- Aristotle
- Plotinus

Unit III: Understanding Rasa vis-a-vis Indian Music and Drama (12 hours)

- Bharata's Theory of Rasa
- Rasa according to prominent Indian scholars
- Concept of kaku
- Rasa and Indian Music, with special reference to
 - ❖ Musical Interval
 - ❖ Laya
 - ❖ Raga and its components

Unit IV: Aesthetical concept of Nayak-Nayika bheda (10 hours)

- Understanding the concept of Nayak-Nayika bheda
- Depiction of Nayak-Nayika bheda through Raga Dhyana
- Nayak-Nayika bheda in the compositions of Hindustani music
- Nayak-Nayika bheda in Hindustani ragas, in relation to their rasas
 - ❖ Shringara Rasa
 - ❖ Karuna Rasa

Suggested Readings:

- Goodman Nelson, 1978, Ways of World making Indianapolis,.
- Hospers J., 1969, Introductory Readings in Aesthetics, New York, the Free Press.
- Pandey K.C. - Comparative Aesthetics, Chowkhamba Publications.
- Langer S.K. 1957, Problems of Arts, Routledge Kegan Paul, London,
- Abraham Adil Shah - Kitab-e- Nauras
- Saxena S.K. - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
- Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
- O.C. Gangoli - Ragas and Raginis
- Ganapati Chandragupt - Ras Siddhant ka Punarvivechan
- Surendra Nath Dikshit - Rasa Vishleshan
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundarya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Discipline Specific Elective (DSE 2)

Evolution and Development of Musical Concepts

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 2 Evolution and Development of Musical Concepts

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Development of musical concepts	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

- To trace the historical evolution of ancient musical forms and their continuing influence on Indian classical music.
- To explore the varieties and classifications of Gana with emphasis on Nibaddha and Anibaddha Gana.
- To understand the creative, literary, and musical significance of Vaggeyakaras in shaping the compositional tradition.
- To conduct an analytical study of prescribed ragas in terms of their form, structure, and aesthetic attributes.
- To cultivate a scholarly and critical approach to the study of musical concepts through both theoretical and applied perspectives.

Learning Outcomes

Upon successful completion of the course, students will be able to:

- Demonstrate comprehensive knowledge of ancient musical forms such as Samagana, Dhruva Gana, Mahageetak, and Geeti.
- Differentiate between Nibaddha and Anibaddha Gana and explain their theoretical and practical dimensions.
- Evaluate the contributions of prominent Vaggeyakaras including Tansen, Sadarang–Adarang, V.D. Paluskar, and V.N. Bhatkhande.
- Analyze and interpret the structure, aesthetics, and stylistic aspects of prescribed ragas
- Integrate historical, theoretical, and practical knowledge to understand the evolution and continuity of Indian musical concepts.

Unit 1: Ancient Musical Forms (10 Hours)

- Samgaan
- Dhruva gaan
- Maha geetak
- Geeti

Unit 2: Varieties of Gaan (15 Hours)

- Nibaddha Gaan and Anibaddha Gana
- Anibaddha Gaan
- Ragalap and Rupakalap
- Alapti, Ragalapti and Rupakalpti

Unit 3: Significance of Vaggeyakar (10 Hours)

- Definition of Vaggeyakar
- Merits of Vaggeyakar
- Demerits of Vaggeyakar
- Prominent Vaggeyakar:
 - ❖ Tansen
 - ❖ Sadarang-Adarang
 - ❖ V. D. Paluskar
 - ❖ V. N Bhatkhande

Unit 4: Detailed study of prescribed ragas (10 Hours)

- Desi, Barwa, Bhatiyar
- Jog, Kaunsi Kanhada, Nayaki Kanhada
- Hansdhvani, Abhogi, Megh Malhar.
- Puriya Kalyan, Madhmad Sarang, Sohini

Suggested Readings:

- Paranjape, S.S., Bhartiya Sangeet ka Itihas
- Sharangdeva - Sangeet Ratnakar
- K. Vasudev Shastri - Sangeet Shastra
- Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha –
- Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- Vasudev Shastri - Sangeet Shastra
- Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
- Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- Madhubala Saxena - Khyal Shaily ka Vikas
- Ab Ramashrya Jha - Abhinav Geetanjali-I
- Vishbharnath Bhatt - Sangeet Kadambani
- V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- Music in Ancient Civilization – Dr. Mallika Bannerjee, Kanishka Publishers



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Advanced Research Methodology

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER - III**(a) Advanced Research Methodology**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advanced Research Methodology	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Learning Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Learning Outcomes:

- Students gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Syllabus:**Unit 1: Hypothesis in Research (8Hours)**

- Research Question; Definition and Hypothesis in music
- Basic concepts concerning Hypothesis testing
- Importance and Formulation of Hypothesis
- Limitations of Hypothesis testing

Unit 2: Data analysis (7Hours)

- Analysis and interpretation of Data
- Methods of Analysis –
- Qualitative Analysis
- Quantitative Analysis

Unit 3: Analysis of Variance (8Hours)

- Analysis of Variance and Co-Variance
- Multivariate and Analysis
- Factor and Analysis
- Path and Analysis

Unit 4: Sampling fundamentals (7Hours)

- Fundamental definitions
- Need for sampling
- Sample size and Determination
- Exploratory and Explanatory Research

Suggested Reading:

- Floyd J F, Survey Research Methods, Sage Publications, New Delhi.
- Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
- Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
- Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
- Mishra R P, Research Methodology, 1989, Concept Publishing Company New York.
- Salkind N J, Exploring Research, 1997, Prentice Hall, New Jersey, USA
- Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
- Whitney F L, The Elements of Research, 1950, Prentice Hall, New York, USA
- Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributors, New Delhi.
- Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
- Reena Gautam Dr., Sources of Research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
- Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur
- Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
- Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR PG PROGRAMME

Tools for Research

Syllabus

Semester –III

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after completion of Four Year (4+1)

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

(b) Tools for Research

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Tools for Research	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Students gain skills of advanced research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Syllabus:

Unit 1: Tools for the Research (8 Hours)

- Measurement in Research
- Techniques of developing measurement tools
- Questionnaire and Scale
- Preparation of scale

Unit 2: Measurement Scales (7 Hours)

- Nominal Scale
- Interval Scale
- Ratio Scale
- Ordinal Scale

Unit 3: Tests of Sound Measurement (8 Hours)

- Test of Validity
- Content Validity
- Criterion related Validity
- Construct Validity

Unit 4: Importance of Publishing Skills (7Hours)

- Indexing Database
- Patenting
- Citation
- Impact factor

Suggested Reading:

- Whitney F L, The Elements of Research, 1950, Prentice Hall, New York. USA
- Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributors, New Delhi.
- Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
- Reena Gautam Dr., Sources of Research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
- Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur
- Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
- Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 3)

Indian Music and its Aesthetical Approach

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

SEMESTER IV

DSE 3: Indian Music and its Aesthetical Approach

Course Title	Credits	Credit distribution			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
INDIAN MUSIC AND ITS AESTHETICAL APPROACH	4	3	1	0	Must have done either one of the following – Bachelors - Honours with Research (4 years) in Music Bachelors - Programme (4 years) with Music as a Major subject MA (Prev.) in Music Must have learnt Indian music for a minimum of 6 years at an established music institute or from a reputed artiste /guru	Must have an advanced Understanding of the concepts of Raga, Tala, Historical development of ragas etc. and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the various classification systems of ragas, namely Thata-Raga, Raganga and Time Theory of Ragas Knowledge of Ragas and Talas of Bachelors and first year of Masters Understanding of the concept of Aesthetics, the Rasa Theory along with its application in Indian music, as also the Nayak Nayika bheda in Hindustani music

Course Objectives:

- To continue the study of Aesthetics as also its facets and various other aspects
- To learn about the concept of Art and its associated aspects.
- To understand the interrelationship of Indian music with other fine arts
- To study the aesthetic character of the different forms of Indian music

Learning Outcomes:

- Students will gain in depth knowledge about Aesthetic Attitude, Expression and Experience
- Students will understand the concept of Art and its associated aspects, such as Form, Content, Element and Medium
- They will be able to grasp the interrelationship of Indian music vis-à-vis other fine arts, such as Painting, Poetry etc.
- They will be able to appreciate how an artist keeps the various elements of aesthetics in his mind while performing singing forms of Hindustani music, such as Dhrupad, Khayal, Thumri etc.

Syllabus:

Unit I: Aesthetics and its various elements (15 hours)

- The four facets of Aesthetics
- Aesthetic Attitude
- Aesthetic Expression and Experience
- Feeling and Emotion

Unit II: Understanding Arts and its various aspects (12 hours)

- Understanding the concept of Art and its classification
- Element and Medium in Art
- Form and Content in Music as an Art
- Art as an expression

Unit III: Interrelationship of Indian Music with other fine arts (8 hours)

- Indian music and Poetry
- Indian music and Painting
- Indian music and Sculpture
- Indian music and Architecture

Unit IV: Aesthetic character of different forms of Hindustani Music (10 hours)

- Dhrupad & Dhamar
- Khayal & Tarana
- Thumri & Dadra
- Kajri, Chaiti & Hori

Suggested Readings:

- K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
- S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
- S. K. Langer - Feeling and Form, Routledge & Koga Pani.
- Debussy - Three Classics in the Aesthetics of Music.
- Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
- Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
- Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
- Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

Based on

NATIONAL EDUCATION POLICY 2020

M. A. Hindustani Music

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

**One Year PG Programme after Completion of Four Year
(4+1)**

Discipline Specific Elective (DSE 4)

MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 4 MULTIDIMENSIONAL ASPECTS OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Multidimensional Aspects of Indian Music	4	3	1	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives

The main objectives of this course are to:

- Trace the historical evolution of compositional forms such as Prabandha, Dhrupad, Dhamar and Khayal.
- Develop a comparative understanding of ancient and modern compositional forms.
- Analyze the importance of Sanskrit treatises and their contribution to Indian musicology.
- Explore the vocational and professional aspects of Indian Classical Music.
- Facilitate practical proficiency in prescribed Ragas through analytical and performance-based learning.

Learning Outcomes

By the end of this course, students will be able to:

- Describe the origin and development of classical forms like Prabandha, Dhrupad, Dhamar and Khayal.
- Differentiate between ancient and modern compositional styles in terms of structure and aesthetics.
- Apply theoretical principles to the composition and analysis of musical forms.
- Interpret the musical and philosophical content of Sanskrit treatises in the context of Indian Classical Music.
- Demonstrate an in-depth understanding of prescribed Ragas through theoretical and practical study.
- Evaluate career opportunities in performance, research, music education, and allied creative industries.
- Integrate historical knowledge with modern musical practices to appreciate the continuum of Indian Classical tradition.

Contents

Unit 1: Compositional Forms of Hindustani Music –

- Prabandha
- Dhrupad
- Dhamar
- Khayal

Unit 2: Importance of Sanskrit treatises in Indian Music:

- Sangeet Parijat
- Sangeet Makrand
- Swar Mela Kalanidhi
- Chaturdandi Prakashika

Unit 3: Vocational aspects of Indian Music

- Education & Distance Learning
- Stage Presentation
- Studio Recording & Film Music
- Music Therapy & Instrument Making

Unit 4: Detailed study of the Ragas prescribed in Appendix – IV

Appendix – IV: (Prescribed ragas)

- Jog Kauns, Soor Malhar, Komal Rishabh Asawari
- Bilasakhani Todi, Gurjari Todi, Lalit,
- Madhuwanti, Nand, Gunkali
- Kalawati, Chandrakauns , Shankara

Recommended Books

- 1) S.S. Paranjape - Bhartiya Sangeet ka Itihas
- 2) Sharangdeva - Sangeet Ratnakar
- 3) Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan –
- 4) Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
- 5) Madhubala Saxena - Khyal Shaily ka Vikas
- 6) Ramashrya Jha - Abhinav Geetanjali-I-VI
- 7) Vishbharnath Bhatt - Sangeet Kadambani
- 8) V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
- 9) V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
- 10) Swami Prajnanananda – A Historical Study of Indian Music
- 11) Tulsiram Dewangan – Bhartiya Sangeet Shastra
- 12) Subhadra Chaudhary – Time Measure and Compositional Types in Indian Music
- 13) Ahobal – Sangeet Parijat
- 14) Acharya Brihaspati – Sangeet Ratnakar, Part-I
- 15) Lalmani Misra – Bhartiya Sangeet Vadya

Techniques of Research Writing (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Techniques of Research Writing Credit : 2	2	2	0	0	B. A (Hons) Hindustani Music Or B. A (Prog.) with Hindustani Music Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music.

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents:

Unit 1: Significance of Report writing

(8 Hours)

- Report Writing- Definition and Importance
- Types of Research Report
- Bibliography – Reference – Foot Notes
- Reference formats – APA, MLA, Chicago etc.

Unit 2: Importance of Documentation

(7 Hours)

- Manuscript structure
- Manuscript Content
- Planning and writing an article
- Empirical paper - Review paper

Unit 3: Different steps in writing report

(8 Hours)

- Preparation of the Final outline
- Preparation of the rough draft
- Rewriting and polishing the rough draft
- Preparation of the final bibliography

Unit 4: Types of report

(7 Hours)

- Technical report
- Popular report
- Oral presentation
- Techniques of writing a research report

Suggested Reading:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

Postgraduate Curriculum Framework -2024

Based on

National Education Policy -2020

M A Karnatak Music – Vocal/Instrumental (Veena/ Violin)

Semester – III & IV



Department of Music

Faculty of Music and Fine Arts

University of Delhi

Delhi – 110007

Curricular Structures of 2nd Year of PG for Two-Year PG Programme (3+2)
OR
One Year PG Programme after Completion of Four-Year UG Programme (4 + 1)
Structure 1 (Level 6.5) : PG Curricular Structure with only course work

Semester	DSC	DSE (students have to choose any 3 DSEs from the 9/10 DSEs below)	GE (Only for students from other Departments)	Skill Based Course (2 Credit Course)	Dissertation /Academic Project/Ent repreneursh ip	Total Cred it
Semester - III	DSC 7 Stage Performance DSC 8 Raga, Tala and their Application (2 x 4 = 8 Credits)	HM- DSE 5A- Aesthetics and appreciation of Indian Music DSE 6A– Fundamental Study of Hindustani Music DSE 7A- Evolution and Development of Musical Concepts KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition DSE 7B: Aesthetics and Appreciation of Indian Music PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments DSE 7C: Documentation and Preservation Music (3 x 4 = 12 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	SBC- Playing Techniques of Harmonium (2 Credits)	NIL	22
Semester – IV	DSC 9 Stage Performance DSC 10 Raga, Tala and their Application (2 x 4 = 8 Credits)	HM- DSE 8A: Indian Music and its Aesthetical Approach DSE 9A: General Study of Hindustani Music DSE 10A: Multidimensional Aspects of Indian Music KM- DSE 8B: Multidimensional Values of Indian Music DSE 9B: Keertana by Prominent Vag-geyakaras DSE 10B: Comprehensive Study of Tala of Karnatak Music PM DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9C: Evolution and Influence of Gharana DSE 10C: Theoretical Aspects of Avanaddha Vadyas DSE 11: Research Methodology (3 x 4 = 12 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	SBC- Advance Playing Techniques of Harmonium (2 Credits)	NIL	22

SEMESTER – III**DSC – 7****Stage Performance**

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 7	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the M A 1 st and 2 nd Semester

Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert procedure. (Performance).

Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents:**Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)**

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

Unit 2: List of Ragas – (A) Prescribed for Composition (30 Hours)

- Nayaki, Kuranji, Senjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari
- Amruthavarshini, Subhapanthuvarali
- Kamalamanohari Hamsanadam

Unit 3: List of Ragas: (B) Prescribed for Pallavi exposition (30 Hours)

- Sankarabharanam, Kalyani,
- Kharaharapriya, Kedaragoula
- Kiravani, Shanmukhapriya
- Bilahari, Saveri

Unit 4: List of Ragas: (C) Prescribed for Expositions (30 Hours)

(In addition to the Ragas which covered in Previous Semesters)

- Nayaki, Senjurutti, Shubhapantuvarali, Bhoul
- Punnagavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music

Book Centre, Chennai

2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai

3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai

4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai

DSC – 8 Raga, Tala and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Raga, Tala and their Application DSC – 8	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the M A 1st and 2nd Semester

Course Objectives:

- Students Understand the practical demonstration of raga, tala and compositions.
- Students understand the characteristic features of prescribed raga and compositions. Understand the planning of the concert.

Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavi skilfully.

Contents:

Unit 1: Viva Voce:

(30 Hours)

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Test of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

Unit 2: Practical test of Composition Learnt from (List A)

(30 Hours)

- Nayaki, Kuranji, Chenjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari,
- Kamalamanohari , Hamsanadam
- Amruthavarshini, Subhapanthuvarali

Unit:3 Exposition of Pallavi in prescribed ragas from (List B) (30 Hours)

- Sankarabharanam, Kalyani
- Kharaharapriya, Kiravani
- Saveri, Kedaragoula
- Bilahari, Shanmukhapriya

Unit 4: List of Raga For Expositions from (List: C) (30 Hours)

(In addition to the Ragas which covered in Previous Semesters)

- Nayaki, Chenjuruti, Subhapantuvarali, Bhoul
- Punnavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

Suggested Readings:

- 1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai**
- 2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai**
- 3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai**
- 4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

DSE – 5 Musicological Study and Lakshana Granthas

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musicological Study and Lakshana Granthas DSE – 5A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objectives:

- In this paper students understand the detailed study of ragas, various shrutis used in Karnatak Music, experiments related to Dhruva vina and Chala vina.
- They also understand about traditional music concerts and changes, in-depth study of various important Lakshana Granthas.

Course Learning Outcomes:

- Able to acquire the knowledge of ragas and shrutis used in Karnatak music.
- Explanation of experiments related to Dhruva and Chala vina.
- Gain good knowledge of musical forms figuring in dance concerts.
- An in-depth knowledge of important Lakshana Granthas.

Contents

Unit 1: Study of Raga and Shruti (10 hours)

- Detailed study of Ragas with special reference to those, which are typical examples of various Shrutis, used in Karnatak Music.
- Application of 22 Shruti in Ragas of Karnatak Music
- Musical Iconography
- Musical Stone Pillars.

Unit 2: Tradition and Contemporary changes (10 Hours)

- Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- Musical Concerts-and its Traditions
- Contemporary changes in the Karnatak music concerts.
- Trends in Karnatak music presentation

Unit 3 : Musical Forms in Dance concerts (15 Hours)

- Musical forms pertaining to the field of classical dances of south India.
- Geya Nataka, Nritya Nataka,
- Bhagavata Mela Nataka,
- Yakshagana, Kathakali.

Unit 4: Study of Musical treatises**(10 Hours)**

(An in-depth study of the following Lakshanagranthas)

- Natyashastra, Brihaddesi, Sangita Makaranda
- Sangita Ratnakara, SangitaSara, RagaVibhodha
- Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha
- Sangrahachudamani, Sangita Sampradaya Pradarshini

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Pr of. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala

13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi

14. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14

15. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi

16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12

17. Premrata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi

18. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh

19. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

20. Bannerjee, Mallika, Dr. (2017), Music in Ancient Civilization, Kanishka Publishers

DSE – 6 Ancient Music of Tamizh tradition

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Ancient Music of Tamizh Tradition DSE – 6A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objectives:

- The main focus of this module is to understand about the origin and evolution of ancient Tamizh tradition, its nomenclature etc.
- They also understand about musical forms and Musical Instruments of ancient tradition.
- This also gives information about ancient Texts through which the music was propagated and the Musicologists etc.

Course Learning Outcomes:

- Students will be able to acquire the knowledge of Ancient Tamizh culture.
- Acquire knowledge about melodic system of Ancient Tamizh.
- Able to gain knowledge of musical forms and Music Composers of ancient Tamizh.
- An in-depth knowledge of important Musical Texts.

Contents

Unit -1: Origin and music and Treatises (10 Hours)

- Origin and Evolution of Music of Ancient Tamizh
- Sangam Age, Agatyam, Tolkapiyam
- Technical terms: Isai, Palai, Osai- Kural- Tuttam etc. Alaku,
- Musical Text: Panchamarabu, Silappadhikaram, Manimekhalai, Akananooru, Puranaanooru, Patittuppattu

Unit- 2: Melodic Structure of Tamil Music (10 Hours)

- Pan
- Tiram
- Panniyal Tiram
- Tira tiram

Unit -3: Rhythmic Structure and Instruments

(10 Hours)

- Tala, Alatti, Sir, Pani,
- Kottu, Asai, Tookku, Alavu
- Yazh and it's varieties
- Maddalam, Murasu, Muzhavu etc.

Unit – 4: Musical Forms of Ancient Tamizh Tradition

(15 Hours)

- Tevaram, Tiruppavai, Tiruvempavai
- Divya Prabandham Tiruvaimozhi
- Tiruvarutpa, Tiruvachakam
- Tirumandiram, Tiruppallandu, Tiruppugazh

Suggested Readings: -

1. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
2. Arivanar, (1956) Panchamarabu, Pollachi Mahalingam
3. The ragas of Tanjore, Dr. Gowri Kuppuswami, Dr. M Hariharan
4. Ganesan Anayambatti S 1988, Nataatoor Nambiyin Isaittamizh, Annai Rukmini Noolakam, Pondicheri
5. Jeyalakshmi Selam E S, 2003, The History of Tamil Music, University of Madras, Chennai

DSE – 7 Aesthetics and Appreciation of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Aesthetics and Appreciation of Karnatak Music DSE – 7A	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1 st and 2 nd Semester

Course Objectives:

- In this paper the student understands the concept of Aesthetics, approaches and Aesthetics as a study.
- Student also understand Aesthetical elements found in the Karnatak musical forms such as Varnam, Kriti, Padam, Javali etc.

Course Learning Outcomes:

- Acquire the knowledge of Aesthetical elements found in the musical forms of Karnatak music i.e. Varnam, Kriti, Padam and Javali etc.
- Gain the knowledge of Aesthetical elements contained in the terms of Indian musicology such as Swara, Nada, Sruti, Gamaka, Raga and Tala etc.
- Able to explain the Aesthetics as a theory of fine art and its appreciation.
- Gain the knowledge of importance of aesthetics in Karnatak musical forms.

Contents

Unit 1: Aesthetics and its Application in Indian Performing Arts (10 Hours)

- Aesthetics, Its main approaches
- Concept of Aesthetics in Indian Music
- Concept of Aesthetics in Western Music
- Identification of aesthetics in Karnatak Music.

Unit 2: Aesthetics and Art (10 Hours)

- Importance of Aesthetics in Drama
- Importance of Aesthetics in Dance
- Bharata and the Theory of Rasa
- Rasa Siddhanta, Bhava and Rasa

Unit 3: Aesthetical elements contained in Indian Musicology (10 Hours)

- Nada, Shruti, Swara
- Sthayi, Gamaka
- Alankara, Tala
- Raga, Kaku

Unit 4: Aesthetics in Karnatak Music performance

(15 Hours)

- Aesthetical approaches in musical improvisation like Alapana, Tana, Sangati, Niraval, Swarkalpana.
- Aesthetical elements found in the Musical forms of Karnatak Music:
- Gitam, Swarajati, Varnam, Kriti
- Padam, Javali, Tillana, Ragam-Tanam-Pallavi

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London,
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshiram Manohar Lal Publishers Pvt. Ltd., NewDelhi
15. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12

General Elective (GE) - 3

Karnatak Music Concerts Then and Now

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course (if any)
		L	T	P		
Modern Trends in Karnatak Music Concerts GE – 3	4	2	0	2	BA(Hons.) Any Diploma in Karnatak Music from recognized institute along with Bachelor's Degree in any discipline	Must have learnt the theory portions covered in the M A (I & II Semester) course or equivalent course

Course Objective

- The main focus of this course is to understand the details of Modern trends in Karnatak Music Concerts.
- It needs broader understanding about the exposition of Ragas, Traditional approach to Music Concerts in South India, Presentation of Semi classical Musical Forms in Karnatak Music, and Changing Trends in Present day Music Concerts.

Course Learning Outcome

- Students will gain the knowledge about the modern trends, changing trends in present day music concerts, various Semi classical Musical Forms.
- Students also will gain the knowledge of accompanying percussion instruments and its importance in a concert.

Contents

Theoretical component:

Unit-I Music Performance

(15 Hours)

- Origin and Evolution of music presentation over the centuries in South India.
- Influence of bhakti Movements
- Music performance in Royal Court
- Trends in present day music concerts

Unit-II Selection of Ragas and compositions

(15 Hours)

- Concept of Ghana – Naya - Desya in the selection of Ragas in music concert
- Selection of Raga and tala in contrast.
- Compositions by various Composers.
- Variety of Musical forms.

Practical Component:

Unit-III Practical presentation

(30 Hours)

- Varnam singing in Two speeds and Tishra Nadai
- Druta kaala Compositions
- Establishing the major ragas and main composition
- Presentation of Semi classical Musical Forms Viz -Padam, Javali and Tillana.

Unit-IV Manodharma Sangita

(30 Hours)

- Different methods of elaborating Raga
- Niraval in Compositions and Pallavi Exposition
- Singing Swara Kalpana for various compositions in different tala-s
- Construction of Koruvai for various talas.

Suggested reading:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras.

Skill Based Course-1

Creation of Musical Compositions

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Creation of Musical Compositions SBC	2	0	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objective

- The main focus of this course is to understand the details regarding compose small music pieces in south Indian languages.
- It needs broader understanding about the handling of Ragas, Traditional approach to Music Concerts in South India, Presentation of Semi classical Musical Forms in Karnatak Music, and Changing Trends in Present day Music Concerts.

Course Learning Outcome

- Students will gain the knowledge about the creation of musical pieces on experimental basis. For typical occasions.
- Students also will gain the knowledge of arranging typical musical instruments for various musical genres.
- They will be able to put music to a given lyric by adding melody and rhythm according to the feeling of lyrics and type of the music.

Contents

Unit 1: Creation of simple lyrics

(15 Hours)

- Selection of apt lyrics
- Understanding the style of lyrics and music according to prosodic rules.
- Knowledge of Notating for the musical Composition
- Giving music without rhythm and meter. As “Viruttam”

Unit 2: Creation of simple musical Compositions (15 Hours)

- Selection of Raga and tala according to the meter.
- Understanding the mood and meaning
- Knowledge of Notation for the selected Composition
- Creating full-fledged musical composition

Unit – 3: Music for Pre-Trinity compositions (10 Hours)

- Selection of ragas for particular compositions
- Selection of rhythmic patterns
- Melodic pattern according to the meaning and Bhava
- Notate the particular composition

Unit -4: Arranging Background score (20 Hours)

- Understanding the situation
- Musical instruments used for the particular situation
- Raga for the particular situation
- Notate the background score

Suggested reading:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras.
3. Venugopal Rao Pappu, Sangita Sampradaya Pradarshini Vol- 1, Music Academy, Madras
4. Narayana Swami P P and Vidya Jayaraman, Sangita Sampradaya Pradarshini Vol -1,
5. Panchapakesha Iyer, Ganamruta Bhodini, 1953, Ganamruta Prachuram, Chennai.

SEMESTER - IV

DSC – 9 Practical: Stage Performance - 4

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 9	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the MA 1 st , 2 nd and 3 rd Semester

Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert (Performance).

Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

Unit: 2 List of Raga (A). For Composition (30 Hours)

- Lalita, Navaraj, Punnavarali,
- Ranjani, Bhoopalam, Paras, Ahiri
- Jaganmohini, Hamsanandi,
- Natabhairavi, Manirang

Unit 3: List of Raga (B). For Pallavi – Any 3 (30 Hours)

- Kambhoji, Simhendramadhyamam,
- Mukhari, Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali
- Todi, Bhairavi

Unit 4: List of raga (C). For Exposition

(30 Hours)

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Dikshitar, Ganamandir Publications, Chennai

DSC – 10 Raga, Tala and their Application -4

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Raga, Tala and their Application-4 DSC – 10	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the M A 1st and 2nd Semester

Course Objectives:

- Student Understand the practical demonstration of ragas, talas and compositions.
- Students get wider awareness about the Raga, Tala and improvisation of music and its application.

Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
- Able to render Ragam – Tanam - Pallavi skilfully.

Contents

Unit 1: Viva Voce:

(30 Hours)

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Test of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

Unit 2: List of Raga (A) for Composition

(30 Hours)

- Lalitha, Navaraj, Punnavarali
- Manirangu, Ranjani, Bhoopalam
- Paras, Ahiri, Jaganmohini
- Hamsanandi, Natabhairavi

Unit 3: List of raga (B) for Pallavi – Any 3 (30 Hours)

- Kambhoji, Simhendramadhyamam
- Bhairavi, Mukhari
- Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali, Todi

Unit 4: List of Raga (C) for Non-Detailed Exposition (30 Hours)

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai.

DSE – 8 Multidimensional Values of Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Multidimensional Values of Indian Music DSE – 8	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st 2nd and 3rd Semester

Course Objectives:

- The main focus of this paper is to understand the efficacy of other subjects in learning Indian classical music as a whole and intermingling concepts of various other subjects from which music benefitted.
- Karnatak and Hindustani, therapeutic values of music, usage of electronic gadgets and Philosophical concepts that associated with Karnatak music.

Course Learning Outcomes:

- Acquire the knowledge of therapeutic values of music.
- Able to explain the usage of electronic gadgets in the presentation of music.
- Gain the knowledge of philosophical and Mathematical concepts of Karnatak music.

Contents:

Unit 1: Philosophy and Music

(10 Hours)

- Philosophical concepts in Indian music.
- Understanding Various philosophies in India
- Excerpts of different Philosophical Concepts confront in Karnatak Music Compositions
- Compositions of Sadasiva brehmendra Or Neelakantha Sivan

Unit 2: Psychology and Music

(10 Hours)

- Psychology and its application in Indian Music
- Fundamentals of therapeutic aspects of music.
- Application of various tala for therapeutic purpose
- Raga and Rasa

Unit 3: Electronics and Music

(10 Hours)

- Learning music through digital media.
- Propagation of music through digital media

- Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- Electronic gadgets for music practice

Unit 4: Mathematics and Music (15 Hours)

- Importance of Musical Mnemonics
- Mathematical inferences associated with Karnatak music
- Mathematics for the application of rhythmical patterns
- Application of mathematics in Pallavi expositions

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi 47
15. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

DSE- 9 Keertana by Prominent Vag-geyakaras

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Keertana and its varieties by prominent Vag-geyakaras DSE -9	4	3	1		B.A.(Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in the M.A. I and II semesters.

Course objectives:

- The main aim of this unit is to create awareness and understanding about the varieties of keertanas composed by prominent Vag-geyakaras of Karnatak classical music and their special characteristics
- To provide the details of keertanas in different south Indian languages and various keertana Vag-geyakaras.

Course learning outcomes:

- The student will be able to understand about various keertanas, aesthetic importance and their bhakti content.
- Students will be able to know the important aspects of keertanas and its difference from other musical forms in Karnatak music system.

Contents:

Unit I Keerthana

(15 hours)

- Concept of Keertana,
- Origin and Evolution of Keertana
- Difference between Kriti and Keertana.
- Structure of Keertana

Unit II Introduction to Prominent Keertanakar

(10 hours)

- Tallapaka Composers
- Dasakuta Composers
- Bhadrachalam Ramadasu
- Tyagaraja,

Unit III Keertana and its varieties

(10 hours)

- Varieties of Keertanas - Divyanama Sankeertanas -Utsavasampradaya Keertana
- Shringara Sankeertana
- Ramadasa Keertana
- Dasara Padas

Unit IV: Dasakoota composers

(10 hours)

- Brief biographies of Dasara Pada Composers – Sri Pada Raya
- Vyasaraaya, Kanaka Dasa
- Hari Dasa, Vijaya Dasa
- Gopala Dasa

Suggested readings:

1. Samba Murthy P, Great Composers, 1962, Indian Music Publishing House, Madras.
2. Karmakar A P, Kalamdani N B, Mystic Teachings of the Haridasas of Karnataka, 1939, The Golden Jubilee Publication, Dharwad, Karnataka
3. Raghavan V, Spiritual Heritage of Tyagaraja, 1957, Ramakrishna Muth, Mylapore, Madras
4. Govinda Rao T K, Compositions of Tyagaraja, 2003, Ganamandir Pathipagam (Productions) Chennai.
5. Krishna Murthy Nedunoori, Annamayya Padasaurabham, 2014 -Tirumala Tirupathi Devasthanam, Tirupathi, A P.
6. Krishna Murthy Nedunoori, Ramadasu Keertanalu, 2015-

DSE – 10 Comprehensive Study of Tala of Karnatak Music

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Comprehensive Study of Tala of Karnatak Music DSE -10	4	3	1	0	B.A.(Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in M.A.I & II semesters.

Course objectives:

- The main focus of this unit is to understand the different kinds of talas and its nomenclature in the Karnatak music systems.
- Students will acquire the knowledge of different tala system applicable in the Karnatak music.

Course learning outcomes:

- Students will understand the various talas nomenclatures and Ganas in Karnatak tala system.
- Students gain knowledge about talas and its applications in Karnatak music system.

Contents:

Unit I: Tala system in Indian Music

(10 Hours)

- Importance of Tala system in Karnatak Music
- Study of Dasapranas in detail.
- Shadangas and its kriyas.
- Jati and its varieties

Unit II: Ancient talas

(10 Hours)

- Nomenclature of 108 talas
- Marga and Desi Talas
- Knowledge of Chandas and Ganas
- Tiruppugazh Talas

Unit III: Shodasanga

(10 Hours)

- Shodasanga and its nomenclature
- Shodashanga and its application in 108 talas
- Explanation of Shodashanga
- Symbols for Shodashangas

Unit IV: Concurrent talas

(15 Hours)

- Sooladi Sapta Talas and its applications
- Application of 5 Jatis and 5 Gatis for Sooladi sapta Talas.
- Concept of 175 talas
- Angas used in 175 Talas

Suggested reading:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sharma Mallikarjuna Akella, 2003 Indian Geneus in Talaprasthara, Sai Sannidhi Sangita Publication, Malkaj Giri, Hyderabad

DSE- 11: Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objective

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

Contents

Unit -1. (12 Hours)

- Research, Definition, its aims and objectives
- Varieties, Types of Research
- Methodology and process
- Data Collection, Analysis and Hypothesis

Unit 2. (10 Hours)

- Synopsis- Definition, Importance,
- Preparing of synopsis
- Bibliography, Index, Preface, Introduction & footnotes

- Selection of Research Topic, Report writing, Literature review and Research design

Unit 3. (13 Hours) Primary sources

- Manuscripts and Interview
- Paintings, Frescoes & Sculpture
- Travelogues, Inscription, Museum & Coins
- Musical Pillars and Stones

Unit 4. (10 Hours) Secondary sources

- Books
- Journals & Magazines
- Archaeological findings
- Oral Tradition

Suggestive readings:

- Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
- The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
- Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers And Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
- Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
- “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980
- Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

General Elective (GE) - 4

Musical Forms Attributed to Culture and Tradition in South India

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musical forms Attributed to Culture and Tradition of South India GE-4	4	2	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1 st and 2 nd Semester

Course Objective

- The main focus of this course is to create an aptitude and understanding about the Culture and Tradition attributed in South India and also deals with the importance of Music in expressing Culture.
- It also deals with the Music Tradition, Theatre of South India, Musical instruments used in Traditional Music in Southern part of India.

Course Learning Outcome

- Student will be able to understand the concept of Music culture and Tradition of South India
- Students will be able to acquainted with various Musical Forms applied in Traditional rituals in Southern part of India and the Music in Traditional Theatre of South India.

Contents - Theory Component

Unit-I Culture and tradition

(15 Hours)

- Introduction to Culture and Tradition of South India
- Music forms pertain to various occasions - Birth songs, Marriage songs, etc.
- The importance of Music in expressing Culture.
- Music and Musical Forms applied in Traditional rituals in Southern part of India.

Such as: Mudi yettu, Kanniyarkali, kartigai Deepam, Kanyadanam, Unjal etc.

Unit-II Music and Culture

(15 Hours)

- Raga and Tala applied in various musical forms.
- Music related to rituals in south Indian states.
- The Music in Traditional Theatres of south Indian states.
Yakshaganam, Krishnanaattam, Kathakali, Bhagavatamelanataka, Batukamma Panduga etc.
- Sopana Sangeetam; Raga and Tala associated with Sopana Sangitam

Contents:- Practical Component

Unit-III Traditional Musical Forms

(30 Hours)

- **Non- Theatrical and Traditional Compositions**
- **Uga bhoga, Kathakali padam**
- **Tarangam**
- **Ashtapadi (Gitagovindam)**

Unit-IV Music and occasions

(30 Hours)

- **Popular Compositions in different occasions**
- **Marriage Songs in different regions**
- **Boat Songs, Popular lullaby**
- **Kummi, Kili Paattu, Kannan Paattu etc.**

Suggested Reading:-

1. Sinha Biswajit, South Indian Theatre (Encyclopedia of Indian Theatre), Raj Publications.
2. Rao Bapat, Re-Scribing Tradition (modernization of South Indian Dance Drama) 2012, Indian Institute of Advanced Study, Shimla
3. Rangaraj Anita Ratnam, Natya Brahman- Theatric Universe: A Concept of Ancient Indian Theatre, 1979, Society for Archaeological, Historical and Epigraphical Research, Madras.
4. Manikandan T V, Music of Krishnanattam, 2011, Manish Prakashan, Varanasi
5. Narayana Teertha, Srikrishna Leela Tarangini, 2021, Gauranganilayam Publications, Warangal
6. Phillip Zarrilli, Kathakali Dance -Drama: Where Gods and Demons Come to Play, 1999, Taylor & Francis Ltd.

Skill Based Course-2

Creation of Jingles and Music for Advertisement

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
SBC	2	0	0	2	B A (Hons.) Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st 2nd and 3rd Semester

Course Objective

- The main focus of this course is to familiarize the students about composing small music pieces for promotional purpose.
- It needs broader knowledge about the demand and trend about market etc.

Course Learning Outcome

- By learning this paper, Students will be able to create promotional musical pieces and Jingles on occupational basis for typical occasions.
- Students also will able to arrange typical musical instruments for various musical shows.
- They will be able to put music to a given lyric by adding melody and rhythm according to the feeling of lyrics and type of the music.

Content

Unit: 1 Music and advertisement

(15 Hours)

- Understanding the nature and details of product
- Promotional / Music for advertisement
- Catchy melody according to the theme.
- Apt rhythmic structure according to the theme

Unit :2 Music for Ring tone

(15 Hours)

- Understanding the psychology of customers
- Types of Musical instruments used
- Preparing Musical pieces with given lyrics and situations
- Back ground music

Unit: 3 Title song for Multimedia Productions

(15 Hours)

- Television Serials
- Reality Shows
- Animations
- Short films

Unit: 4 Creation of music for dance recital

(15 Hours)

- Setting Swara patterns for different Ragas
- Creating Swara patterns for different Tala
- Setting the ragas for selected Shlokas
- Setting tune for the invocatory composition

Suggested reading:

1. Philip Kotler, 2014, How to create Win & Dominate markets, Free Press, CA, US.
2. Joe Pulizzi, 2013, Epic Content marketing, McGraw Hill
3. Donald Miller, 2017, Building a Story Brand, Harper Colins Leadership.
4. Robert Cialdini, 2006, Influence the psychology of Persuasion, Harper Business.
5. Venkat Meghna Dr., The Theory of Indian Classical Dance, Bharatanjali Natyashala, Karnataka
6. Ishwar Jayalakshmi, Bharatanatyam - A step by step approach, B R Rhythm, Delhi
7. Vaidyanathan Saroja, 1984, The Science of Bharatanatyam, Kanishka Publishers, New Delhi

Postgraduate Curriculum Framework -2024

Based on

National Education Policy -2020

M A Karnatak Music – Vocal/Instrumental (Veena/ Violin)

Semester – III & IV



Department of Music

Faculty of Music and Fine Arts

University of Delhi

Delhi – 110007

Structure-2 (Level-6.5) PG Curricular Structure with Course Work + Research

Semester	DSC	DSE (students have to choose any 2 DSEs from the 6/7 DSEs below)	GE (Only for students from other Departments)	2 Credits	Dissertation/Academic Projects/Entrepreneurship	Total Credits
Semester -III	DSC 7 Stage Performance DSC 8 Raga, Tala and their Application (2 x 4 = 8 Credits)	HM- DSE 5A: Aesthetics and appreciation of Indian Music DSE 6A: Fundamental Study of Hindustani Music KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments (2 x 4 = 8 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	NIL	(6 credits)	22
Semester – IV	DSC 9 Stage Performance DSC 10 Raga, Tala and their Application (2 x 4 = 8 Credits)	HM- DSE 7A: Evolution and Development of Musical Concepts DSE 8A: Indian Music and its Aesthetical Approach KM- DSE 7B: Aesthetics and Appreciation of Indian Music DSE 8B: Multidimensional Values of Indian Music PM- DSE 7C: Documentation and Preservation of Music DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9: Research Methodology (2 x 4 = 8 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	Nil	(6 credits)	22

SEMESTER – III

DSC – 7

Stage Performance

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 7	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the M A 1 st and 2 nd Semester

Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert procedure. (Performance).

Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents:

Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

Unit 2: List of Ragas – (A) Prescribed for Composition (30 Hours)

- Nayaki, Kuranji, Senjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari
- Amruthavarshini, Subhapantuvarali
- Kamalamanohari Hamsanadam

Unit 3: List of Ragas: (B) Prescribed for Pallavi exposition (30 Hours)

- Sankarabharanam, Kalyani,
- Kharaharapriya, Kedaragoula
- Kiravani, Shanmukhapriya
- Bilahari, Saveri

Unit 4: List of Ragas: (C) Prescribed for Expositions (30 Hours)

(In addition to the Ragas which covered in Previous Semesters)

- Nayaki, Senjurutti, Shubhapantuvarali, Bhoul
- Punnavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

Suggested Readings:

- 1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai**
- 2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai**
- 3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai**
- 4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

DSC – 8 Raga, Tala and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Raga, Tala and their Application DSC – 8	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the M A 1st and 2nd Semester

Course Objectives:

- Students Understand the practical demonstration of raga, tala and compositions.
- Students understand the characteristic features of prescribed raga and compositions.
Understand the planning of the concert.

Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and be able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavi skilfully.

Contents:

Unit 1: Viva Voce:

(30 Hours)

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Test of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

Unit 2: Practical test of Composition Learnt from (List A)

(30 Hours)

- Nayaki, Kuranji, Chenjuruti, Dwijavanti
- Bhouli, Bhairavam, Vagadhiswari,
- Kamalamanohari , Hamsanadam
- Amruthavarshini, Subhapantuvarali

Unit:3 Exposition of Pallavi in prescribed ragas from (List B) (30 Hours)

- Sankarabharanam, Kalyani
- Kharaharapriya, Kiravani
- Saveri, Kedaragoula
- Bilahari, Shanmukhapriya

Unit 4: List of Raga For Expositions from (List: C) (30 Hours)

(In addition to the Ragas which covered in Previous Semesters)

- Nayaki, Chenjuruti, Subhapantuvarali, Bhoul
- Punthagavarali, Latangi, Sourashtram, Athana
- Sama, Sahana, Hamirkalyani, Asaveri
- Harikambhoji, Yadukulakambhoji, Kapi, Behag

Suggested Readings:

- 1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai**
- 2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai**
- 3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai**
- 4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai**

DSE – 5 Theory: Musicological Study and Lakshana Granthas

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musicological Study and Lakshana Granthas DSE – 5	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1 st and 2 nd Semester

Course Objectives:

- In this paper students understand the detailed study of ragas, various shrutis used in Karnatak Music, experiments related to Dhruva vina and Chala vina.
- They also understand about traditional music concerts and changes, in-depth study of various important Lakshana Granthas.

Course Learning Outcomes:

- Able to acquire the knowledge of ragas and shrutis used in Karnatak music.
- Explanation of experiments related to Dhruva and Chala vina.
- Gain good knowledge of musical forms figuring in dance concerts.
- An in-depth knowledge of important Lakshana Granthas.

Unit 1: Study of Raga and Shruti

(10 hours)

- Detailed study of Ragas with special reference to those, which are typical examples of various Shrutis, used in Karnatak Music.
- Application of 22 Shruti in Ragas of Karnatak Music
- Musical Iconography
- Musical Stone Pillars.

Unit 2: Tradition and Contemporary changes

(10 Hours)

- Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- Musical Concerts-and its Traditions
- Contemporary changes in the Karnatak music concerts.
- Trends in Karnatak music presentation

Unit 3 : Musical Forms in Dance concerts

(15 Hours)

- Musical forms pertaining to the field of classical dances of south India.
- Geya Nataka, Nritya Nataka,
- Bhagavata Mela Nataka,
- Yakshagana, Kathakali.

Unit 4: Study of Musical treatises**(10 Hours)**

(An in-depth study of the following Lakashanagranthas)

- Natyashastra, Brihaddesi, Sangita Makaranda
- Sangita Ratnakara, SangitaSara, RagaVibhodha
- Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha
- Sangrahachudamani, Sangita Sampradaya Pradarshini

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala

- 13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi**
- 14. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14**
- 15. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi**
- 16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12**
- 17. Premrata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi**
- 18. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh**
- 19. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.**
- 20. Bannerjee, Mallika, Dr. (2017), Music in Ancient Civilization, Kanishka Publishers**

DSE – 6 Ancient Music of Tamizh tradition

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Ancient Music of Tamizh Tradition DSE – 6	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objectives:

- The main focus of this module is to understand about the origin and evolution of ancient Tamizh tradition, its nomenclature etc.
- They also understand about musical forms and Musical Instruments of ancient tradition.
- This also gives information about ancient Texts through which the music was propagated and the Musicologists etc.

Course Learning Outcomes:

- Students will be able to acquire the knowledge of Ancient Tamizh culture.
- Acquire knowledge about melodic system of Ancient Tamizh.
- Able to gain knowledge of musical forms and Music Composers of ancient Tamizh.
- An in-depth knowledge of important Musical Texts.

Contents

Unit -1: Origin and music and Treatises (10 Hours)

- Origin and Evolution of Music of Ancient Tamizh
- Sangam Age, Agatyam, Tolkapiyam
- Technical terms: Isai, Palai, Osai- Kural- Tuttam etc. Alaku,
- Musical Text: Panchamarabu, Silappadhikaram, Manimekhalai, Akananooru, Puranaanooru, Patittuppattu

Unit- 2: Melodic Structure of Tamil Music (10 Hours)

- Pan
- Tiram
- Panniyal Tiram
- Tira tiram

Unit -3: Rhythmic Structure and Instruments**(10 Hours)**

- Tala, Alatti, Sir, Pani,
- Kottu, Asai, Tookku, Alavu
- Yazh and it's varieties
- Maddalam, Murasu, Muzhavu etc.

Unit – 4: Musical Forms of Ancient Tamizh Tradition**(15 Hours)**

- Tevaram, Tiruppavai, Tiruvempavai, Tiruppugazh
- Divya Prabandham Tiruvaimozhi
- Tiruvarutpa, Tiruvachakam

Tirumandiram, Tiruppallandu**Suggested Readings: -**

1. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
2. Arivanar, (1956) Panchamarabu, Pollachi Mahalingam
3. The ragas of Tanjore, Dr. Gowri Kuppuswami, Dr. M Hariharan
4. Ganesan Anayambatti S 1988, Nataatoor Nambiyin Isaittamizh, Annai Rukmini Noolakam, Pondicheri
5. Jeyalakshmi Selam E S, 2003, The History of Tamil Music, University of Madras, Chennai

General Elective (GE) - 3

Karnatak Music Concerts Then and Now

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course (if any)
		L	T	P		
Modern Trends in Karnatak Music Concerts GE – 3	4	2	0	2	BA(Hons.) Any Diploma in Karnatak Music from recognized institute along with Bachelor's Degree in any discipline	Must have learnt the theory portions covered in the M A (I & II Semester) course or equivalent course

Course Objective

- The main focus of this course is to understand the details of Modern trends in Karnatak Music Concerts.
- It needs broader understanding about the exposition of Ragas, Traditional approach to Music Concerts in South India, Presentation of Semi classical Musical Forms in Karnatak Music, and Changing Trends in Present day Music Concerts.

Course Learning Outcome

- Students will gain the knowledge about the modern trends, changing trends in present day music concerts, various Semi classical Musical Forms.
- Students also will gain the knowledge of accompanying percussion instruments and its importance in a concert.

Contents

Theoretical component:

Unit-I Music Performance

(15 Hours)

- Origin and Evolution of music presentation over the centuries in South India.
- Influence of bhakti Movements
- Music performance in Royal Court
- Trends in present day music concerts

Unit-II Selection of Ragas and compositions

(15 Hours)

- Concept of Ghana – Naya - Desya in the selection of Ragas in music concert
- Selection of Raga and tala in contrast.
- Compositions by various Composers.
- Variety of Musical forms.

Practical Component:**Unit-III Practical presentation****(30 Hours)**

- Varnam singing in Two speeds and Tishra Nadai
- Druta kaala Compositions
- Establishing the major ragas and main composition
- Presentation of Semi classical Musical Forms Viz -Padam, Javali and Tillana.

Unit-IV Manodharma Sangita**(30 Hours)**

- Different methods of elaborating Raga
- Niraval in Compositions and Pallavi Exposition
- Singing Swara Kalpana for various compositions in different tala-s
- Construction of Koruvai for various tala-s.

Suggested reading:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras.

SEMESTER - IV

DSC – 9

Stage Performance

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Stage Performance DSC – 9	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the MA 1 st , 2 nd and 3 rd Semester

Core course – Practical Stage Performance (Credit – 4)

Course Objectives:

- This practical based course intends to make aware students understand the characteristic features of prescribed ragas and compositions.
- Students understand the planning of the concert (Performance).

Course Learning Outcomes:

- Student gain skills of performance techniques along with the accompaniments.
- Gain knowledge of various compositions composed by different composers.
- Gain skills of Ragam-Tanam-Pallavi rendering along with accompaniments.

Contents

Unit 1: Stage Performance from the prescribed list of Ragas (A, B & C) (30 Hours)

- Performance of one hour duration, by the candidate within the Prescribed Ragas.
- Advanced Varnam
- Compositions covered in the course
- Ragam Tanam Pallavi Exposition

Unit: 2 List of Raga (A). For Composition (30 Hours)

- Lalita, Navaraj, Punnavarali,
- Ranjani, Bhoopalam, Paras, Ahiri
- Jaganmohini, Hamsanandi,
- Natabhairavi, Manirang

Unit 3: List of Raga (B). For Pallavi – Any 3 (30 Hours)

- Kambhoji, Simhendramadhyamam,
- Mukhari, Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali
- Todi, Bhairavi

Unit 4: List of raga (C). For Exposition

(30 Hours)

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Dikshitar, Ganamandir Publications, Chennai

DSC – 10 Raga, Tala and their Application

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Raga, Tala and their Application DSC – 10	4	0	0	4	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the raga and tala covered in the M A 1st and 2nd Semester

Course Objectives:

- Student Understand the practical demonstration of ragas, talas and compositions.
- Students get wider awareness about the Raga, Tala and improvisation of music and its application.

Course Learning Outcomes:

- Students are able to explain orally the theoretical aspects of ragas and talas.
- Gain the knowledge of compositions and able to demonstrate the talas and creative aspects of ragas.
- Able to render Pallavis skilfully.

Contents

Unit 1: Viva Voce:

(30 Hours)

- Practical Test of Ragas & Compositions from List A, B & C of prescribed ragas
- Test of practical knowledge of presentation of a concert.
- Practical knowledge of presentation of Pallavi exposition
- Knowledge of improvisation through the Raga and Tala prescribed

Unit 2: List of Raga (A) for Composition

(30 Hours)

- Lalitha, Navaraj, Punthagavarali
- Manirangu, Ranjani, Bhoopalam
- Paras, Ahiri, Jaganmohini
- Hamsanandi, Natabhairavi

Unit 3: List of raga (B) for Pallavi – Any 3**(30 Hours)**

- Kambhoji, Simhendramadhyamam
- Bhairavi, Mukhari
- Anandabhairavi, Dhanyasi
- Bilahari, Pantuvarali, Todi

Unit 4: List of Raga (C) for Non-Detailed Exposition**(30 Hours)**

- Jaganmohini
- Bhoopalam
- Manirangu
- Hamsanandi

Suggested Readings:

1. Panchapakesa Iyer, A.S. (2002), Ganamrutha Varna Malika, Karnatic Music Book Centre, Chennai
2. Rao, T.K Govinda (1999), Compositions of Tyagaraja, Ganamandir Publications, Chennai
3. Rao, T.K Govinda (1997), Compositions of Syama Sastri, Ganamandir Publications, Chennai
4. Rao, T.K Govinda (1997), Compositions of Muddusvami Dikshitar, Ganamandir Publications, Chennai.

DSE – 7 Aesthetics and Appreciation of Karnatak Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Aesthetics and Appreciation of Indian Music DSE – 7	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1 st and 2 nd Semester

Objectives:

- In this paper the student understands the concept of Aesthetics, approaches and Aesthetics as a study.
- Student also understand Aesthetical elements found in the Karnatak musical forms such as Varnam, Kriti, Padam, Javali etc.

Course Learning Outcomes:

- Acquire the knowledge of Aesthetical elements found in the musical forms of Karnatak music i.e. Varnam, Kriti, Padam and Javali etc.
- Gain the knowledge of Aesthetical elements contained in the terms of Indian musicology such as Swara, Nada, Sruti, Gamaka, Raga and Tala etc.
- Able to explain the Aesthetics as a theory of fine art and its appreciation.
- Gain the knowledge of importance of aesthetics in Karnatak musical forms.

Contents

Unit 1: Aesthetics and its Application in Indian Performing Arts (15 Hours)

- Aesthetics, Its main approaches
- Concept of Aesthetics in Indian Music
- Concept of Aesthetics in Western Music
- Identification of aesthetics in Karnatak Music.

Unit 2: Aesthetics and Art (10 Hours)

- Importance of Aesthetics in Drama
- Importance of Aesthetics in Dance
- Bharata and the Theory of Rasa
- Rasa Siddhanta, Bhava and Rasa

Unit 3: Aesthetical elements contained in Indian Musicology (10 Hours)

- Nada, Shruti, Swara
- Sthayi, Gamaka
- Alankara, Tala
- Raga, Kaku

Unit 4: Aesthetics in Karnatak Music performance**(10 Hours)**

- Aesthetical approaches in musical improvisation like Alapana, Tana, Sangati, Niraval, Swarkalpana.
- Aesthetical elements found in the Musical forms of Karnatak Music:
- Gitam, Swarajati, Varnam, Kriti
- Padam, Javali, Tillana, Ragam-Tanam-Pallavi

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras.
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London,
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshiram Manohar Lal Publishers Pvt. Ltd., NewDelhi
15. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12

DSE – 8 Multidimensional Values of Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Multidimensional Values of Indian Music DSE – 8	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st 2nd and 3rd Semester

Course Objectives:

- The main focus of this paper is to understand the efficacy of other subjects in learning Indian classical music as a whole and intermingling concepts of various other subjects from which music benefitted.
- Karnatak and Hindustani, therapeutic values of music, usage of electronic gadgets and Philosophical concepts that associated with Karnatak music.

Course Learning Outcomes:

- Acquire the knowledge of therapeutic values of music.
- Able to explain the usage of electronic gadgets in the presentation of music.
- Gain the knowledge of philosophical and Mathematical concepts of Karnatak music.

Contents:

Unit 1: Philosophy and Music

(10 Hours)

- Philosophical concepts in Indian music.
- Understanding Various philosophies in India
- Excerpts of different Philosophical Concepts confront in Karnatak Music Compositions
- Compositions of Sadasiva brehmendra Or Neelakantha Sivan

Unit 2: Psychology and Music

(15 Hours)

- Psychology and its application in Indian Music
- Fundamentals of therapeutic aspects of music.
- Application of rhythmic syllables for therapeutic purpose
- Raga and Rasa

Unit 3: Electronics and Music**(10 Hours)**

- Learning music through digital media.
- Propagation of music through digital media
- Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- Electronic gadgets for music practice

Unit 4: Mathematics and Music**(10 Hours)**

- Importance of Musical Mnemonics
- Mathematical inferences associated with Karnatak music
- Mathematics for the application of rhythmical patterns
- Application of mathematics in Pallavi expositions

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi 47
15. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

DSE- 9: Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		L	T	P		
Research Methodology	4	3	1	0	• Class XII Pass • Must have learnt for a minimum of 4 years at an established music institute or from a reputed guru	Must have studied the following papers • General Musicology (Sem- I) • Theory of Indian Music (Sem – II) OR • Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components • Knowledge of the notation system

Course Objective

- The main focus of this unit is to create a research aptitude and queries about the basic principles of Music and its technical terms.
- It also deals with the Understanding of the principles of research, their definition and application.

Course Learning Outcome

- Understanding the important concepts of Research in Music and their practical application.
- To carry out a minor research project with fulfilling all credentials of research in Indian music.

Contents

Unit -1. (12 Hours)

- Research, Definition, its aims and objectives
- Varieties, Types of Research
- Methodology and process
- Data Collection, Analysis and Hypothesis

Unit 2. (10 Hours)

- Synopsis- Definition, Importance,
- Preparing of synopsis
- Bibliography, Index, Preface, Introduction & footnotes
- Selection of Research Topic, Report writing, Literature review and Research design

Unit 3. (13 Hours) Primary sources

- Manuscripts and Interview
- Paintings, Frescoes & Sculpture
- Travelogues, Inscription, Museum & Coins
- Musical Pillars and Stones

Unit 4. (10 Hours) Secondary sources

- Books
- Journals & Magazines
- Archaeological findings
- Oral Tradition

Suggestive readings:

- Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P.Radha Publications, NDelhi, 1994.
- The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
- Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers
- And Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
- Sources of research in Indian Classical Music, Dr. Ms. ReenaGautam,
- Kanishka Publishers, New Delhi, 2002.
- 12 Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985.
- “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980
- Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987

General Elective (GE) - 4**Musical Forms Attributed to Culture and Tradition in South India**

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musical forms Attributed to Culture and Tradition of South India GE-4	4	2	0	2	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1 st and 2 nd Semester

Course Objective Credit:4

- The main focus of this course is to create an aptitude and understanding about the Culture and Tradition attributed in South India and also deals with the importance of Music in expressing Culture.
- It also deals with the Music Tradition, Theatre of South India, Musical instruments used in Traditional Music in Southern part of India.

Course Learning Outcome

- Student will be able to understand the concept of Music culture and Tradition of South India
- Students will be able to acquainted with various Musical Forms applied in Traditional rituals in Southern part of India and the Music in Traditional Theatre of South India.

Contents - Theory Component**Unit-I Culture and tradition****(15 Hours)**

- Introduction to Culture and Tradition of South India
- Music forms pertain to various occasions - Birth songs, Marriage songs, etc.
- The importance of Music in expressing Culture.
- Music and Musical Forms applied in Traditional rituals in Southern part of India.

Such as: Mudi yettu, Kanniyarkali, kartigai Deepam, Kanyadanam, Unjal etc.

Unit-II Music and Culture**(15 Hours)**

- Raga and Tala applied in various musical forms.
- Music related to rituals in south Indian states.
- The Music in Traditional Theatres of south Indian states.
Yakshaganam, Krishnanaattam, Kathakali, Bhagavatamelanataka, Batukamma Panduga etc.
- Sopana Sangeetam; Raga and Tala associated with Sopana Sangitam

Contents:- Practical Component**Unit-III Traditional Musical Forms****(30 Hours)**

- **Non- Theatrical and Traditional Compositions**
- **Uga bhoga, Kathakali padam**
- **Tarangam**
- **Ashtapadi (Gitagovindam)**

Unit-IV Music and occasions**(30 Hours)**

- **Popular Compositions in different occasions**
- **Marriage Songs in different regions**
- **Boat Songs, Popular lullaby**
- **Kummi, Kili Paattu, Kannan Paattu etc.**

Suggested Reading:-

1. Sinha Biswajit, South Indian Theatre (Encyclopedia of Indian Theatre), Raj Publications.
2. Rao Bapat, Re-Scribing Tradition (modernization of South Indian Dance Drama) 2012, Indian Institute of Advanced Study, Shimla
3. Rangaraj Anita Ratnam, Natya Brahman- Theatric Universe: A Concept of Ancient Indian Theatre, 1979, Society for Archaeological, Historical and Epigraphical Research, Madras.
4. Manikandan T V, Music of Krishnanattam, 2011, Manish Prakashan, Varanasi
5. Narayana Teertha, Srikrishna Leela Tarangini, 2021, Gauranganilayam Publications, Warangal
6. Phillip Zarrilli, Kathakali Dance -Drama: Where Gods and Demons Come to Play, 1999, Taylor & Francis Ltd.

Postgraduate Curriculum Framework -2024

Based on

National Education Policy -2020

M A Karnatak Music – Vocal/Instrumental (Veena/ Violin)

Semester – III & IV



Department of Music

Faculty of Music and Fine Arts

University of Delhi

Delhi – 110007

Structure 3 (Level – 6.5): Research

Semester	DSC	DSE (related to identified Research field) (Students have to choose any one DSE)	Research Methods/ Tools/writing (2 Courses)	One Intensive Problem based Research	Total Credits
Semester - III	1 DSC Multidimensional Values of Indian Music (4 Credits)	DSE-1: Musicological Study and Lakshana Granthas DSE-2: Ancient Music of Tamizh tradition (1 x 4 = 4 Credits)	(a) Advanced Research Methodology of the Core discipline. + (b) Tools for research (2+2 = 4 Credits)	Outcomes are listed below the table (10 Credits)	22
Semester - IV	-	DSE-3: Keertana by Prominent Vag- geyakaras DSE-4: Comprehensive Study of Tala of Karnatak Music (1 x 4 = 4 Credits)	Techniques of research Writing (2 Credits)	(16 Credits)	22

Semester – III

DSC - Multidimensional Values of Indian Music

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Multidimensional Values of Indian Music DSC	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st 2nd and 3rd Semester

Course Objectives:

- The main focus of this paper is to understand the efficacy of other subjects in learning Indian classical music as a whole and intermingling concepts of various other subjects from which music benefitted.
- Karnatak and Hindustani, therapeutic values of music, usage of electronic gadgets and Philosophical concepts that associated with Karnatak music.

Course Learning Outcomes:

- Acquire the knowledge of therapeutic values of music.
- Able to explain the usage of electronic gadgets in the presentation of music.
- Gain the knowledge of philosophical and Mathematical concepts of Karnatak music.

Contents:

Unit 1: Philosophy and Music

(10 Hours)

- Philosophical concepts in Indian music.
- Understanding Various philosophies in India
- Excerpts of different Philosophical Concepts confront in Karnatak Music Compositions
- Compositions of Sadasiva brehmendra Or Neelakantha Sivan

Unit 2: Psychology and Music

(10 Hours)

- Psychology and its application in Indian Music
- Fundamentals of therapeutic aspects of music.
- Application of various tala for therapeutic purpose
- Raga and Rasa

Unit 3: Electronics and Music

(10 Hours)

- Learning music through digital media.
- Propagation of music through digital media
- Usage of Electronic gadgets in the presentation of music (for public performances and recording).
- Electronic gadgets for music practice

Unit 4: Mathematics and Music**(15 Hours)**

- Importance of Musical Mnemonics
- Mathematical inferences associated with Karnatak music
- Mathematics for the application of rhythmical patterns
- Application of mathematics in Pallavi expositions

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
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8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi 47
15. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.

DSE – 1 Musicological Study and Lakshana Granthas

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Musicological Study and Lakshana Granthas DSE – 1	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objectives:

- In this paper students understand the detailed study of ragas, various shrutis used in Karnatak Music, experiments related to Dhruva vina and Chala vina.
- They also understand about traditional music concerts and changes, in-depth study of various important Lakshana Granthas.

Course Learning Outcomes:

- Able to acquire the knowledge of ragas and shrutis used in Karnatak music.
- Explanation of experiments related to Dhruva and Chala vina.
- Gain good knowledge of musical forms figuring in dance concerts.
- An in-depth knowledge of important Lakshana Granthas.

Contents

Unit 1: Study of Raga and Shruti (10 hours)

- Detailed study of Ragas with special reference to those, which are typical examples of various Shrutis, used in Karnatak Music.
- Application of 22 Shruti in Ragas of Karnatak Music
- Musical Iconography
- Musical Stone Pillars.

Unit 2: Tradition and Contemporary changes (10 Hours)

- Significance of Bharata's experiment relating to Dhruva Vina and Chala Vina
- Musical Concerts-and its Traditions
- Contemporary changes in the Karnatak music concerts.
- Trends in Karnatak music presentation

Unit 3 : Musical Forms in Dance concerts (15 Hours)

- Musical forms pertaining to the field of classical dances of south India.
- Geya Nataka, Nritya Nataka,
- Bhagavata Mela Nataka,
- Yakshagana, Kathakali.

Unit 4: Study of Musical treatises**(10 Hours)**

(An in-depth study of the following Lakshanagranthas)

- Natyashastra, Brihaddesi, Sangita Makaranda
- Sangita Ratnakara, SangitaSara, RagaVibhodha
- Swara Mela Kalanidhi, ChaturdandiPrakasika, Sangita Sudha
- Sangrahachudamani, Sangita Sampradaya Pradarshini

Suggested Readings:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sambamoorthy, P. Prof. (Vol. 6, 2002), South Indian Music, The Indian Music Publishing House, Madras
5. Sambamoorthy, P. Prof. (1998), History of Indian Music, The Indian Music Publishing House, Madras
6. Ayyangar, Ranga Ramanuja. (1972), History of South Indian Music, Self Published, Madras
7. Prajnanananda, Swami. (1963), History of Indian Music, Ramakrishna Vedanta Math, Delhi
8. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
9. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay
10. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
11. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
12. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music), College Book house, Trivandrum, Kerala
13. Sambamurthy, P, Prof. (1959), Laya Vadyas, All India Handicrafts Board, New Delhi
14. Venkatachalam, Radha, Prof. (2002), Cruises of A Musical Researcher's Pen, Karnatic Music Book Centre, Royapettah, Chennai – 14
15. Deva, B.C. (1987), Musical Instruments of India, Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
16. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
17. Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi
18. Manikandan, Dr. T.V. (2011 & 2016), Music of Krishnanattam, Manish Prakashan, Varanasi, Uttar Pradesh
19. Rao, Suvarnalata. (2000), Acoustical perspective on Raga-Rasa Theory, Kanishka Publishers, New Delhi.
20. Bannerjee, Mallika, Dr. (2017), Music in Ancient Civilization, Kanishka Publishers

DSE – 2 Ancient Music of Tamizh tradition

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Ancient Music of Tamizh Tradition DSE – 2	4	3	1	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objectives:

- The main focus of this module is to understand about the origin and evolution of ancient Tamizh tradition, its nomenclature etc.
- They also understand about musical forms and Musical Instruments of ancient tradition.
- This also gives information about ancient Texts through which the music was propagated and the Musicologists etc.

Course Learning Outcomes:

- Students will be able to acquire the knowledge of Ancient Tamizh culture.
- Acquire knowledge about melodic system of Ancient Tamizh.
- Able to gain knowledge of musical forms and Music Composers of ancient Tamizh.
- An in-depth knowledge of important Musical Texts.

Contents

Unit -1: Origin and music and Treatises (10 Hours)

- Origin and Evolution of Music of Ancient Tamizh
- Sangam Age, Agatyam, Tolkapiyam
- Technical terms: Isai, Palai, Osai- Kural- Tuttam etc. Alaku,
- Musical Text: Panchamarabu, Silappadhikaram, Manimekhalai, Akananooru, Puranaanooru, Patittuppattu

Unit- 2: Melodic Structure of Tamil Music (10 Hours)

- Pan
- Tiram
- Panniyal Tiram
- Tira tiram

Unit -3: Rhythmic Structure and Instruments (10 Hours)

- Tala, Alatti, Sir, Pani,
- Kottu, Asai, Tookku, Alavu
- Yazh and it's varieties
- Maddalam, Murasu, Muzhavu etc.

Unit – 4: Musical Forms of Ancient Tamizh Tradition (15 Hours)

- Tevaram, Tiruppavai, Tiruvempavai
- Divya Prabandham Tiruvaimozhi
- Tiruvarutpa, Tiruvachakam
- Tirumandiram, Tiruppallandu, Tiruppugazh

Suggested Readings: -

1. **Premlata, V. (1985), Music through the Ages, Sundeep Prakashan, Delhi**
2. **Arivanar, (1956) Panchamarabu, Pollachi Mahalingam**
3. **The ragas of Tanjore, Dr. Gowri Kuppuswami, Dr. M Hariharan**
4. **Ganesan Anayambatti S 1988, Nataatoor Nambiyin Isaittamizh, Annai Rukmini Noolakam, Pondicheri**
5. **Jeyalakshmi Selam E S, 2003, The History of Tamil Music, University of Madras, Chennai**

A: Advance Research Methodology (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Advance Research Methodology Credit : 2	2	2	0	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the Research Methodology topics covered in BA 7 th 8 th & M A 1 st 2 nd Semester

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Content: (A) Advance research Methodology

Unit 1: Hypothesis in Research

(8 Hours)

- Research Question; Definition and Hypothesis in music
- Basic concepts concerning Hypothesis testing
- Importance and Formulation of Hypothesis
- Limitations of Hypothesis testing

Unit 2: Data analysis

(7 Hours)

- Analysis and interpretation of Data
- Methods of Analysis –
- Qualitative Analysis
- Quantitative Analysis

Unit:3 Analysis of Variance**(7 Hours)**

- Analysis of Variance and Co-Variance
- Multivariate and Analysis
- Factor and Analysis
- Path and Analysis

Unit : 4 Sampling fundamentals**(8 Hours)**

- Fundamental definitions
- Need for sampling
- Sample size and Determination
- Exploratory and Explanatory Research

Suggested Reading:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

B: Tools for the Research (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Tools For The Research	2	2	0	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the other topics covered in the M A 1st and 2nd Semester

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents: B

Unit 1: Tools for the Research

(7 Hours)

- Measurement in Research
- Techniques of developing measurement tools
- Questionnaire and Scale
- Preparation of scale

Unit 2: Measurement Scales

(8 Hours)

- Nominal Scale
- Interval Scale
- Ratio Scale
- Ordinal Scale

Unit 3: Tests of Sound Measurement

(7 Hours)

- Test of Validity
- Content Validity
- Criterion related Validity
- Construct Validity

Unit 4: Importance of publishing Skills**(8 Hours)**

- Indexing Database
- Patenting
- Citation
- Impact factor

Suggested Reading:

1. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
2. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
3. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
4. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
5. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
6. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
7. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

Semester – IV

DSE- 3 Keertana by Prominent Vag-geyakaras

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Keertana and its varieties by prominent Vag-geyakaras DSE -3	4	3	1		B.A.(Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in the M.A. I and II semesters.

Course objectives:

- The main aim of this unit is to create awareness and understanding about the varieties of keertanas composed by prominent Vag-geyakaras of Karnatak classical music and their special characteristics
- To provide the details of keertanas in different south Indian languages and various keertana Vag-geyakaras.

Course learning outcomes:

- The student will be able to understand about various keertanas, aesthetic importance and their bhakti content.
- Students will be able to know the important aspects of keertanas and its difference from other musical forms in Karnatak music system.

Contents:

Unit I Keerthana

(15 hours)

- Concept of Keertana,
- Origin and Evolution of Keertana
- Difference between Kriti and Keertana.
- Structure of Keertana

Unit II Introduction to Prominent Keertanakar

(10 hours)

- Tallapaka Composers
- Dasakuta Composers
- Bhadrachalam Ramadasu
- Tyagaraja,

Unit III Keertana and its varieties**(10 hours)**

- Varieties of Keertanas - Divyanama Sankeertanas -Utsavasampradaya Keertana
- Shringara Sankeertana
- Ramadasa Keertana
- Dasara Padas

Unit IV: Dasakoota composers**(10 hours)**

- Brief biographies of Dasara Pada Composers – Sri Pada Raya
- Vyasaraaya, Kanaka Dasa
- Hari Dasa, Vijaya Dasa
- Gopala Dasa

Suggested Reading:

1. Samba Murthy P, Great Composers, 1962, Indian Music Publishing House, Madras.
2. Karmakar A P, Kalamdani N B, Mystic Teachings of the Haridasas of Karnataka, 1939, The Golden Jubilee Publication, Dharwad, Karnataka
3. Raghavan V, Spiritual Heritage of Tyagaraja, 1957, Ramakrishna Muth, Mylapore, Madras
4. Govinda Rao T K, Compositions of Tyagaraja, 2003, Ganamandir Pathipagam (Productions) Chennai.
5. Krishna Murthy Nedunoori, Annamayya Padasaurabham, 2014 -Tirumala Tirupathi Devasthanam, Tirupathi, A P.
6. Krishna Murthy Nedunoori, Ramadasu Keertanalu, 2015

DSE – 4 Comprehensive Study of Tala of Karnatak Music

Course title & code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisites of the course (if any)
		L	T	P		
Comprehensive Study of Tala of Karnatak Music DSE -4	4	3	1	0	B.A. (Hons.) Any diploma in Karnatak music from recognized institute along with Bachelor's degree in any discipline	Must have learnt the theory portions and Ragas covered in M.A.I & II semesters.

Course objectives:

- The main focus of this unit is to understand the different kinds of talas and its nomenclature in the Karnatak music systems.
- Students will acquire the knowledge of different tala system applicable in the Karnatak music.

Course learning outcomes:

- Students will understand the various talas nomenclatures and Ganas in Karnatak tala system.
- Students gain knowledge about talas and its applications in Karnatak music system.

Contents:

Unit I: Tala system in Indian Music

(10 Hours)

- Importance of Tala system in Karnatak Music
- Study of Dasapranas in detail.
- Shadangas and its kriyas.
- Jati and its varieties

Unit II: Ancient talas

(10 Hours)

- Nomenclature of 108 talas
- Marga and Desi Talas
- Knowledge of Chandas and Ganas
- Tiruppugazh Talas

Unit III: Shodasanga

(10 Hours)

- Shodasanga and its nomenclature
- Shodashanga and its application in 108 talas
- Explanation of Shodashanga
- Symbols for Shodashangas

Unit IV: Concurrent talas**(15 Hours)**

- Sooladi Sapta Talas and its applications
- Application of 5 Jatis and 5 Gatis for Sooladi sapta Talas.
- Concept of 175 talas
- Angas used in 175 Talas

Suggested reading:

1. Sambamoorthy, P. Prof. (Vol. 3, 1964), South Indian Music, The Indian Music Publishing House, Madras
2. Sambamoorthy, P. Prof. (Vol. 4, 1982), South Indian Music, The Indian Music Publishing House, Madras
3. Sambamoorthy, P. Prof. (Vol. 5, 2001), South Indian Music, The Indian Music Publishing House, Madras
4. Sharma Mallikarjuna Akella, 2003 Indian Geneus in Talaprasthara, Sai Sannidhi Sangita Publication, Malkaj Giri, Hyderabad

Techniques of Research Writing (ARM)

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Techniques of Research Writing Credit: 2	2	2	0	0	• B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline	Must have learned the Research Methodology topics covered in BA 7 th or 8 th & M A 1 st or 2 nd Semester

Course Objectives:

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents:

Unit 1: Significance of Report writing

(8 Hours)

- Report Writing- Definition and Importance
- Types of Research Report
- Bibliography – Reference – Foot Notes
- Reference formats – APA, MLA, Chicago etc.

Unit 2: Importance of Documentation

(7 Hours)

- Manuscript structure
- Manuscript Content
- Planning and writing an article
- Empirical paper - Review paper

Unit 3: Different steps in writing report**(8 Hours)**

- Preparation of the Final outline
- Preparation of the rough draft
- Rewriting and polishing the rough draft
- Preparation of the final bibliography

Unit 4: Types of report**(7 Hours)**

- Technical report
- Popular report
- Oral presentation
- Techniques of writing a research report

Suggested Reading:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Syllabus – Semester III-IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

Curricular Structures of 2nd Year of PG for Two-Year PG Programme (3+2)

OR

One Year PG Programme after Completion of Four-Year UG Programme (4 + 1)

Structure 1 (Level 6.5) : PG Curricular Structure with only course work

Semester	DSC	DSE (students have to choose any 3 DSEs from the 9/10 DSEs below)	GE (Only for students from other Departments)	Skill Based Course (2 Credit Course)	Dissertation /Academic Project/Entrepreneurship	Total Credit
Semester - III	DSC 7 Stage Performance DSC 8 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 5A- Aesthetics and appreciation of Indian Music DSE 6A– Fundamental Study of Hindustani Music DSE 7A- Evolution and Development of Musical Concepts KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition DSE 7B: Aesthetics and Appreciation of Indian Music PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments DSE 7C: Documentation and Preservation Music (3 x 4 = 12 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	SBC- Playing Techniques of Harmonium (2 Credits)	NIL	22
Semester – IV	DSC 9 Stage Performance DSC 10 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 8A: Indian Music and its Aesthetical Approach DSE 9A: General Study of Hindustani Music DSE 10A: Multidimensional Aspects of Indian Music KM- DSE 8B: Multidimensional Values of Indian Music DSE 9B: Keertana by Prominent Vag-geyakaras DSE 10B: Comprehensive Study of Tala of Karnatak Music PM DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9C: Evolution and Influence of Gharana DSE 10C: Theoretical Aspects of Avanaddha Vadyas DSE 11: Research Methodology (3 x 4 = 12 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	SBC- Advance Playing Techniques of Harmonium (2 Credits)	NIL	22

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ**Discipline Specific Core Course (DSC)****SEMESTER III****DSC – 7****STAGE PERFORMANCE**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in solo recital enhances the student's skill to develop their ability to perform in various stage too.

Course Learning Outcomes

- The student will be able to perform the prescribed Prachalit & Aprachalit Talas & compositions.
- Student will get a deep understanding about various aspects of Talas and their differences.

Contents: Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva. Aprachalit : Braham, Shikhar, Jhapswari, Basant, Rudra & Leelavati Tala.
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 15 minutes.
- Solo recital with traditional bandish in Jhapswari for 10 minutes.
- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Braham Tala for 10 minutes.

Unit II (30 Hours)

- Advance study in Teentala : Bandish of Ada, Kuaad & Biaad Laya with Padhant
- Gat, Gat Kayada, Dupalli Gat, Tripalli Gat, Darje ki Gat
- Chakradar, Farmaishi, Kamali, Nauhakka
- Fard

Unit III (30Hours)

- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda & Tihai in Teentala.
- Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Ektala.
- Bandish of Ada, Kuaad & Biaad Laya with Padhant.

Unit IV (20 Hours)

- Playing techniques of Rau.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be prepared and submitted for class assessment.

PAKHAWAJ**Unit 1 (40 Hourse)**

- Prescribed Prachalit Talas: Chautala, Sooltala, Dhamar, Tevra.
- Aprachalit: Braham, Basant & Ashtamangal Tala.
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala with traditional bandish.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Braham Tala with traditional banddish.

Unit II (40 Hours)

- Solo recital 10 minutes in Sooltala with following: Uthan, Rela, Stuti & Paran.
- Solo recital 10 minutes in Tevra Tala with following: Uthan, Rela, Stuti & Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala.
- Complete rendering of solo in Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

Knowledge of Talas of Tabla-

- Jhaptala
- Ektala
- Adachartala
- Keharva

Unit IV (20 Hours)

- Ability to play advance compositions in Chautala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehar.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performances for achieving better understanding of the subject. The course helps the students acquire practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj. Knowing about the assessment of Tala in Percussion Music Tabla/ Pakhawaj. Knowing about the laya & Layakari Taal ke Dus Pran, Uthan Peshklar, Kayada, Rela, Baant & Rau.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Talas & compositions.
- Student will get a deep understanding about various aspects of Talas and their differentiation.

TABLA

Unit I (40 Hours)

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit : Braham, Sikhar, Farodust, Jhapswari, Basant Tala, Rudra Tala, Leelavati Tala
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Panchamswari for 15 minutes.
- Tabla Solo recital in Jhaptala with traditional compositions for 10 minutes.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Jhapswari for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda, Chakradar & Tihai in Rudra Tala for 10 minutes.
- Solo recital in Ektala with Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai.
- Traditional Tabla solo recital in different Gharanedar Compositions with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar, Tihai, Gat, Fard in Teentala.

Unit III (20 Hours)

- Presentation of Talas of Pakhawaj.
- Ability to do the Padhant of Tabla's compositions.
- Do the Padhant of Sadharan Paran & Stuti Paran.
- Gharanedar Gat, Fard & Gat Kayada.

Unit IV (30 Hours)

- Ability to do accompany with Vocal & Instrumental Music – Vilambit, Madhya & Drut Laya.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya of Kayada Rela, Baant, Tukda, Gat & different layakari of prescribed Talas.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ

Unit I (40 Hourse)

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Braham, Sikhar, Farodust, Basant & Ashtamangal Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Dhamar with following: Uthan, Rela, Stuti & Paran
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala, with following: Uthan, Rela, Stuti & Paran

Unit II (20 Hours)

- Presentation of Tala's of Tabla.
- Ability to do the Padhant of Pakhawaj's compositions.
- Do the Padhant of Kayada, Tukda & Baant.
- Demonstrate traditional compositions on Pakhawaj.

Unit III (30 Hours)

- Ability to do accompany with vocal
- Dhrupad, Dhamar, Abhanga
- Demonstrate Stuti Paran
- Padhant with Tali Khali of – Uthan, Rela & Chakradar

Unit IV (30 Hours)

- Recite Tala on hand beat with Thah, Dugun, Tigun, Dedhgun & Chaugun Laya of Prescribed Talas.
- Demonstrate Rudra, Brhama, Basant, Rudra Ashtamangal, Leelavati Tala.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ**Discipline Specific Elective Course (DSE)****SEMESTER-III****DSE – 5 APPLICATION OF THEORETICAL TERMINOLOGY OF TABLA**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Application of Theoretical Terminology of Tabla	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical and practical terminology of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will able to understand to contribution of Musician & Scholars.
- The student will got a deep understanding about Theory of prescribed units.
- He will able to understand about classification of Instruments.
- He will able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)**Unit 1 Music, Musician & Scholar (10 Hours)**

- Gharana, Tradition, Guru Shishya Parampara, Specialties.
- Pandit Samta Prasad, Pandit Chhote Lal Mishra, Ustad Latif Ahmad Khan, Pandit Pagal Das, Pandit Bhawani Shankar, Pandit Bhimsen Joshi, Pandit Rajan Mishra, Ustad Rashid Khan.
- Pandit Ravi Shankar, Ustad Vilayat Ali Khan, Pandit L.K.Pandit, Pandit Birju Maharaj, Pandit Durga Lal.
- Pandit Vishnu Narayan Bhatkhande, Pandit Vishnu Narayan Palushkar, Pandit Onkar Nath

Thakur, Pandit Lal Mani Mishra, Dr. Aban E Mistry.

Unit II Style, Playing Techniques & Specialties (15 Hours)

- Purab Baaj : Lucknow, Farukhabad & Banaras
- Pachhim Baaj : Delhi & Ajrada
- Kudau Singh
- Nana Panse

Unit III Compositional Forms (10 Hours)

- Uthan, Baant, Rela, Fard
- Peshkar, Kayada, Mukhda, Rau
- Paran, Stuti Paran, Farmaishi, Kamali
- Tukda, Chakradar, Mukhda-Mohara, Laggi-Laddi

Unit IV Notation of Talas (10 Hours)

- Introduction of Indian Tala Notation System- Pt. V.N.Bhathkhande & Pt. V.D.Palushkar.
- Detailed Notation of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun and some prescribed Talas notation in Layakaries
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 6 CLASSIFICATION OF MUSICAL INSTRUMENTS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Classification of Musical Instruments	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical aspects of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will able to give a theoretical demonstration of the prescribed units.
- He will be able to understand about classification of Instruments.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)

Unit 1 Study of Musical Instruments (10 Hours)

- Introduction
- Meaning
- Kind of Instruments
- Structural knowledge of various Instruments

Unit II Classification of Instruments based on ancient Granthas (15 Hours)

- Natyashastra
- Sangeet Ratnakar
- Sangeetsamysadhodar
- Sangeetsamysar

Unit III Comprehensive study of various Instruments (10 Hours)

- Tata Vadyas : Veena, Surbahar, Sitar, Sarod, Violin, Sarangi.
- Ghana Vadyas : Jhanjha, Ghanta, Chimta.
- Avanaddha Vadyas : Tripuskar, Aankik, Alingya, Urdhavak, Pakhawaj, Mridangam, Mridanga, Punga, Shri Khol, Tabla, Dholak, Naal.
- Sushir Vadyas : Flute, Sehanai.

Unit IV Significance of Musical Instruments in Indian Culture (10 Hours)

- Various Festivals, Instruments used in special occasion.
- Instruments of Vedic period, Ramayan period & Mahabharat period.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigon, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008

PERCUSSION MUSIC TABLA/PAKHAWAJ**Discipline Specific Elective Course (DSE)****SEMESTER-III****DSE – 7 DOCUMENTATION AND PRESERVATION OF MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Documentation and Preservation of Music	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives:

- The Elective course objective of the course is to study the several electronic equipments used in the Indian music
- To develop an idea on digital sound aspects of music and musical forms existing in the system of Indian classical music.
- To create an awareness on the sound management

Course Learning Outcomes:

Students will be able to:

- Develop an understanding about the electronic equipments used in the Indian music
- Learn various sound equipments aspects of music and musical forms of Indian classical music
- Understands and creates a fundamental concept of balancing good sound

Contents: Theory (45 Hours)**Unit I Historical Role of Preservation of Music (10 Hours)**

- Introduction of Preservation.
- Process of Documentation.
- Preservation of Music Process.
- Historical back ground of audio recording.

Unit II Interference of Digital Equipments in Music (10 Hours)

- iTanpura, Tabla & Lehar
- Digital music platforms : Youtube, Spotify, Apple Music, Tidal and their utilization in Music
- Analog and Digital Mixer, PA system and Amplifier
- Merits and Demerits of Digital Musical equipments

Unit III Role of Sound Equipments in Music (15 Hours)

- Types of Microphone
- Stage setup & sound system
- Audio Recording
- Video recording

Unit IV Preservation of Music by the Creative work (10 Hours)

- Compositions writing, musical work, textual writings : autobiographies, memoirs, social media posts, diaries, letters, blog posts, essays.
- Audio, video, or transcripts Audio or video recording from an event or performance; photographs & popular journalism.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Huber, David Miles and Runstein, E Robert (2014) Modern Recording Techniques, Focal Press Waltham, Massachusetts
- Bartlett, Bruce and Bartlett Jenny (2013) Practical Recording Techniques Focal Press Waltham, Massachusetts
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER III

GE – 3 RHYTHMIC AESTHETICS AND PERFORMANCE TECHNIQUES OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Rhythmic Aesthetics and Performance Techniques of Tabla	4	2	0	2	B.A. (Hons.) Percussion Music Tabla/Pakhawaj Or B.A. (Prog.) with Percussion Music Tabla/Pakhawaj Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

Rhythmic Aesthetics and Performance Techniques of Tabla is designed to provide students with a comprehensive understanding of the theoretical, historical, and aesthetic knowledge of Tabla. The objective of this course is to acquaint learners with the evolution of Tabla, the structure and function of its components, the concept of rhythm (Laya and Taal), and the aesthetic principles that govern its performance. It aims to develop analytical thinking regarding various compositional forms, Gharana traditions, and rhythmic interpretations. Through this study, students will gain intellectual insight into how theoretical knowledge enhances performance artistry, creativity, and appreciation of the rich rhythmic heritage of Indian classical music.

Course Learning Outcomes

- Understand and Explain Rhythmic Concepts: Demonstrate a clear understanding of rhythm (Laya), Taal structures, and their aesthetic significance in Tabla performance.
- Analyze History and Gharana Traditions: Identify and describe the evolution of Tabla, major Gharanas, and the contributions of prominent maestros to rhythmic art.
- Apply Theoretical Knowledge to Compositions: Analyze and interpret various Tabla compositions (Kayda, Peshkar, Gat, Tukda, Tihai) from a theoretical perspective.
- Evaluate Rhythmic Aesthetics: Critically assess the interplay of rhythm, melody, and improvisation to appreciate and articulate the aesthetic value of Tabla music.

Contents : Theory (30 Hours)**Unit I Theoretical Study of Taal System (8 Hours)**

- Concept of Theka, Avartan, Vibhag, Sam, Khali.
- Detailed study of Talas- Teentala, Ektaal, Jhaptala, Rupak, Dhamar & Deepchandi.
- Bols and compositions are used in different laya.
- Understanding complex rhythmic patterns and cross-rhythms.

Unit II Introduction to Rhythmic Aesthetics (7 Hours)

- Concept and philosophy of rhythm (Laya, Taal, Matra) in Indian classical music.
- Understanding rhythmic beauty and symmetry in Tabla compositions.
- Relation of rhythm with melody and dance.
- The role of aesthetics in enhancing Tabla performance.

Unit III Structure and Components of Tabla (7 Hours)

- Detailed study of Tabla and its parts and their functions.
- Sound production techniques and tonal variations.
- Tuning methods and maintenance.
- Comparison between Tabla and other Indian percussion instruments.

Unit IV History of Gharana Tradition (8 Hours)

- Historical development of Tabla as a classical instrument.
- Prominent Tabla Gharanas and their founder -Delhi, Ajrada, Lucknow, Farukhabad, Punjab& Banaras.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai

- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)

Unit I Basic Practice and Sound Development (20 Hours)

- Proper sitting posture and hand techniques.
- Practice of basic bols and phrases on Dayan and Bayan.
- Development of clear tone, balance, and strength.
- Exercises in different layas - Vilambit, Madhya & Drut.

Unit II Performance of Talas (20 Hours)

- Playing of Teentala, Ektaal, Jhaptala, Rupak and Dadra in different layas.
- Recitation and playing of Thekas with clarity.
- Use of proper hand positioning and dynamics.
- Application of bol combinations in different rhythmic cycles.

Unit III Traditional Compositions (10 Hours)

- Practice of Peshkar, Kayada, and Rela with variations.
- Presentation of Tukda, Gat, and Chakradar.
- Understanding and playing of simple and complex Tihais.
- Memorization and performance of traditional compositions of various Gharanas.

Unit IV Solo Presentation (10 Hours)

- Preparation of a complete Tabla solo in Teentala or any other Tala.
- Effective stage presentation and timing control.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
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- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj

- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019

PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC)

SEMESTER III

SBC –3 PLAYING TECHNIQUES OF HARMONIUM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Percussion Music Or B. A (Prog.) with Percussion Music Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music

Course Objectives:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium.
- To attain knowledge of playing with improvisations.

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium.
- The student will be able to demonstrate the playing techniques in different ragas.
- The student Will be able to play with improvisations.

Contents: Practical (60 Hours)

Prescribed Ragas:

1. Yaman
2. Bhairav
3. Alhaiya Bilawal
4. Kafi

Prescribed Talas:

1. Teentaal
2. Ektaal
3. Rupak
4. Keherwa

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga yaman
- Alankar pattern in raga Bhairav
- Alankar patterns in raga Alhaiya Bilawal
- Alankar patterns in raga Kafi

Unit II: Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Yaman
- Vilambit & Drut Bandish in raga Bhairav
- Drut Bandish in raga Alhaiya Bilawal
- Drut Bandish in raga Kafi

Unit III: Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Teentaal with Thah,Dugun & Chaugun laya
- Ektaal with Thah,Dugun & Chaugun laya
- Rupak taal with Thah,Dugun & Chaugun laya
- Keherwa taal with Thah ,Dugun & Chaugun Laya

Suggestive Readings:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication, New Delhi, 1st Edition: 2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Syllabus – Semester IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 9

STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.
- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

Course Learning Outcomes

- The students will be able to give a practical performance of the prescribed Talas.
- He will be able to demonstrate various aspects of Talas and their differentiation.
- The student will get a deep knowledge of compose various compositions and write the compositions according to the Tala Notation system.

Contents : Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit : Vishnu, Brahma, Farodust, Rudra, Jhapswari, Basant, Leelavati & Panchamswari.**
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Vishnu Taal for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar, Tihai, Gat & Fard in Teentala for 10 minutes.

Unit II (30 Hours)

- Tabla solo recital with different Gharanedar Compositions in Rupak Tala for 10 minutes.
- Tabla Solo recital in Jhaptala with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai for 10 minutes.
- Complete Traditional Tabla solo recital with different Gharanedar Compositions in Ektala for 10 minutes.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 10 minutes.

Unit III (30 Hours)

- Advance study of Teentala Theke Ki Badhat
- Dupalli Gat, Tripalli. Chaupalli Gat, Gat Kayada
- Chakradar, Farmaishi, Kamali & Nauhakka
- Farda & Bandish of Ada, Kuaad & Biaad Laya

Unit IV (20 Hours)

- Playing techniques of Laggi-Ladi.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be prepared and submitted for class assessment.

PAKHAWAJ**Unit I (40 Hours)**

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Brahma, Farodust, Vishnu, Ashtamangal, Rudra, Basant & Jajjhampa Tala.**
- Complete rendering of Pakhawaj solo for at least 15 minutes in Brahma Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Dhamar Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Solo recital with different Gharanedar Compositions in Sooltala for 10 minutes.
- Solo recital with Upaj anga ka Uthan, Rela, Chakradar, Paran & Tihai Chautala for 10 minutes.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Tevra Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Farodust Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

- Practical knowledge of 'Thapiya ka Baaj'
- Presentation of talas of Tabla: Tilwada, Jhaptala
- Ektala - Adachartala
- Keharva - Dadra

Unit IV (30 Hours)

- Ability to play advance compositions in Chautala, Sooltala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10

PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Practical Assessment of Talas	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A.
- The course is more practically inclined along with relevant Practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Talas & compositions.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Practical (120 hours)**TABLA****Unit I (40 Hours)**

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Brahma, Farodust, Vishnu, Jhapswari, Basant, Rudra, Leelavati & Panchamswari.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Leelavati Tala for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tihai, Tukra, Chakradar Farmaishi, Kamali, Nauhakka in Teentala for 10 minutes.

Unit II (30 Hours)

- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Rudra, Tala for 10 minutes.
- Presentation of Pakhawaj Talas.
- Ability to do the Padhant of Traditional Compositions, Gharanedar Gat & Fard.
- Padhant with Tali Khali – Uthan, Peshkar, Kayada, Rela, Baant, Tukda, Tihai, Chakradar, Farmaishi, Kamali & Nauhakka.

Unit III (30 Hours)

- Ability to do accompany with Vocal Music.
- Chhota Khyal, Bada Khyal, Geet & Bhajan.
- Ability to do accompany with Instrumental Music.
- Razakhani Gat, Mashitkhani Gat, Drut Laya Bandish.

Unit IV (20 Hours)

- Ability to demonstrate Prachalit Talas in different layakari of Prescribed Talas.
- Recite Tala on hand beat with Dedhgun & Tigun Laya of Jhapswari, Basant, Rudra, Leelavati, Vishnu, Brahma & Panchamswari.
- Knowledge of Tuning of Tabla.
- Notation book to be prepared and submitted for class assessment.

PAKHAWAJ**Unit I (40 Hourse)**

- **Prescribed Prachalit Talas : Dhamar, Chautala, Sooltala & Tevra.**
- **Aprachalit : Basant, Brahma, Farodust, Ashtamangal, Gajjhampa & Vishnu Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Brahma with following: Uthan, Rela, Stuti Paran & Sadharan Paran, Chakradar, Farmaishi & Kamali.
- Complete rendering of Pakhawaj solo for at least 10 minutes in Dhamar Tala, Ashtamangal Tala & Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharn Paran etc.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Basant, Rudra & Jajjhampa Tala for 10 minutes.
- Presentation of Talas of Tabla.
- Ability to do the Padhant of traditional compositions - Stuti Paran, Uthan, Rela, Sadharan Paran, Chakradar Paran & Kamali Paran.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya in prescribed Talas of Prachalit Talas.

Unit III (30 Hours)

- Ability to do accompany with vocal
- Dhrupad
- Dhamar
- Abhanga

Unit IV (20 Hours)

- Recite Tala on hand beat with Dedhgun & Tigun Laya of Aprachalit Talas.
- Demonstration traditional compositions of Pakhawaj.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be prepared and submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejayanathi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
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PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course

SEMESTER IV

DSE – 8 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music. They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions. They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)**Unit I Concept of Tala and Aesthetics (10 Hours)**

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structural Elements of Tala (10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary, Philosophical & Performance Aesthetics (15 hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas – Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi
- Dixit Pradeep Kumar (1984), Saras Sangeet, Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka

Publisher, New Delhi

- Pandey, K.C. (1972),Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953),Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music,New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course

SEMESTER IV

DSE –9 EVOLUTION AND INFLUENCE OF GHARANAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Evolution and Influence of Gharanas	4	4	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

To explore the historical development and evolution of Tabla and Pakhawaj Gharanas. Understanding the distinctive styles, techniques, and rhythmic patterns of major Gharanas. Analyse the cultural and musical influence of gharanas on Indian classical music. To foster practical appreciation and performance insights into traditional and contemporary interpretations.

Course Learning Outcomes

- Understand the historical development and evolution of major Gharanas of Tabla and Pakhawaj.
- Analyse the distinctive styles, techniques, and compositions unique to each Gharana.
- Examine the cultural and musical influence of Gharanas on Indian classical music traditions.
- Develop critical listening and appreciation skills for evaluating performance practices across Gharanas.

Contents : Theory (45 Hours)**Unit I Historical Background (10 Hours)**

- Early development of Pakhawaj/Tabla in ancient and medieval Indian music traditions.
- Transition from Pakhawaj to Tabla during the Mughal period.
- Social and cultural factors influencing the rise of different playing styles.
- Role of royal courts, temples and guru-shishya parampara in shaping traditions.

Unit II Major Gharana of Tabla (10 Hours)

- Delhi Gharana – Founder of Gharana and its specialities & compositions. .
- Lucknow & Ajrada Gharana – Founder of Gharana and its specialities & compositions.
- Banaras & Farukhabad Gharana – Founder of Gharana and its specialities & compositions.
- Punjab Gharana – Founder of Gharana and its specialities & compositions.

Unit III Gharana of Pakhawaj & Their Characteristics (15 Hours)

- Kudau Singh, Nana Panse Gharana – Tradition, style and its Compositions.
- Nathdwara Gharana, Ayodhya Gharana – Tradition, style and its Compositions.
- Comparative study of Tabla and Pakhawaj Compositions.
- Importance of Gharana in Classical Music.

Unit IV Evolution, Modern Influence & Global Impact (10 Hours)

- Contribution of legendary artists in popularizing Tabla and Pakhawaj globally.
- Influence of technology, recordings, and digital platforms on Gharana identity.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapsewari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Mishra Pt. Chhote Lal, Taal Prasoon, Kanishka Publishers, New Delhi.
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Chaudhary, Subhadra (1984) Bhartiye Sangeet me Tala aur Roop Vidhan, Krishna Brothers, Ajmer, R.J
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla

Vadan Parampra (2022) Kanshika Publishers, Delhi

- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Sen, Arun Kumar (2005) Madhya Pradesh Hindi Granth Academy, Bhopal
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanti (2004), B.R. Rhythm, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt.Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt.Arvind, Izajat,Publisher Name- Populer Prakashan, Kolhapur
- Dandage,Pt.Amod,Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER IV

DSE – 10 THEORETICAL ASPECTS OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Avanaddha Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj .

Course Objectives

A complete theoretical aspects of Tabla give the wide knowledge of various kind of terminology and compositional knowledge of Tabla, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla . This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a Theoretical demonstration of the prescribed units.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)**Unit I Technical Terms of Tabla (10 Hours)**

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum
- Uthan, Peshkar, Kayada, Rela, Tihai, Gat
- Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi
- layakari, Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata

Unit II Detailed Study of Tabla, Pakhawaj & Mridangam (15 Hours)

- Origin
- Development
- Present forms
- Used in social and culture festival

Unit III Detailed Study of Laya Layakari (10 Hours)

- Thah, Dugun, Chaugun & Tigun
- Aada 3/2 or Dedhgun
- Kuaad 5/4 or Sawagun
- Biaad 7/4 or Paundugun

Unit IV Theoretical Study of Talas (10 Hours)

- Prachalit –Teentala, Jhaptala, Rupak, Ektala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva
- Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER IV

DSE – 11

Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Research Methodology DSE – 11	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj .

Course Objectives:

- To understand the concept of 'Research' and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study as to how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Course Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music
- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:**Unit I: Understanding Research and its components (10 hours)**

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985
- Sources of research in Indian Classical Music, Reena Gautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER IV

GE – 4 THEORY AND PRACTICAL PERFORMANCE OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practical Performance of Tabla	4	2	0	2	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

The objective of this course is to provide an in-depth understanding of the historical evolution, theoretical foundations, and aesthetic dimensions of Tabla performance. It aims to familiarize students with the development of various Gharanas, structural and acoustic aspects of the instrument, and the philosophical concepts of rhythm and beauty in Indian classical music. Through this study, learners will explore the interrelationship between tradition and innovation, and appreciate Tabla as both a cultural heritage and a dynamic art form with global relevance.

Course Learning Outcomes

- Explain the historical evolution of Tabla and identify the contribution of various Gharanas and maestros to its development.
- Analyze the structural, acoustic, and rhythmic aspects of Tabla compositions with theoretical precision.
- Interpret the aesthetic principles and philosophical concepts underlying Tabla performance within Indian classical music.
- Evaluate the contemporary trends, global influence, and innovative expressions that shape modern Tabla art.

Contents : Theory (30 Hours)**Unit I Historical Evolution and Development of Tabla (8 Hours)**

- Origin and early development of Avanaddha Vadyas according to Natyashastra.
- Evolution and transformation of Tabla through ancient, Mughal, and post-Mughal periods.
- Development of Tabla as a solo and accompaniment instrument.
- Origin and characteristics of major Tabla Gharanas Delhi, Ajrada, Lucknow, Farrukhabad, Banaras & Punjab.

Unit II Structural and Technical Aspects of Tabla (7 Hours)

- Detailed study of Tabla components, materials, and construction process.
- Science of sound production, tonal quality and maintenance of Tabla.
- Understanding of Laya, Taal, Matra, and Theka.
- Study of traditional compositions – Peshkar, Kayda, Rela, Tukda, and Chakradar.

Unit III Aesthetics and Expressive Dimensions (8 Hours)

- Concept of Aesthetics (Saundarya Shastra) and its application in Tabla performance.
- Emotional and spiritual dimensions in rhythmic expression.
- Artistic communication between Tabla, melody, and dance.
- Role of improvisation and Layakari in enhancing Tabla performance.

Unit IV Contemporary Trends and Global Influence (7 Hours)

- Evolution of solo Tabla performance and contribution of contemporary maestros.
- Tabla as an accompanying instrument in classical, dance, fusion, and film music.
- Influence of technology, media, and globalization on Tabla teaching and performance.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.

Suggestive Readings:

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya, Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan, Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)**Unit I Fundamental Skills and Technique Development (15 Hours)**

- Practice of basic strokes (Bols) on Dayan and Bayan with clarity and control.
- Exercises for developing tone, balance, and hand coordination.
- Practice of simple Thekas in different Layas (Vilambit, Madhya, Drut).
- Tuning and maintenance of Tabla.

Unit II Traditional Compositions and Layakari (15 Hours)

- Presentation of Peshkar and Kayadas in Teentaal and Rupak Tala.
- Performance of Relas, Tukdas, and Chakradars from various Gharanas.
- Application of Layakari in Dugun, Tigun and Chaugun in Compositions.
- Understanding and demonstration of different types of Tihais.

Unit III Gharana based Repertoire and Accompaniment (15 Hours)

- Practice and presentation of compositions from Delhi, Ajrada, and Lucknow Gharanas.
- Comparative performance and improvisation techniques of different Gharanas.
- Accompaniment with vocal, instrumental, and dance music forms.
- Techniques of accompaniment.

Unit IV Creative Expression and Contemporary Practices (15 Hours)

- Improvisation in Kayda, Rela, and Tukda with clarity.
- Presentation of Tabla solo performance with Traditional compositions.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari..Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings :

- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shashtra, Gandharva Mahavidyalaya, Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan, Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Skill Based Course (SBC)

SEMESTER IV

SBC – Advance Playing Techniques of Harmonium

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Playing Techniques of Harmonium	2	0	0	2	B. A (Hons) Percussion Music Tabla/Pakhawaj Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed under Graduate programmes (B.A. Hons/B.A. Prog.) in Hindustani Music

Course Objective:

- To learn how to play alankar patterns on the Harmonium.
- To understand the playing techniques of Harmonium
- To attain knowledge of playing with improvisations

Course Outcomes:

- The student will be able to play alankar patterns on the Harmonium
- The student will be able to demonstrate the playing techniques in different ragas
- The student Will be able to play with improvisations

Contents:

Prescribed Ragas:

1. Miya ki Todi
2. Vrindavan Sarang
3. Khamaj
4. Bhairavi

Prescribed Talas:

1. Jhaptaal
2. Adachautaal
3. Deepchandi
4. Dadra

Unit I: Alankar in prescribed ragas (15 Hours)

- Alankar patterns in raga Miya ki Todi
- Alankar pattern in raga Vrindavani Sarang
- Alankar patterns in raga Khamaj
- Alankar patterns in raga Bhairavi

Unit II : Compositions in prescribed ragas (15 Hours)

- Vilambit & Drut Bandish in raga Miya ki Todi
- Vilambit & Drut Bandish in raga Vrindavani Sarang
- Drut Bandish in raga Khamaj
- Drut Bandish in raga Bhairavi

Unit III : Improvisation in raga presentation (15 Hours)

- Alaap in prescribed ragas
- Sargam(Taan) in prescribed ragas
- Layakari(Dugun) in the Bandishes of the prescribed ragas
- Layakari(Chaugun) in the Bandishes of the prescribed ragas

Unit IV: Demonstration of prescribed Talas with Layakari (15 Hours)

- Jhaptaal with Thah,Dugun & Chaugun laya
- Adachautaal with Thah,Dugun & Chaugun laya
- Deepchandi taal with Thah, Dugun & Chaugun laya
- Dadra taal with Thah, Dugun & Chaugun Laya

Recommended Books:

1. Dr. Vinay kumar Mishra, Harmonium: Vividh Aayam, Akanksha Publication, New Delhi, 1st Edition: 2015
2. Bhagwat Sharan Sharma, Taal Prakash, Sangeet Karyalaya, Hathras, 12th Edition: Jan 2007
3. V. N. Bhatkhande, Kramik Pustak Malika Part – I to VI, Sangeet Karyalaya, Hathras



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Syllabus – Semester III-IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure-2 (Level-6.5) PG Curricular Structure with Course Work + Research

Semester	DSC	DSE (students have to choose any 2 DSEs from the 6/7 DSEs below)	GE (Only for students from other Departments)	2 Credits	Dissertation/Academic Projects/Entrepreneurship	Total Credits
Semester -III	DSC 7 Stage Performance DSC 8 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 5A: Aesthetics and appreciation of Indian Music DSE 6A: Fundamental Study of Hindustani Music KM- DSE 5B: Musicological Study and Lakshana Granthas DSE 6B: Ancient Music of Tamizh tradition PM- DSE 5C: Application of Theoretical Terminology of Tabla DSE 6C: Classification of Musical Instruments (2 x 4 = 8 Credits)	GE 3A Forms of Hindustani Music GE 3B Karnatak Music Concerts Then and Now GE 3C Rhythmic Aesthetics and Performance Techniques of Tabla (1 x 4 = 4 Credits)	NIL	(6 credits)	22
Semester – IV	DSC 9 Stage Performance DSC 10 Practical Assessment of Talas (2 x 4 = 8 Credits)	HM- DSE 7A: Evolution and Development of Musical Concepts DSE 8A: Indian Music and its Aesthetical Approach KM- DSE 7B: Aesthetics and Appreciation of Indian Music DSE 8B: Multidimensional Values of Indian Music PM- DSE 7C: Documentation and Preservation of Music DSE 8C: Aesthetical Analysis of Tala Vadyas DSE 9: Research Methodology (2 x 4 = 8 Credits)	GE 4A Semi-classical forms of Hindustani Music GE 4B Musical Forms Attributed to Culture and Tradition in South India GE 4C Theory and Practical Performance of Tabla (1 x 4 = 4 Credits)	Nil	(6 credits)	22

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 7

STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance DSC - 7	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in solo recital enhances the student's skill to developed their ability to perform in various stage too.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Prachalit & Aprachalit Talas & compositions.
- Student will get a deep understanding about various aspects of Talas and their differentiation.

Contents: Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva. Aprachalit : Braham, Shilkhar, Jhapsewari, Basant, Rudra & Leelavati Tala.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 15 minutes.
- Solo recital with traditional bandish in Jhapsewari for 10 minutes.
- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Braham Tala for 10 minutes.

Unit II (30 Hours)

- Advance study in Teentala, Bandish of Ada, Kuaad & Biaad Laya with Padhant.
- Gat, Gat Kayada, Dupalli Gat, Tripalli Gat, Darje ki Gat.
- Chakradar, Farmaishi, Kamali, Nauhakka.
- Fard

Unit III (30Hours)

- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra & Tihai in Teentala.
- Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.
- Uthan/Peshkar, Kayada, Rela, Chakradar & Tukda in Ektala.
- Bandish of Ada, Kuaad & Biaad Laya with Padhant.

Unit IV (20 Hours)

- Playing techniques of Rau.
- Knowledge of Lehara.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ**Unit 1 (40 Hours)**

- Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.
- Aprachalit : Braham, Basant & Ashtamangal Tala.
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala with traditional bandish.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Braham Tala with traditional bandish.

Unit II (40 Hours)

- Solo recital 10 minutes in Sooltala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Solo recital 10 minutes in Tevra tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala.
- Complete rendering of solo in Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

Knowledge of talas of Tabla-

- Jhaptala
- Ektala
- Adachartala
- Keharva

Unit IV (20 Hours)

- Ability to play advance compositions in Chautala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER III

DSC – 8 PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC - 8	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performances for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- The student will be able to give a practical demonstration of the prescribed Talas & compositions.
- Student will be able to demonstrate various aspects of Talas and their differentiation.

Contents : Practical (120 Hours)**TABLA****Unit I (40 Hours)**

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Braham, Sikhar, Farodust, Jhapswari, Basant, Rudra & Leelavati Tala.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Panchamswari for 15 minutes.
- Tabla Solo recital in Jhaptala with traditional compositions for 10 minutes.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Jhapswari for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda, Chakradar & Tihai in Rudra Tala for 10 minutes.
- Solo recital in Ektala with Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai
- Traditional Tabla solo recital in different Gharanedar Compositions with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar, Tihai, Gat, Fard in Teentala.

Unit III (20 Hours)

- Presentation of Talas of Pakhawaj.
- Ability to do the Padhant of Tabla's compositions.
- Do the Padhant of Sadharan Paran, Stuti Paran.
- Gharanedar Gat, Fard & Gat Kayada.

Unit IV (30 Hours)

- Ability to do accompany with Vocal & Instrumental Music – Vilambit, Madhya & Drut Laya.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya of Kayada Rela, Baant, Tukda, Gat & different layakari of prescribed Talas.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ**Unit I (40 Hourse)**

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Braham, Sikhar, Farodust, Basant & Ashtamangal Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Dhamar with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

- Complete rendering of solo Pakhawaj for at least 10 minutes in Ashtamangal Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit II (20 Hours)

- Presentation of Tala's of Tabla.
- Ability to do the Padhant of Pakhawaj's compositions.
- Do the Padhant of Kayada, Tukda & Baant.
- Demonstrate traditional compositions on Pakhawaj.

Unit III (30 Hours)

- Ability to do accompany with vocal.
- Dhrupad, Dhamar, Abhanga.
- Demonstration of Stuti Paran.
- Padhant with Tali Khali of Uthan, Rela & Chakradar.

Unit IV (30 Hours)

- Recite Tala on hand beat with Thah, Dugun, Tigun, Dedhgun & Chaugun Laya of Prescribed Talas.
- Demonstrate Rudra, Brhama, Basant, Ashtamangal & Leelavati Tala.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be submitted for internal assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 5 APPLICATION OF THEORETICAL TERMINOLOGY OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Application of Theoretical Terminology of Tabla	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programs (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical and practical terminology of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- Student will understand to contribution of Musician & Scholars.
- Student will be able to give a Theoretical demonstration of the prescribed units.
- He will be able to understand about classification of Instruments.

Contents: Theory (45 Hours)**Unit 1 Music, Musician & Scholar (10 Hours)**

- Gharana, Tradition, Guru Shishya Parampara & Specialties.
- Pandit Kishan Maharaj, Pandit Samta Prasad, Pandit Chhote Lal Mishra, Pandit Pagal Das, Pandit Bhawani Shankar, Pandit Bhimsen Joshi, Pandit Rajan Mishra, Ustad Rashid Khan.
- Pandit Ravi Shankar, Ustad Vilayat Ali Khan, Pandit Birju Maharaj, Pandit Durga Lal.
- Pandit Vishnu Narayan Bhatkhande, Pandit Vishnu Narayan Palushkar, Pt. Onkarnath Thakur, Pandit Lal Mani Mishra, Dr. Aban E Mistry.

Unit II Style, Playing Techniques & Specialties (15 Hours)

- Purab Baaj : Lucknow, Farukhabad & Banaras.
- Pachhim Baaj : Delhi & Ajrada.
- Kudau Singh
- Nana Panse

Unit III Compositional Forms(10 Hours)

- Uthan, Baant, Rela, Fard.
- Peshkar, Kayada, Mukhda, Rau.
- Paran, Stuti Paran, Farmaishi, Kamali.
- Tukda, Chakradar, Mukhda-Mohara, Laggi-Ladi.

Unit IV Notation of Talas (10 Hours)

- Introduction of Indian Tala Notation System -V.N. Bhatkhande & V.D. Palushkar.
- Detailed Notation of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampra, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhapswari, Basant, Rudra, Leelavati & Panchamswari.
- Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun and some prescribed Talas notation in layakari.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

- Mulgaonkar, Pt.Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt.Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt.Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-III

DSE – 6 CLASSIFICATION OF MUSICAL INSTRUMENTS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Classification of Musical Instruments DSE - 6	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical aspects of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instruments. Advanced learning in of technical terminology, classification of Instruments, various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a theoretical demonstration of the prescribed units.
- He will be able to understand about classification of Instruments.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents : Theory (45 Hours)

Unit 1 Study of Musical Instruments (10 Hours)

- Introduction
- Meaning
- Kind of Instruments
- Structural knowledge of various Instruments

Unit II Classification of Instruments based on ancient Granthas (15 Hours)

- Natyashastra
- Sangeet Ratnakar
- Sangeetsamiasadhodar
- Sangeetsamiasar

Unit III Comprehensive study of various Instruments (10 Hours)

- Tata Vadyas : Veena, Surbahar, Sitar, Sarod, Violin, Sarangi
- Ghana Vadyas : Jhanjha, Ghanta, Chimta
- Avanaddha Vadyas : Tripuskar, Aankik, Alingya, Urdhavak, Pakhawaj, Mridangam, Mridanga, Punga, Shri Khol, Tabla, Dholak, Naal.
- Sushir Vadyas : Flute, Sehanai,

Unit IV Significance of Musical Instruments in Indian Culture (10 Hours)

- Various Festivals, Instruments used in special occasion.
- Instruments of Vedic period, Ramayan period & Mahabharat period.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala –Jhappswari, Basant, Rudra, Leelavati, Panchamswari. Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalaya Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Vadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Vadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi

- Mulgaonkar, Pt.Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt.Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt.Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

GE – 3 RHYTHMIC AESTHETICS AND PERFORMANCE TECHNIQUES OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Rhythmic Aesthetics and Performance Techniques of Tabla GE - 3	4	2	0	2	B.A. (Hons.) Percussion Music Tabla/Pakhawaj Or B.A. (Prog.) with Percussion Music Tabla/Pakhawaj Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

Rhythmic Aesthetics and Performance Techniques of Tabla is designed to provide students with a comprehensive understanding of the theoretical, historical, and aesthetic knowledge of Tabla. The objective of this course is to acquaint learners with the evolution of Tabla, the structure and function of its components, the concept of rhythm (Laya and Taal), and the aesthetic principles that govern its performance. It aims to develop analytical thinking regarding various compositional forms, Gharana traditions, and rhythmic interpretations. Through this study, students will gain intellectual insight into how theoretical knowledge enhances performance artistry, creativity, and appreciation of the rich rhythmic heritage of Indian classical music.

Course Learning Outcomes

- Understand and Explain Rhythmic Concepts: Demonstrate a clear understanding of rhythm (Laya), Taal structures, and their aesthetic significance in Tabla performance.
- Analyze History and Gharana Traditions: Identify and describe the evolution of Tabla, major Gharanas, and the contributions of prominent maestros to rhythmic art.
- Apply Theoretical Knowledge to Compositions: Analyze and interpret various Tabla compositions (Kayda, Peshkar, Gat, Tukda, Tihai) from a theoretical perspective.
- Evaluate Rhythmic Aesthetics: Critically assess the interplay of rhythm, melody, and improvisation to appreciate and articulate the aesthetic value of Tabla music.

Contents : Theory (30 Hours)

Unit I Theoretical Study of Tala System (8 Hours)

- Concept of Theka, Avartan, Vibhag, Sam, Khali.
- Detailed study of major Talas Teentala, Ektaal, Jhaptala, Rupak, Dhamar & Deepchandi.
- Bols, laykari and use of tempo in different Talas.
- Understanding complex rhythmic patterns and cross-rhythms.

Unit II Introduction to Rhythmic Aesthetics (7 Hours)

- Concept and philosophy of rhythm (Laya, Taal, Matra) in Indian classical music.
- Understanding rhythmic beauty and symmetry in Tabla compositions.
- Relation of rhythm with melody and dance.
- The role of aesthetics in enhancing Tabla performance.

Unit III Structure and Components of Tabla (7 Hours)

- Detailed study of Tabla and Bayan parts and their functions.
- Sound production techniques and tonal variations.
- Maintenance and tuning methods.
- Comparison between Tabla and other Indian percussion instruments.

Unit IV History of Gharana Tradition (8 Hours)

- Historical development of Tabla as a classical instrument.
- Prominent Tabla Gharanas and their stylistic features-Delhi, Ajrada, Lucknow, Farukhabad, Punjab, Banaras.
- Detailed study of Karnatak Talas - 7 to 35 Talas, Dhurav Tala, Matya Tala, Rupak Tala, Jhampa Tala, Triput Tala, Ata Tala, Eka Tala. Study of Jatti, & Layakari- Chaturasya, Tisra, Khand, Misra, Sankirn, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book of Talas & Compositions writing in different layas.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi

- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya, Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan, Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

Contents : Practical (60 Hours)

Unit I Basic Practice and Sound Development (20 Hours)

- Proper sitting posture and hand techniques.
- Practice of basic bols and phrases on Dayan and Bayan.
- Development of clear tone, balance, and strength.
- Exercises in different layas (Vilambit, Madhya, Drut).

Unit II Performance of Talas (20 Hours)

- Playing of Teentaal, Ektala, Jhaptala, Rupak, and Dadra in different laya.
- Recitation and playing of Thekas with clarity.
- Use of proper hand positioning and dynamics.
- Application of bol combinations in different rhythmic cycles.

Unit III Traditional Compositions (10 Hours)

- Practice of Peshkar, Kayada, and Rela with variations.
- Presentation of Tukda, Gat, and Chakradar.
- Understanding and playing of simple and complex Tihais.
- Traditional compositions of various Gharanas.

Unit IV Solo Presentation (10 Hours)

- Preparation of a complete Tabla solo in Teentaal or any other Taal.
- Proper introduction, development, and conclusion of the solo.
- Detailed study of Karnatak Talas - 7 to 35 Talas, Dhurav Tala, Matya Tala, Rupak Tala, Jhampa Tala, Triput Tala, Ata Tala, Eka Tala. Study of Jatti, & Layakari- Chaturasya, Tisra, Khand, Misra, Sankirn, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Prepare Notation book of Talas & Compositions writing in different layas.

Suggestive Readings:

- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan

- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya, Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan, Pune 2019
- Dandage Pt. Amod, Complete Tabla, Bhairava Prakashan, Kolhapur

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 9 ADVANCE STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Advance Stage Performance DSC - 9	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.
- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharanas/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music.

Course Learning Outcomes

- Student will be able to give a practical performance of the prescribed Talas.
- He will be able to demonstrate various aspects of Talas and their differentiation.
- Students will learn about the Prachalit & Aprachalit Talas.
- Student will be study of Laya & Layakri & developed their skill in Percussion Music.

Contents : Practical (120 Hours)

TABLA

Unit I (40 Hours)

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.**
- **Aprachalit : Vishnu, Brahma, Farodust, Rudra, Jhapswari, Basant, Leelavati & Panchamswari.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Vishnu Taal for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukda, Chakradar, Tihai, Gat & Fard in Teentala for 10 minutes.

Unit II (30 Hours)

- Tabla solo recital with different Gharanedar Compositions in Rupak Tala for 10 minutes.
- Tabla Solo recital in Jhaptala with Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai for 10 minutes.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Ektala for 10 minutes.
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Adachartala for 10 minutes.

Unit III (30 Hours)

- Advance study of Teentala (Theke) Ki Badhat.
- Dupalli Gat, Tripalli. Chaupalli Gat, Gat Kayada.
- Chakradar, Farmaishi, Kamali & Nauhakka.
- Farda & Bandish of Ada, Kuaad & Biaad Laya.

Unit IV (20 Hours)

- Playing techniques of Laggi-Ladi.
- Knowledge of Lehar.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ

Unit I (40 Hourse)

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar & Tevra.**
- **Aprachalit : Brahma, Farodust, Vishnu, Ashtamangal, Rudra, Basant & Jajjhampa Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Brahma with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Dhamar Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Solo recital with different Gharanedar Compositions in Sooltala for 10 minutes.
- Solo recital with Upaj anga ka Uthan, Rela, Chakradar, Parana & Tihai Chautala for 10 minutes
- Complete rendering of solo Pakhawaj for at least 10 minutes in Tevra Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Farodust Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran.

Unit III (20 Hours)

- Practical knowledge of 'Thapiya ka Baaj'
- Presentation of talas of Tabla: Tilwada, Jhaptala
- Ektala - Adachartala
- Keharva - Dadra

Unit IV (30 Hours)

- Ability to play advance compositions in Chautala, Sooltala and Dhamar.
- Knowledge of Tuning of Pakhawaj.
- Knowledge of Lehara.
- Notation book to be submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER IV

DSC – 10 ADVANCE PRACTICAL ASSESSMENT OF TALAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practical Assessment of Talas DSC - 10	4	0	0	4	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is more practically inclined along with relevant Practical performance for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- Student will be able to give a practical demonstration of the prescribed Talas & compositions.

- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents : Practical (120 Hours)

TABLA

Unit I (40 Hours)

- **Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.**
- **Aprachalit : Brahma, Farodust, Vishnu, Jhapswari, Basant, Rudra, Leelavati & Panchamswari.**
- Complete traditional Tabla solo recital with different Gharanedar Compositions in Leelavati Tala for 15 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tihai, Tukra, Chakradar Farmaishi, Kamali, Nauhakka in Teentala for 10 minutes.

Unit II (30 Hours)

- Traditional Tabla solo recital with different Gharanedar Compositions in Aprachalit Rudra, Tala for 10 minutes.
- Presentation of Pakhawaj Talas.
- Ability to do the Padhant of Traditional Compositions, Gharanedar Gat & Fard.
- Padhant with Tali Khali in– Uthan, Peshkar, Kayada, Rela, Baant, Tukda, Tihai, Chakradar, Farmaishi, Kamali & Nauhakka.

Unit III (30 Hours)

- Ability to do accompany with Vocal Music
- Chhota Khyal, Bada Khyal, Geet & Bhajan
- Ability to do accompany with Instrumental Music
- Razakhani Gat, Mashitkhani Gat, Drut Laya Bandish

Unit IV (20 Hours)

- Ability to demonstrate Prachalit Talas in different layakari of Prescribed Talas.
- Recite Tala on hand beat with Dedhgun & Tigun Laya of Jhapswari, Basant, Rudra, Leelavati, Vishnu, Brahma & Panchamswari.
- Knowledge of Tuning of Tabla.
- Notation book to be submitted for class assessment.

PAKHAWAJ

Unit I (40 Hourse)

- **Prescribed Prachalit Talas : Dhamar, Chautala, Sooltala & Tevra.**
- **Aprachalit : Basant, Brahma, Farodust, Ashtamangal, Gajjhampa & Vishnu Tala.**
- Complete rendering of solo Pakhawaj for at least 15 minutes in Brahma with following: Uthan, Rela, Stuti Paran & Chakradar Paran, Chakradar, Farmaishi & Kamali.
- Complete rendering of Pakhawaj solo for at least 10 minutes in Dhamar Tala, Ashtamangal & Basant Tala with following: Uthan, Rela, Stuti Paran & Sadharan Paran etc.

Unit II (30 Hours)

- Traditional Pakhawaj solo recital with different Gharanedar Compositions in Aprachalit Tala Basant, Rudra, & Jajjhampa for 10 minutes.
- Presentation of Talas of Tabla.
- Ability to do the Padhant of traditional compositions - Stuti Paran, Uthan, Rela, Sadharan Paran & Chakradar Paran.
- Padhant with Tali Khali in Thah, Dugun, Dedhgun, Tigun & Chaugun laya in prescribed Talas of Prachalit Talas.

Unit III (30 Hours)

- Ability to do accompany with vocal
- Dhrupad
- Dhamar
- Abhangas

Unit IV (20 Hours)

- Recite Tala on hand beat with Dedhgun & Tigun Laya of Aprachalit Talas.
- Demonstration traditional compositions of Pakhawaj.
- Knowledge of Tuning of Pakhawaj.
- Notation book to be submitted for class assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER-IV

DSE – 7 DOCUMENTATION AND PRESERVATION OF MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Documentation and Preservation of Music DSE - 7	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives:

- The Elective course objective of the course is to study the several electronic equipments used in the Indian music.
- To develop an idea on digital sound aspects of music and musical forms existing in the system of Indian classical music.
- To create an awareness on the sound management.

Course Learning Outcomes:

Students will be able to:

- Develop an understanding about the electronic equipments used in the Indian music
- Learn various sound equipments aspects of music and musical forms of Indian classical music
- Understands and creates a fundamental concept of balancing on good sound

Contents : Theory (45 Hours)**Unit I Historical Role of Preservation of Music(10 Hours)**

- Introduction of Preservation
- Process of Documentation
- Preservation of Music Process
- Historical back ground of audio recording

Unit II Interference of Digital Equipments in Music (10 Hours)

- iTanpura, Tabla & Lehar
- Digital music platforms : Youtube, Spotify, Apple Music, Tidal and their utilization in Music
- Analog and Digital Mixer, PA system and Amplifier
- Merits and Demerits of Digital Musical equipments

Unit III Role of Sound Equipments in Music (15 Hours)

- Types of Microphone
- Stage setup & sound system
- Audio Recording
- Video recording

Unit IV Creative Music Work (10 Hours)

- Compositions writing, musical work, textual writings : autobiographies, memoirs, social media posts, diaries, letters, blog posts, essays.
- Audio, video, or transcripts Audio or video recording from an event or performance; photographs & popular journalism.
- Detailed study of Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva. Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari..Laya-Layakari : Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.
- Notation book to be prepared and submitted for class assessment.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course

SEMESTER IV

DSE – 8 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music.They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions.They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.

- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)

Unit I Concept of Tala and Aesthetics (10 Hours)

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structure Elements of Tala(10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary Philosophical & Performance Aesthetics (15 Hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapsewari, Basant, Rudra, Leelavati, Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Lays.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi
- Dixit Pradeep Kumar (1984), Saras Sangeet ,Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka Publisher, New Delhi
- Pandey, K.C. (1972),Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953),Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music,New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE)

SEMESTER IV

DSE – 9

Research Methodology

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Research Methodology DSE – 9	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj .

Course Objectives:

- To understand the concept of 'Research' and its various components
- To study the importance of selecting the correct research topic
- To understand the importance of preparing a Synopsis
- To focus on the various primary and secondary sources of information and how they are used in research
- To discuss the sources of information specifically related to research in Music
- To understand the various aspects of data collection such as Questionnaire, Interview etc.
- To study as to how to write a Report and understand the significance of aspects like References, Footnotes, Bibliography etc.

Course Learning Outcomes:

- The student shall be able to understand what Research is and its various related aspects
- He/she shall be able to understand the importance of a correct Research Topic, and later on, shall be able to do the same dissertation and thesis
- He/she will be able to demonstrate the ability to write a Synopsis on any given research topic
- The student will be able to understand the significance of the various sources of information in research and how they are to be applied in research on subjects related to Music

- To student shall be able to grasp the various methods of data collection that shall help him in his research later on
- He/she shall be able to understand the correct ways of giving References, Footnotes and other related aspects in his dissertation and thesis later on

Syllabus:

Unit I: Understanding Research and its components (10 hours)

- Definition of Research
- Aims and objectives
- Varieties of Research
- Methodology and Processes

Unit II: Selection of the research topic & understanding the importance of Synopsis in Research (8 hours)

- Principles to be followed in selection of topic for the research
- Definition of Synopsis
- Importance of Synopsis
- Making a synopsis

Unit III: Primary and Secondary sources of information in Music (17 hours)

- Manuscripts, Books, Journals and Magazines
- Sculpture, Paintings, Archaeological findings, Inscriptions
- Musical Pillars, Stones, Museums, Musical compositions & Oral traditions
- Music performances – live and recorded: Gramophone records, Discs, Cassettes, on the internet, Media - Print and electronic.

Unit IV: Understanding methods of data collection & Report writing (10 hours)

- Questionnaire, Interview, Observation, Case study and Experimental Schedule
- Reference, Footnotes
- Bibliography and Appendix
- Index

Suggestive readings:

- Survey Research Methods – Floyd. J.F., Sage Publications, New Delhi.
- Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
- The Art Heritage of India- Havell. E.B.; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
- Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
- Research Methodology, Misra R.P, Concept publishing company, New York,1989.
- Exploring research, Salkind N.J., Prentice Hall, New Jersey, 1997.
- Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
- The Elements of Research, Whitney F.L., Prentice Hall, New York, 1950.
- Research Methods in Indian Music, Najma Perveen Ahmad, Manohar Publishersand Distributors, New

Delhi.

- Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. NewDelhi,1985
- Sources of research in Indian Classical Music, ReenaGautam, Kanishka Publishers, New Delhi, 2002.
- Research Methodology, Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
- “Shodh Pravidhi” Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
- Research Methodology, B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

PERCUSSION MUSIC TABLA/PAKHAWAJ

Generic Elective Course (GE)

SEMESTER IV

GE – 4 THEORY AND PRACTICAL PERFORMANCE OF TABLA

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory and Practical Performance of Tabla GE - 4	4	2	0	2	B.A. (Hons.) Percussion Music Tabla/Pakhawaj Or B.A. (Prog.) with Percussion Music Tabla/Pakhawaj Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artiste /guru	The student must have studied all the theory papers prescribed in Under -Graduate programs (B.A.Hons./ B.A.Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

The objective of this course is to provide an in-depth understanding of the historical evolution, theoretical foundations, and aesthetic dimensions of Tabla performance. It aims to familiarize students with the development of various Gharanas, structural and acoustic aspects of the instrument, and the philosophical concepts of rhythm and beauty in Indian classical music. Through this study, learners will explore the interrelationship between tradition and innovation, and appreciate Tabla as both a cultural heritage and a dynamic art form with global relevance.

Course Learning Outcomes

- Explain the historical evolution of Tabla and identify the contribution of various Gharanas and maestros to its development.
- Analyze the structural, acoustic, and rhythmic aspects of Tabla compositions with theoretical precision.

- Interpret the aesthetic principles and philosophical concepts underlying Tabla performance within Indian classical music.
- Evaluate the contemporary trends, global influence, and innovative expressions that shape modern Tabla art.

Contents : Theory(30 Hours)

Unit I Historical Evolution and Development of Tabla (8 Hours)

- Origin and early development of Avanaddha Vadyas according to Natyashastra.
- Evolution and transformation of Tabla through ancient, Mughal, and post-Mughal periods.
- Development of Tabla as a solo and accompaniment instrument.
- Origin and characteristics of major Tabla Gharanas Delhi, Ajrada, Lucknow, Farrukhabad, Banaras & Punjab.

Unit II Structural and Technical Aspects of Tabla (7 Hours)

- Detailed study of Tabla components, materials, and construction process.
- Science of sound production, tonal quality and maintenance of Tabla.
- Understanding of Laya, Taal, Matra, and Theka.
- Study of traditional compositions – Peshkar, Kayda, Rela, Tukda, and Chakradar.

Unit III Aesthetics and Expressive Dimensions (8 Hours)

- Concept of Aesthetics (Saundarya Shastra) and its application in Tabla performance.
- Emotional and spiritual dimensions in rhythmic expression.
- Artistic communication between Tabla, melody, and dance.
- Role of improvisation and Layakari in enhancing Tabla performance.

Unit IV Contemporary Trends and Global Influence (7 Hours)

- Evolution of solo Tabla performance and contribution of contemporary maestros.
- Tabla as an accompanying instrument in classical, dance, fusion, and film music.
- Influence of technology, media, and globalization on Tabla teaching and performance.
- Comparative study of Tabla’s role in Indian and world percussion traditions.

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab’le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan

- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj
- Moghe, Pt. Umesh, Delhali ka Tabla, Pune Prakashan , Pune 2019

Contents : Practical (60 Hours)

Unit I Fundamental Skills and Technique Development (15 Hours)

- Practice of basic strokes (Bols) on Dayan and Bayan with clarity and control.
- Exercises for developing tone, balance, and hand coordination.
- Practice of simple Thekas in different Layas (Vilambit, Madhya, Drut).
- Tuning and maintenance of Tabla for accurate sound production.

Unit II Traditional Compositions and Layakari (15 Hours)

- Presentation of Peshkar and Kayadas in Teentala and Rupak Tala.
- Performance of Relas, Tukdas, and Chakradars from various Gharanas.
- Application of Layakari Dugun, Tigun & Chaugun in Compositions.
- Understanding and demonstration of different types of Tihais.

Unit III Gharana based Repertoire and Accompaniment (15 Hours)

- Practice and presentation of compositions from Delhi, Ajrada, and Lucknow Gharanas.
- Comparative performance and improvisation techniques of different Gharanas.
- Accompaniment with vocal & instrumental music forms.
- Techniques of accompaniment.

Unit IV Creative Expression and Contemporary Practices (15 Hours)

- Improvisation in Kayada, Rela, and Tukda with clarity.
- Presentation of Tabla solo performance with traditional compositions.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhappswari, Basant, Rudra, Leelavati , Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mulgaonkar Pt. Arvind, Tabla, Popular Prakashan, Mumbai
- Mainkar Pt. Sudhir, Tabla Wadan Kala Aur Shastra, Gandharva Mahavidyalaya , Miraj



POSTGRADUATE CURRICULUM FRAMEWORK – 2024

based on

NATIONAL EDUCATION POLICY 2020

M. A. Percussion Music Tabla / Pakhawaj

TWO-YEAR POSTGRADUATE PROGRAMME (3+2)

Or

One Year PG Programme after Completion of Four Year (4+1)

Semester III-IV

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

Structure 3 (Level – 6.5): Research

Semester	DSC	DSE (related to identified Research field) (Students have to choose any one DSE)	Research Methods/ Tools/writing (2 Courses)	One Intensive Problem based Research	Total Credits
Semester - III	DSC Theory of Indian Music (4 Credits)	DSE-1 Indian Tala Notation System DSE-2 Aesthetical Analysis Of Tala Vadyas (1 x 4 = 4 Credits)	(a) Advanced Research Methodology of the Core discipline. + (b) Tools for research (2+2 = 4 Credits)	Outcomes are listed below the table (10 Credits)	22
Semester - IV	-	DSE-3 Musical Terminology DSE-4 Theoretical Aspects Of Avanaddha Vadyas (1 x 4 = 4 Credits)	Techniques of research Writing (2 Credits)	(16 Credits)	22

MASTER OF PERCUSSION MUSIC TABLA/PAKHAWAJ

SEMESTER III

Discipline Specific Core Course (DSC) (Course related to the area identified for research)

DSC - THEORY OF INDIAN MUSIC

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theory of Indian Music	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj

Course Objectives:

This course is mainly theory based. The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A. The course is based on relevant theory for achieving better understanding of the subject. Students understand the characteristic features of history, prescribed Talas, technical terms of Percussion Instrument and compositions.

Course Learning Outcomes:

Student will be able to understand about Percussion Instruments and its historical background.

Gain knowledge of various Percussion Instruments, technical terminology, compositions & Talas.

Contents: (45 Hours)**Unit I Talas & Notation System (10 Hours)**

- Margi Tala, Deshi Tala
- Karnatak Tala System
- Hindustani Tala Notation System – Pt. V.N.Bhatkhande & Pt. V.D. Palushkar
- Comparative study of Karnatak & Hindustani Tala system

Unit II Tala and its aspects (10 Hours)

- Taal Ke Dasa Prana
- Kaal, Marga, Kriya, Anga, Graha
- Jati, Kala, Laya, Yati, Prastar
- Principle of Accompaniment with Vocalist, Instrumentalist & Dancers

Unit III Percussion Instruments in Ancient time (15 Hours)

- Vedic Period
- Ramayan Period
- Mahabharat Period
- Natyashatra Period

Unit IV Talas and its Compositions (10 Hours)

- Detail comparative study of Prescribed Talas – Teentala, Jhaptala, Rupak, Tevra, Ektala
- Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva, Jhapswari, Basant, Rudra & Leelavati
- Writing of Compositions like Peshkar/ Uthan, Kayada, Rela, Bant, Tukda in prescribed Talas.
- Notation book to be prepared for Talas and compositions writing in different Laya.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

SEMESTER III

Discipline Specific Elective Course (DSE) (Course related to the area identified for research)

DSE – 1 INDIAN TALA NOTATION SYSTEM

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Indian Tala Notation System	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

- The main focus of the course is to establish a better understanding of the Percussion Music Tabla/Pakhawaj to the students of the M.A.
- The course is more practically inclined along with relevant theory for achieving better understanding of the subject. The course helps the students acquire theoretical and practical skills and ideas about the chronological development of Tabla/Pakhawaj and their Playing techniques, thus giving them a holistic approach in Percussion Music-Tabla/Pakhawaj.

Course Learning Outcomes

- The student will be able to understand about Tala Notation System & Laya-Layakri.
- The student will learn to write the various compositions according to the Notation system.
- The students study about the theoretical aspects of Talas.

Contents : Tabla/Pakhawaj (45 Hours)**Unit I Notation System Laya & Laykari (10 Hours)**

- Origin development of Notation system.
- Detailed study of V. N. Bhatkhande & V. D. Paluskar Tala Notation System.
- Laya & Layakari -Thah, Dugun, Chaugun, Tigun.
- Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun.

Unit II Tala & Technical Terms (10 Hours)

- Detailed study of Karnatak Talas.
- Detailed study of technical Terms- Tihai, Chakradar, Paran, Farmaishi, Kamali.
- Uthan, Peshkar, Kayada, Rela, Baant, Rau.
- Varieties of Gat.

Unit III Composed the Compositions (15 Hours)

- Ability to compose, compositions based on different bols.
- Sadharan Tukda, Chakradar Tukda, Farmaishi Chakradar Tukda.
- Damdar Tihai, Bedam Tihai, Nauhakka & Chakradar Tihai.
- Mathematical calculation of Tala-Sum to Sum and in One Avaratn.

Unit IV Notation of Talas & Compositions (10 Hours)

- Prescribed Talas, Prachalit – Teentala, Jhaptala, Rupak, Tevra, Ektala Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva.
- Aprachalit Tala- Jhapswari, Basant, Rudra, Leelavati
- Compositions writing in different laya of prescribed Talas.
- Notation book to be prepared for class assessment.

Suggestive Readings:

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi

DSE – 2 AESTHETICAL ANALYSIS OF TALA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Aesthetical Analysis of Tala Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

Students will understand the aesthetic, principles and expressive elements of Tala Vadyas in Indian classical music. They will analyse rhythmic structures, tonal beauty and performance techniques used in percussion traditions. They will explore the cultural, historical, and artistic significance of major Tala Vadyas. They will develop critical listening and comparative evaluation skills to appreciate the aesthetic depth of percussion music.

Course Learning Outcomes

- Students will understand the aesthetic principles and philosophical foundations of Tala Vadyas in Indian classical music.
- They will analyse rhythmic structures, tonal beauty, and expressive elements used in percussion performance.
- Learners will explore major percussion instruments and gharanas to appreciate stylistic diversity.
- Students will develop the ability to critically evaluate the artistic and cultural significance of Tala Vadyas.

Contents : Theory (45 Hours)

Unit I Concept of Tala and Aesthetics (10 Hours)

- Meaning of Aesthetic
- Meaning of Tāla, reference with ancient books
- Scholar and Philosophical view of Tala
- Principle of the creation of the Talas, Laya and Layakari

Unit II Structural Elements of Tala (10 Hours)

- Mātrā, Vibhāg, Sam, Khāli, Bols
- Musical forms used by Talas
- Ancient Talas
- Present Talas

Unit III Rasa Siddhant (10 Hours)

- Rasa Siddhanta as described in Natyashastra.
- Rasa & Bhava
- Rasa Nishapatti by Nikas, Padhant, Laya, Khali-Bhari or Sam
- Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol.

Unit IV Contemporary, Philosophical & Performance Aesthetics (15 hours)

- Philosophical View of Rhythm – Cosmic rhythm, silence to sound, spiritual meaning of Sam. Cosmic rhythm
- Future & Analytical Approaches – Modern analysis tools, pedagogy, global influence, tradition and innovation.
- Detailed study of Prachalit Talas –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra & Keharva. Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati & Panchamswari.
- Notation book to be prepared for Talas & compositions writing in different Layas.

Suggestive Readings:

- Sharma, Dr. Prem Lata, (1998), Rasa Sidhanta, National Publisher, New Delhi
- Mayankar, Sudhir (2008), Tabla Vadan Kala Evam Shastra, Saraswati Publication, New Delhi

- Dixit, Pradeep Kumar (1984), Saras Sangeet ,Varanasi
- Singh, Dr. Prem Narayan (2011,) Banaras Gharane Ke Tabla Vadan Me Mukhra, Kanishka Publisher, New Delhi
- Pandey, K.C. (1972),Comparative Aesthetics , Chaukamba Prakashan, Varanasi
- Saxena, S.K. (1979), Aesthetical Essays, Sangeet Natak Akademi, New Delhi
- Langer, S.K. (1953),Feeling and Form, Routledge, KeganPoul, London
- Debussy, Claude (1962), Three Classics in the Aesthetics of Music,New York ,Dover
- Vajpayee, Dr. Rajendra (1974), Saundrya, Sumit Publisher, Kanpur
- Mittal, Anjali,(2000), Hindustani Music And The Aesthetic Concept of Form,D.K., Print World, Delhi
- Saxena, Manjula(2008), Kala Aur Saundrya Ka Darshnik Vivechan , D.K., Print World, Delhi
- Mahajan, Anupam (1993), Bhartiya Shastriya Sangeet EvamSaundarya,Haryana Sahitya Akademi, Chandigarh
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.

A: Advance Research Methodology

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Advance Research Methodology	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Content: (A) Advance research Methodology (30 Hours)

Unit I Hypothesis in Research (8 Hours)

- Research Question; Definition and Hypothesis in music
- Basic concepts concerning Hypothesis testing
- Importance and Formulation of Hypothesis
- Limitations of Hypothesis testing

Unit II Data analysis (7 Hours)

- Analysis and interpretation of Data
- Methods of Analysis
- Qualitative Analysis
- Quantitative Analysis

Unit III Analysis of Variance (8 Hours)

- Analysis of Variance and Co-Variance
- Multivariate and Analysis
- Factor and Analysis
- Path and Analysis

Unit IV Sampling fundamentals (7 Hours)

- Fundamental definitions
- Need for sampling
- Sample size and Determination
- Exploratory and Explanatory Research

Suggestive Readings:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

B: Tools for the Research

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Tools For The Research	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents: B Tools for the Research (30 Hours)**Unit I Tools for the Research (8 Hours)**

- Measurement in Research
- Techniques of developing measurement tools
- Questionnaire and Scale
- Preparation of scale

Unit II Measurement Scales (7 Hours)

- Nominal Scale
- Interval Scale
- Ratio Scale
- Ordinal Scale

Unit III Tests of Sound Measurement (8 Hours)

- Test of Validity
- Content Validity
- Criterion related Validity
- Construct Validity

Unit IV Importance of publishing Skills (7 Hours)

- Indexing Database
- Patenting
- Citation
- Impact factor
-

Suggestive Readings:

1. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
2. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
3. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
4. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
5. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
6. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
7. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

SEMESTER IV

Discipline Specific Elective Course (DSE) (Course related to the area identified for research)

DSE – 3 MUSICAL TERMINOLOGY

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Musical Terminology	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives

A complete theoretical aspect of Tabla/Pakhawaj give the wide knowledge of various kind of terminology and compositional knowledge of Tabla & Pakhawaj, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla & Pakhawaj. This enhances the students skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a Theoretical demonstration of the prescribed units
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents : (45 Hours)

Unit I Technical Terms (10 Hours)

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum, Uthan, Peshkar, Kayada, Rela, Tihai, Gat, Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi, layakari.
- Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita, Anagata.
- Terms of Hindustani Music – Harmony, Melody, Sangeet, Nada, Shruti, Jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi-Samvadi, Anuvadi-Vivadi, Saptak, Aroha, Avaroha, Pakad, Purvanga, Uttaraanga, Audava, Shadava, Sampoorana, Varna, Alankara, Alapa, Tana, Gamaka, Alpatva-Bahutva, Graha, Ansha, Nyasa, Apanyas, Avirbhav, Tirobhava, Gandharva Gana.
- Marga Sangeeta, Deshi Sangeeta, Kutapa, Vrinda, Vaggeyakara, Mel, Thata, Raga, Upanga, Bhashanga, Meend, Khatka, Murki, Soot, Gat, Jod, Jhala, Ghaseet.

Unit II Study of ancient, Medieval and Modern Treatises & Musicologist (15 Hours)

- Natya Shastra, Nardiya Shiksha, Sangeet Makarand, Brihaddeshi, Manasollaas, Sangeet Chudamani, Bharat Bhashya, Sangeet Ratnakar
- Musicologists and their textual tradition-Bharat, Naarad, Matang, Nanyadev, Sharangdev
- Pt. Vishnu Digambar Palushkar, Pt. Vishnu Narayan Bhatkhande.
- Dr. Lalmani Mishra, Pt. Chhote Lal Mishra, Dr. Prem Lata Sharma, Dr. Subhadra Choudhary.

Unit III Avanaddha Vadyas & Contribution of Percussion Artists (10 Hours)

- Detailed Study of Tabla, Pakhawaj and Mridangam.
- Origin, Development, Present forms.
- Life & Contribution of - Pandit Ram Sahai, Pandit Kanthe Maharaj, Ustad Ahemadjan Tirakhwa, Pandit Anokhelal Mishra, Pandit Kishan Maharaj, Pandit Samta Prasad, Pandit Sharda Sahai, Pandit Chhote Lal Mishra, Ustad Allarkha, Ustad Zakir Husain.
- Pandit Kudau Singh Maharaj, Pandit Nana Panse, Guru Purushottam Das, Pandit Bhavani Shankar, Pandit Ambadaspaant Agale, Maharaja Chatrapati Singh.

Unit IV Talas and Layakaries (10 Hours)

- Detailed study of Laya-Layakari Thah, Dugun, Chaugun, Tigun, Aada 3/2 or Dedhgun, Kuaad 5/4 or Sawagun, Biaad 7/4 or Paundugun. Prescribed Talas, Prachalit –Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva.
- Aprachalit Tala – Jhapswari, Basant, Rudra, Leelavati, Panchamswari.
- Compositions writing in different layas.
- Notation book to be prepared for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur
- Dandage, Pt. Amod, Complete Tabla, Bhairav Prakashan, Kolhapur

DSE – 4 THEORETICAL ASPECTS OF AVANADDHA VADYAS

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Theoretical Aspects of Avanaddha Vadyas	4	3	1	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied Practical & Theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj .

Course Objectives

A complete theoretical aspects of Tabla give the wide knowledge of various kind of terminology and compositional knowledge of Tabla, thus enabling the students to have a vast and deep view of the rich legacy of the instrument. Advanced learning in of technical terminology, layakari, compositions and various tala of Tabla . This enhances the student's skill to face the challenges in the field of Percussion Music.

Course Learning Outcomes

- The student will be able to give a Theoretical demonstration of the prescribed units.
- He will be able to demonstrate various aspects of Talas and their differentiation.

Contents: Theory (45 Hours)**Unit I Technical Terms of Tabla (10 Hours)**

- Baj, Tala, laya, Matra, Tali, Khali, Vibhag, Sum
- Uthan, Peshkar, Kayada, Rela, Tihai, Gat
- Paran, Stuti Paran, Sadharan Chakradar, Farmaishi Chakradar, Laggi- Ladi
- layakari, Sapta Talas and 35 Talas, Yati, Margi- Deshi Tala, Sama, Vishama, Atita,

Anagata

Unit II Detailed Study of Tabla, Pakhawaj & Mridangam (15 Hours)

- Origin
- Development
- Present forms
- Used in social and culture festival

Unit III Detailed Study of Laya Layakari (10 Hours)

- Thah, Dugun, Chaugun & Tigun
- Aada 3/2 or Dedhgun
- Kuaad 5/4 or Sawagun
- Biaad 7/4 or Paundugun

Unit IV Theoretical Study of Talas (10 Hours)

- Prachalit –Teentala, Jhaptala, Rupak, Ektala, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Addha, Dadra, Keharva
- Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa
- Aprachalit Tala –Jhapsewari, Basant, Rudra, Leelavati, Panchamswari
- Notation book to be prepared and submitted for class assessment.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Mistry. Dr. Aban E, Pakhawaj our Tabla ke Gharane(2000), Pt. Keki S Jijina, Swar Sadhna Samiti, Mumbai
- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Shukla, Dr, Yogmaya, Tab'le Ka Udgam Vikas evam Vadan Shailiyan(1984) Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh(2002) Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana Kanishka Publisher, Delhi
- Mainkar, Pt. Shudhir, Tabla Wadan Main Nihit Soundarya Sarswati Publication, Mumbai, 2008.
- Mainkar, Pt. Shudhir, Tabla Wadan Kala Aur Shastra, Publication Gandharva Mahavidyalaya, Miraj, 2000.
- Mulgaonkar, Pt. Arvind, Tabla, Publisher Name – Luminus Books, Varanasi
- Mulgaonkar, Pt. Arvind, Izajat, Publisher Name- Populer Prakashan, Kolhapur
- Dandage, Pt. Amod, Table ke Antarang, Bhairav Prakashan, Kolhapur

Techniques of Research Writing

Course title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre requisite of the Course (if any)
		L	T	P		
Techniques of Research Writing	2	2	0	0	B. A (Hons) Percussion Music Tabla/Pakhawaj. Or B. A (Prog.) with Percussion Music Tabla/Pakhawaj. Or Must have learnt for a minimum of 6 years at an established music institute or from a reputed artist/guru	The student must have studied theory papers prescribed in under Graduate programmes (B.A. Hons/B.A. Prog.) in Percussion Music Tabla/Pakhawaj.

Course Objectives :

- This course is mainly intended to create knowledge about the advanced research methodology.
- Students understand the characteristic features of research of higher realm and technical terms of advanced methods and methodology.

Course Learning Outcomes:

- Student gain skills of advance research techniques along with methodology.
- Gain knowledge of various technical terms and its utilisation.
- Gain skills of writing in different types of publication.

Contents : Techniques of Research Writing (30 Hours)

Unit I Significance of Report writing (8 Hours)

- Report Writing- Definition and Importance
- Types of Research Report
- Bibliography – Reference – Foot Notes
- Reference formats – APA, MLA, Chicago etc.

Unit II Importance of Documentation (7 Hours)

- Manuscript structure
- Manuscript Content
- Planning and writing an article
- Empirical paper - Review paper

Unit III Different steps in writing report (8 Hours)

- Preparation of the Final outline
- Preparation of the rough draft
- Rewriting and polishing the rough draft
- Preparation of the final bibliography

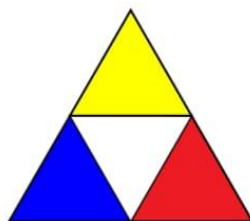
Unit IV Types of report (7 Hours)

- Technical report
- Popular report
- Oral presentation
- Techniques of writing a research report

Suggestive Readings:

1. Floyd J F, Survey research Methods, Sage Publications, New Delhi.
2. Goode C V & Scates D E, 1954, Methods in Social Research, McGraw-Hill
3. Havell E B, The Art Heritage, 1964, D B Taraporevala Sons and Co Pvt LTD.
4. Ebling, Kaus, Ragamala Paintings, 1973, Kumar Gallery, New Delhi
5. Mishra R P, Research Methodology, 1989, Concept Publishing Compony New York.
6. Salkind N J, Exploring Research, 1997, Printice Hall, New Jersey. USA
7. Srivastava G N P, Advanced Research Methodology, 1994, Radha Publication, New Delhi
8. Whitney F L, The Elements of Research, 1950, Printice Hall, New York. USA
9. Ahmad Najma Praveen, Research Methods in Indian Music, Manohar Publishers and Distributers, New Delhi.
10. Kothari C R, Research Methodology: Methods and Techniques, 1985, Wiley Eastern Ltd. New Delhi
11. Reena Gautam Dr, Sources of research in Indian Classical Music, 2002, Kanishka Publishers, New Delhi
12. Lavanya Madan Mohan Dr., Research Methodology, 1985, College Book House, Jaipur.
13. Sharma Vinaymohan Dr., “Shodh Pravidhi”, 1980, National Publishing House, Delhi
14. Jain B M Dr., Research Methodology, 1987, Research Publications, Jaipur.

SYLLABUS 2026-27



COLLEGE OF ART

Government of NCT of Delhi

20-22, TILAK MARG, NEW DELHI- 110 001

**MASTER OF FINE ART
ACADEMIC SESSION 2026-27**

“क्षणे-क्षणेयन्नवतामुपैति

तदेवरूपंरमणीयतायाः।”

(माघ (शिशुपाल वध) से पद्मश्री अशोक चक्रधर द्वारा प्रदत्त।)

अनुवाद: क्षण-क्षण में जो नवीनता को प्राप्त करता है,
वही तो रमणीयता का मूल स्वरूप है।

Translation: He who receives novelty from moment to moment,
that is the essence of beauty.

**MASTER OF FINE ART ACADEMIC
SESSION 2026-27**

POST GRADUATE DEGREE COURSES

Specialization offered for Postgraduate Degree courses are

- (a) Applied Art**
- (b) Painting**
- (c) Printmaking**
- (d) Sculpture and**
- (e) Visual communication**

With Emphasis on studio practical's, prescribed theory subjects and research in selected fields.
The Master in Fine Arts Courses are full time and of two years duration.

ELIGIBILITY FOR ADMISSION

The admission to post graduate (MFA) courses are merit-based that is, based on marks scored in **CUET 50% & Practical Test/Viva Voce 50%.**

- **The applicants are advised to regularly check the Admission Portal of University of Delhi i.e. <http://pgcuetsamarth.ac.in> for the Academic Year 2026-2027, for details/contents on the online Admission Form and uploading of the Form along with relevant/Compulsory Documents.**
- **College will not be responsible for any mistake/ error by the applicant (General and Reserved candidates) in the application form submitted online.**

APPLIED ART SPECIALIZATION

OBJECTIVE

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full Advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling student with the capability of formulating expression in the digital media and with equal confidence through finished projects and exercises in the traditional medium.

MFA (APPLIED ART) SEMESTER-I **DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) - I DSC-1	4	0	0	4	BFA PASS	Student must have studied Advertising Campaign in BFA
ILLUSTRATION & ANIMATION - I DSC-2	4	0	0	4	-Do-	Student must have studied Illustration & Animation in BFA
DIGITAL MEDIA PLANNING - I DSC-3	4	0	0	4	-Do-	Student must have studied Advertising Campaign in BFA
DSE – 1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
UX & UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION DSE-1	4	0	0	04	-Do-	Student must have studied Advertising in BFA

DSE– 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADMIC COURSE -1 (APPLIED ART) (Report and Viva-Voce and PPT Presentation) DSE-2	04	00	00	04	BFA PASS	Student must have studied Advertising in BFA

SBC-1 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 1	02	01	1	00	BFA PASS	Student must have studied Advertising BFA
	Total 22					

MARKING SCHEME
DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) - I DSC-1	40	40	80	160	4	06Hr
	ILLUSTRATION & ANIMATION - I DSC-2	40	40	80	160	4	06Hr
	DIGITAL MEDIA PLANNING - I DSC-3	40	40	80	160	4	06Hr

(DSE 1 & 2 ---DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	TERM END	Total	Credits	Time
	UX & UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION -I DSE-1	40	40	80	160	04	06Hr

Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	SUBMISSION	Total	Credits	Time
	PROJECT BASED ACADMIC COURSE -1 (APPLIED ART) (Report and Viva-Voce and PPT Presentation) DSE – 2	40	10	30	80	160	04	06Hr

SBC-1 (SKILL BASED COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	TERM END	Total	Credits	Time
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 1	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS

DSC – 1 TO 3 (DISCIPLINE SPECIFIC CORE COURSES)

- **Campaign Planning (Print Media) (DSC-1):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Creation of Campaigns and its planning for the print media. Understanding the different ways of communication through the Print.
- **Illustration and Animation (DSC-2):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc through Animation.
- **Digital Media Planning (DSC-3):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Brand awareness, lead generation, sales, engagement, through visuals. Demographics, psychographics, online behaviour, interests. Study competitors' campaigns, industry benchmarks, and trends. Usage of visuals on Social media, display ads, email, and influencer marketing, etc.

DSE - 1 (DISCIPLINE SPECIFIC ELECTIVE COURSE) CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design): To create visually appealing consistent and easy to navigate User Interface for the identity of a Product/Service. Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
OR
- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc.

DSE - 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks - 120 Hours/160 Marks (4-Credits)

- **PROJECT BASED ACADEMIC COURSE-I (APPLIED ART)** (Report and Viva-Voce and PPT Presentation). The topic of report related to Advertising or communication design should be selected by the student in consultation with the faculty in charge.
- **Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester.**
Student must present their own work in both HARD as well as SOFT (Digital) format.

THEORY SUBJECT

SBC-1 (SKILL BASED COURSE)

ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION – 1

16 Weeks - 32 Hours/80 Marks (2-Credits)

UNIT 1 (8 - Hours)

- Evolution of Advertising
- Function of Advertising

- Advertising a persuasive communication process
- Social Advertising and its Impact on the community

UNIT 2 (8- Hours)

- Economic Aspects of Advertising
- Legal Aspects of Advertising
- Ethics of Advertising
- Social Aspects of Advertising and Communication

UNIT 3 (8 - Hours)

- Importance of Research
- Products and Competition
- Market Research
- Marketing Strategies

UNIT 4 (8 - Hours)

- Advertising Creation
- Production and Planning of Advertising
- Study of Advertising growth and Personal selling
- Advertising Agencies, Business Organizations and their functions

REFERENCE BOOKS:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
3. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
4. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
5. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
6. Moriarty, Sandra E. (1990) .Creative Advertising: Theory & Practice. NJ USA. Prentice-Hall Publishing
7. Fletcher, A. D & Bowers, T.A. (1988). Fundamentals of Advertising Research. CA USA. Wadsworth Publishing co. inc
8. Sandage, Charles H, Fryburger, Vernon & Rotzoll, Kim. (1989). Advertising Theory & Practice UK. Longman Group Publishers
9. Schaum's Outline of Theory & Problems of Advertising by Herbert Holtje (1978). NY USA. McGraw Hill Publishing
10. Stead, William. (2010) .The Art of Advertising: Its Theory & Practice Fully Described Charleston USA. Nabu Press Publication.

MFA (APPLIED ART) SEMESTER-II**DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) - II DSC-4	4	0	0	4	MFA Semester 1 Passed	Student must have studied the subject in MFA Semester 1
ILLUSTRATION & ANIMATION - II DSC-5	4	0	0	4	-Do-	Student must have studied the subject in MFA Semester 1
DIGITAL MEDIA PLANNING - II DSC-6	4	0	0	4	-Do-	Student must have studied the subject in MFA Semester 1
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
UX & UI (Graphic Design) OR PHOTO COMMUNICATION -II DSE - 3	4	0	0	04	-Do-	Student must have studied the subject chosen in MFA Semester 1

DSE - 4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE – II (APPLIED ART) (Report and Viva-Voce and PPT Presentation) DSE – 4	06	00	00	06	MFA Semester 1 Passed	Student must have studied the same in MFA Semester 1

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II	02	01	1	00	MFA Semester 1 Passed	Student must have studied the subject in MFA Semester 1
	Total 22					

MARKING SCHEME

(DISCIPLINE SPECIFIC CORE COURSE) 4 to 6

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) - II DSC-4	40	40	80	160	4	06Hr
	ILLUSTRATION & ANIMATION - II DSC-5	40	40	80	160	4	06Hr
	DIGITAL MEDIA PLANNING - II DSC-6	40	40	80	160	4	06Hr

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

	UX & UI (Graphic Design) OR PHOTO COMMUNICATION -II DSE - 3	40	80	80	160	04	06Hr
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DSC-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Credits	Time
	PROJECT BASED ACADEMIC COURSE – II (APPLIED ART) (Report and Viva-Voce and PPT Presentation)	40	10	30	80	04	06Hr

SBC-2 (SKILL BASED COURSE)

	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II	20	0	60	80	02	02Hr
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PRACTICAL SUBJECTS

DSC – 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSES)

- **Campaign Planning (Print Media) (DSC-4):**
04 Weeks - 120 Hours/160 Marks (4-Credits)

Creation and Planning of Advertising campaigns, exercises in enhancement of the Brand image, etc. Consistency across Print Media using imagery, illustration and Info-graphics.

- **Illustration and Animation (DSC-5):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Progressive and experimental studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc in reference to creating Animation for the same.
- **Digital Media Planning (DSC-6):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Brand awareness, lead generation, sales, engagement, through visuals. Demographics, psychographics, online behaviour, interests. Study competitors' campaigns, industry benchmarks, and trends. Usage of visuals on Social media, display ads, email, and influencer marketing, etc.

**DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)
CHOICE OF ANY ONE OF THE FOLLOWING TWO**

04 Weeks - 120 Hours/160 Marks (4-Credits)

- **UX & UI (Graphic Design):** To create visually appealing consistent and easy to navigate User Interface for the identity of a Product/Service. Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- OR
- **Photo Communication:** Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc.

DSE -4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks - 120 Hours/160 Marks (4-Credits)

PROJECT BASED ACADEMIC COURSE -II (APPLIED ART) (Report and Viva-Voce and PPT Presentation). The topic of report related to Advertising or communication design should be selected by student in consultation with the faculty in charge.

- Continuation on the topic finalized for report in Semester-I. The report should be approximately of 2500-3000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic session and would be followed by a Viva-Voce before an appointed Jury.

THEORY SUBJECTS

SBC-2 (SKILL BASED COURSE)

ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II

16 Weeks - 32 Hours / 80 Marks (2-Creditss)

UNIT 1 (8 - Hours)

- Consumer Behaviour
- Concept and Mood Board
- Attitude and Preferences
- Target Audience

UNIT 2 (8 - Hours)

- Communication Media
- Indoor Advertising
- Outdoor Advertising
- Transit Advertising

UNIT 3 (8- Hours)

- Advertising Agencies
- Business Organizations
- Clients and Customer
- Account Planners

UNIT 4 (8 - Hours)

- Branding in Advertising
- Packaging in Advertising
- Labelling and Bottling
- Display Design in Advertising

REFERENCE BOOKS:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Halve, Anand, and Anita Sarkar. "Adkatha: The Story of Indian Advertising." Goa: Centrum Charitable Trust (2011).
3. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
4. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
5. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
6. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
7. Menon, Arpita. Media Planning and Buying: Principles and Practice in the Indian Context. Tata McGraw Hill Education, 2010.
8. Campbell, Richard, Christopher Martin, and Bettina Fabos. Media essentials: A brief introduction. Bedford/St. Martin's, 2018.

MFA (APPLIED ART SEMESTER-III)

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) – III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied the subject in MFA Semester-II
ILLUSTRATION AND ANIMATION - III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied the subject in MFA Semester-II

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
UX &UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied the subject in MFA Semester-II
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION – III DSE-6	04	03	01	00	MFA II-Semester PASS	Student must have studied the subject in MFA in Semester-II

PROJECT BASED ACADEMIC COURSE

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-III (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- I)	06	04	01	01	MFA II-Semester PASS	Student must have studied the subject in MFA in Semester-II
	Total 22					

MARKING SCHEME**DSC 7 & 8 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) – III DSC-7	40	40	80	160	4	18Hr
	ILLUSTRATION AND ANIMATION - III DSC-8	40	40	80	160	4	18Hr
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	UX &UI (GRAPHIC DESIGN) OR PHOTO	40	40	80	160	04	06Hr

	COMMUNICATION - III DSE-5							
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION-III DSE-6	30	05	35	90	160	04	03Hr
PROJECT BASED ACADEMIC COURSE								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE –III (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

DSC – 7 & 8 (DISCIPLINE SPECIFIC CORE COURSES)

- Campaign Planning (Print Media) (DSC-7):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
To create design system and style grids to achieve consistency across Print Media using visually appealing imagery.
- Illustration and Animation (DSC-8):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc.

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)
CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design): Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc. To create visually appealing consistent and easy to navigate User Interface for the identity of a Product or Service.

OR

- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc.

**DSE - 6 (DISCIPLINE SPECIFIC ELECTIVE COURSE) (THEORY)
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION-III**

16 Weeks - 64 Hours / 160 Marks (4-Credits)

UNIT 1 (16 - Hours)

- Advertising and Print Media Management
- Marketing Management and its Importance
- Marketing Management Objectives
- Functions of Marketing Management

UNIT 2 (16 - Hours)

- Modern Marketing
- Conceptualization in Modern Marketing
- Promotion of Product and Services
- Benefits of Modern Marketing

UNIT 3 (16 - Hours)

- Sales Promotion
- Public Relations
- Personal Selling Strategies
- Methods and Practices of Sales Promotion

UNIT 4 (16 - Hours)

- Copyrights and Patents
- Importance of Ethics in advertising
- Relevance of copyrights Advertising
- Case Studies of conflicts

PROJECT BASED ACADEMIC COURSE –III (APPLIED ART)

(DISSERTATION & VIVA-VOCE & PPT PRESENTATION-I)

06 Weeks - 96 Hours / 240 Marks (6-Credits)

The topic of Dissertation related to Advertising or communication design should be selected by student in consultation with the faculty in charge.

Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester. Student must present their own work in both HARD as well as SOFT (Digital) format.

REFERENCE BOOKS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
4. Schütte, Hellmut, and Deanna Ciarlante. Consumer behaviour in Asia. Springer, 2016.
5. Dhar, Mainak. Brand Shastra: Use the power of marketing to transform your life. Penguin UK, 2016.
6. Belch, George E., and Michael A. Belch. Advertising and Promotion: An Integrated Marketing Communications Perspective 6th. New York: NY: McGraw-Hill, 2004.

7. Wind, Yoram Jerry, and Catharine Findiesen Hays. Beyond Advertising: Creating Value Through All Customer Touchpoints. John Wiley & Sons, 2016.

8. Barban, Arnold M., et al. Advertising: Its role in modern marketing. [Hinsdale, Ill.]: Dryden Press, 1978.

9. Davidson, Martin P. The consumerist manifesto: Advertising in postmodern times. Routledge, 2013.

10. Doueck. Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.

11. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation Proposal. California. USA. SAGE Publication.INC

MFA (APPLIED ART) SEMESTER-IV
DSC - 9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) – IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied Campaign Planning in Semester-III
ILLUSTRATION AND ANIMATION - IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Illustration & animation in Semester-III

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

UX &UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - IV DSE-7	04	0	0	04	MFA III-Semester PASS	Student must have studied the subject in MFA Semester-III
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 4 DSE-8	04	03	01	00	MFA III-Semester PASS	Student must have studied the subject in MFA Semester-III

PROJECT BASED ACADEMIC COURSE

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-IV (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- II)	06	04	01	01	MFA II-Semester PASS	Student must have studied the subject in MFA in Semester-III
	Total 22					

MARKING SCHEME**DSC-9 & 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) – IV DSC-9	40	40	80	160	4	06Hr
	ILLUSTRATION AND ANIMATION - IV DSC-10	40	40	80	160	4	06Hr

DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

	UX &UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - IV DSE-4	40	40	80	160	04	06Hr
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DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION -4 DSC-4	30	05	35	90	160	04	03Hr

PROJECT BASED ACADEMIC COURSE

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-IV (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- II)	60	60	120	240	06	06Hr

PRACTICAL SUBJECTS**DSC – 9 & 10 (DISCIPLINE SPECIFIC CORE COURSES)**

- **Campaign Planning (Print Media) –IV (DSC-9):**
04 Weeks - 120 Hours/160 Marks (4-Credits)

To create Advertising Campaigns and style grids to achieve consistency across Print Media using visually appealing imagery. Understanding strengths and limitations of Print Media.

- **Illustration and Animation-IV (DSC 10):**

04 Weeks - 120 Hours/160 Marks (4-Credits)

Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc.

**DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE) -
CHOICE OF ANY ONE OF THE FOLLOWING TWO**

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design): To create visually appealing consistent and easy to navigate User Interface for the identity of a Product/Service. Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- OR
- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc in enhancement of communication.

**DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE) -(THEORY)
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANISATION - IV**

16 Weeks - 64 Hours / 160 Marks (4-Credits)

UNIT 1 (16 - Hours)

- Consumer Supremacy
- Buying Motives and Habits
- Personal Selling Strategies
- Strategies of effective buying methods and sales

UNIT 2 (16 - Hours)

- Image Building: Function and Role
- Various Channels of Image Building
- Social Aspects of Image Building
- Commercial Aspects of Image Building

UNIT 3 (16 - Hours)

- Trade Fairs, Events and Exhibitions
- Display Design in Malls and Hyper Malls
- Display Design In Shops and small Stores Urban and Rural India
- Direct Marketing

UNIT 4 (16 - Hours)

- E-Advertising
- Communication and Promotional Mix Elements
- Social Influencers

- Study of Five Eminent Advertising Personalities of India

PROJECT BASED ACADEMIC COURSE-IV (APPLIED ART)
(DISSERTATIONS & VIVA-VOCE & PPT PRESENTATION- II)

06 Weeks - 96 Hours / 240 Marks (6-Credits)

- Continuation on the topic finalized for Dissertation in Semester-III. The dissertation should be approximately of 3500-5000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the academic session and would be followed by a Viva-Voce before an appointed Jury.

REFERENCE BOOKS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
4. Turow, Joseph, and Matthew P. McAllister, Eds. The Advertising and consumer culture reader. New York, NY: Routledge, 2009.
5. Hansen, Flemming, and Sverre Riis Christensen. Emotions, Advertising and consumer choice. Copenhagen Business School Press DK, 2007.
6. Hansen, Flemming, and Lars Bech Christensen, eds. Branding and Advertising. Copenhagen Business School Press DK, 2003.
7. Arthur Rooney, Joseph. "Branding: a trend for today and tomorrow." Journal of product & brand management 4.4 (1995): 48-55.
8. Balmer, John MT, and Stephen A. Greyser, eds. Revealing the corporation: perspectives on identity, image, reputation, corporate branding, and corporate-level marketing: an anthology. Psychology Press, 2003.
9. Doueck. Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
10. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation
11. Proposal. California. USA. SAGE Publication.INC

PAINTING SPECIALIZATION

OBJECTIVE

The Curriculum is planned to further enhance the skills of the student while encouraging personal growth based on research in various styles of painting and the related technology. Building upon previous course work in creative working, student will develop a concept for a body of work. Abstraction, mixing of medium, stylization, using reality as basis of design based painting, employing form, distortion and simplification will be encouraged. The relevance of the scale of assessment will be considered on the basis of several studies. Final critiques and class discussions to develop individual artistic vocabulary and approach will be encouraged.

MFA (PAINTING) SEMESTER-I **DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-I DSC-1	4	0	0	4	BFA PASS	Student must have studied composition in BFA
CREATIVE PAINTING-I DSC-2	4	0	0	4	-Do-	Student must have studied Creative Painting/Composition in BFA
CREATIVE COMPOSITION-I DSC-3	4	0	0	4	-Do-	Student must have studied Creative Composition in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING - I	4	0	0	04	-Do-	Student must have studied Drawing in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-1 (PAINTING) (Report and Viva-Voce and PPT Presentation)	04	00	00	04	BFA PASS	Student must have studied Research Methodology in BFA

SBC-1 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - 1	02	01	1	00	BFA PASS	Student must have studied Art History in BFA
	Total 22					

MARKING SCHEME**DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-I DSC-1	40	40	80	160	4	6 Hrs
	CREATIVE PAINTING-I DSC-2	40	40	80	160	4	6 Hrs
	COMPOSITION-I DSC-3	40	40	80	160	4	6 Hrs

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

	DRAWING - I	40	40	80	160	04	6 Hrs
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DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-1 (PAINTING) (Report and Viva-Voce and PPT Presentation)	40	10	30	80	160	04	6 Hrs

SBC-1 (SKILL BASED COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial	End Term Paper	Total	Credits	Time
	20 th CENTURY ART - 1	20	0	60	80	2	02Hr

PRACTICAL SUBJECTS (CORE COURSES) (DSC-1 TO 3)**VISUAL ARRANGEMENT-I (DSC-1)**

04 Weeks-120 Hours-160 Marks (4 Credit)

This component introduces objective and analytical methods of arranging visual forms. Students study balance, linkages, spatial distribution, colour relationships, form, tone, and texture as observed in their environment. The goal is to build a strong foundation in structural arrangement and visual logic.

CREATIVE PAINTING-I (DSC-2)

04 Weeks-120 Hours-160 Marks (4 Credit)

Creative Painting introduces thematic, subjective, and abstract approaches to contemporary painting. Focus remains on experimentation with colour, form, texture, and materiality, laying the groundwork for the emergence of an individual visual direction.

CREATIVE COMPOSITION-I (DSC-3)

04 Weeks-120 Hours-160 Marks (4 Credit)

Core compositional principles are introduced through studies in balance, rhythm, spatial dynamics, and conceptual arrangement. The course develops an initial understanding of constructing coherent and meaningful pictorial structures.

DRAWING – I (DSE-1) (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

The course introduces an intensive study of observational drawing, focusing on accuracy, proportion, structure, and tonal variation. Students engage with natural and man-made forms to understand their visual character, while developing hand–eye coordination and analytical observation. Emphasis is placed on line sensitivity, volume depiction, and the foundational principles of draftsmanship essential for advanced visual practice.

PROJECT BASED ACADEMIC COURSE-1 (PAINTING)

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

REPORT & VIVA VOCE & PPT PRESENTATION –I (PAINTING)

16 Weeks - 64 Hours /160 Marks (4 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

SBC-1 (SKILL BASED COURSE) (Theory)

THEORY SUBJECT

16 Weeks - 32 Hours/80 Marks (2 Credit)

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brucke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo
- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock

- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

REFERENCE BOOKS

- | | |
|--|-------------------------------------|
| 1. Edvard Munch – Painting, Sketches & Studies | Arne Eggum |
| 2. Munch | Thomas M. Messer |
| 3. Klee | Norbert Lynton |
| 4. Paul Klee (with Grohmann) | The Library of Great Painters |
| 5. Naum Gabo of Divers Arts | National gallery of Art, Washington |
| 6. The Expressionists (Wolf Dieter Dube) | Thames and Hudson |
| 7. The Documents of 20 th century Art Futurists Manifestos | edited by mbro Apollonio |
| 8. Artist of Art from the 14 th to 20 th century | Robert Goldwater and Marco Treves |
| 9. The Artist in his Studio | James Thrall Soby |
| 10. Joan Miro – Selected Writings and Interviews | Margit Rowell |
| 11. Surrealism – Theatre, Arts, Ideas | |
| 12. De Chirico | Labella Gar |
| 13. Chagall (Werner Haftman) | The Library of Great Painters |
| 14. Futurism | Giovanni Lista |
| 15. German Painting from Romanticism to Ulrich Finke | Expressionism |
| 16. Modern European Art | |
| 17. Surrealism | |
| 18. Abstract Art | |
| 19. Edvard Munch | |
| 20. Abstract Expressionism | |
| 21. Max Ernst Loplop – The Artist in the Third Person | |
| 22. Picabia | |
| 23. The Complete works of Marcel Duchamp | |
| 24. Duchamp | |
| 25. Dada and Surrealism | |
| 26. Dictionary of Twentieth Century Art | |
| 27. Visual Arts in the 20 th century | |
| 28. Futurism | |
| 29. Lives of the Great 20 th century Artists | |
| 30. Modern Art – Painting, Sculpture, Architecture | |
| 31. Colour, Form and Composition | |
| 32. Space-Frame Experience in Art | |
| 33. Colour Pattern and Texture | |
| 34. Principles or Composition Photography | |
| 35. Asian Art | |
| 36. The Moment of Cubism | |
| 37. Monographs: Amrita Shegril, | |
| 38. Rabindranath Tagore, Jamini Roy: | |

SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-II DSC-4	4	0	0	4	MFA I-Semester PASS	Student must have studied composition I-Semester
CREATIVE PAINTING-II DSC-5	4	0	0	4	MFA I-Semester PASS	Student must have studied Creative Painting/Composition in MFA I-Semester
CREATIVE COMPOSITION-II DSC-6	4	0	0	4	MFA I-Semester PASS	Student must have studied Creative Composition in MFA I-Semester
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING –II DSE-3	04	0	0	04	MFA I-Semester PASS	Student must have studied Drawing in MFA I-Semester

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE – II (PAINTING) (Report and Viva-Voce and PPT Presentation) DSE-4	04	00	00	04	MFA-1 ST Sem Pass	Student must have studied Research Methodology MFA-1sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART – 1I	02	01	1	00	MFA-1 ST Sem Pass	Student must have studied 20 th Century Art in MFA-1sem
	Total 22					

MARKING SCHEME

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper	Paper Name	Internal Assessm	VIVA	End Term	Total	Credits	Time
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Code		ent		Paper				
	VISUAL ARRANGEMENT- II DSC-4	40	40	80	160	4		6 Hrs
	CREATIVE PAINTING-II DSC-5	40	40	80	160	4		6 Hrs
	COMPOSITION-II DSC-6	40	40	80	160	4		6 Hrs
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – II DSE-3	40	40	80	160	04		6 Hrs
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessmen t	PPT	VIV A	Submissi on	Total	Credi t	Time
	PROJECT BASED ACADEMIC COURSE-II (PAINTING) (Report and Viva-Voce and PPT Presentation) DSE-4	40	10	30	80	160	04	6 Hrs
SBC-2 (SKILL BASED COURSE)								
Unique Paper Code	Paper Name	Internal Assessmen t	Tutoria l	End Term Paper	Total	Credits		Time
	20 th CENTURY ART – II SBC-2	20	0	60	80	02		2 Hrs

PRACTICAL SUBJECTS (CORE COURSES) (DSC-4 TO 6)**VISUAL ARRANGEMENT-II (DSC-4)**

04 Weeks-120 Hours-160 Marks (4 Credit)

Students continue with analytical and structured arrangement, investigating dynamic balances, advanced spatial divisions, and layered visual forms. Emphasis is placed on observing environmental patterns and transforming them into well-structured visual formats.

CREATIVE PAINTING-II (DSC-5)

04 Weeks-120 Hours-160 Marks (4 Credit)

This stage strengthens thematic, subjective, and abstract exploration within painting practice. The curriculum encourages the development of stylistic clarity, conceptual depth, and continuity through ongoing studio practice.

CREATIVE COMPOSITION-II (DSC-6)

04 Weeks-120 Hours-160 Marks (4 Credit)

The course builds on earlier skills by introducing complex compositional strategies. Students explore thematic development, narrative sequencing, symbolic forms, and contextual imagery. Emphasis is placed on the integration of concept and aesthetic logic within a cohesive composition.

DRAWING – II (DSE-3) (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

The second semester advances the study of complex forms, human anatomy, and natural surroundings. Students refine their drawing techniques through sustained studies, gestural sketches, and analytical breakdowns of movement, posture, and structural relationships. The practice enhances confidence, precision, and conceptual understanding.

PROJECT BASED ACADEMIC COURSE-II (PAINTING) DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

REPORT & VIVA VOCE & PPT PRESENTATION –II (PAINTING)

16 Weeks - 64 Hours /160 Marks (4 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

SBC-2 (SKILL BASED COURSE) (Theory)

THEORY SUBJECT

16 Weeks - 32 Hours/80 Marks (2 Credit)

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury
- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940's - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Piloo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist's Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre

- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Broota
- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
- Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
- Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
- Nalini Malani, Nilima Sheikh

REFERENCE BOOKS

- | | |
|---|---------------------------------|
| 1. Nalini Malani | Irish Museum of Modern Art |
| 2. AnupamSud Transgression in print- Four decades | AnupamSud |
| 3. Tyeb Mehta – Ideas Images Exchanges | Vadhera Art Gallery |
| 4. The Vertical Women reminiscences of B.C. Sanyal Art from 1947 to the present (Santo Datta) | National Gallery of Modern Art |
| 5. K.G. Subramanyan – a retrospective | National Gallery of Moderna Art |
| 6. The world of Satish Gujral in his own words | UBS Publishers |
| 7. K.G. Subramanyan (GeetaKapoor) | Lalit Kala Akademi, New Delhi |
| 8. Anjolie Ela Menon – Paintings in private Collection Esasy by Isana Murti | Compiled by Indira Dayal |
| 9. Anjolie Ela Menon – Through the Patina text | IsanaMurti |
| 10. A Brush with life – An Autobiography | Satish Gujral |
| 11. Lalit Kala Contemporary | 18 th September 1974 |
| 12. Contemporary Indian Artists Series (Krishen Humphries) | Mapin Publishing Lund |
| 13. The Flamed Mosaic – Indian Contemporary Painting | Neville Tuli |
| 14. A guide to 101 modern and contemporary Indian Artists | Amrita Jhaveri |
| 15. Your history gets in the way of my memory - Essays on Indian Artists | Geeti Sen |
| 16. My brush with art – An Anthology of Contemporary | Laksmi Lal |
| 17. Image and imagination – Five contemporary Artists In India | Geeti Sen |
| 18. Contemporary Art in Asia | Tensions |
| 19. Contemporary Art in India – A perspective | PranNathMago |
| 20. Indian Art – an overview | Gayatri Sinha |
| 21. Indian Art – The new International Sensation A Collector's Handbook | Dr.Alka Pandey |
| 22. Indian Contemporary Art post independence | Vadhera Art Gallery |
| 23. Expression and Evocations – Contemporary Women Artists of India | Gayatri Sinha |
| 24. Modern Art and India | William Archer. |
| 25. Abanidranath and the Art of his time | Jaya Appaswamy, New Delh, 1968 |
| 26. Four steps Modern Art | Lionello Venture. |
| 27. Art Appreciation made simple | Barbara Wheeton, Britain, 1970 |
| 28. Natya Shastra | Bharata, India, 1996 |
| 29. Principles of Chinese Painting | Lin Yatanq |
| 30. Art and Nationalism in Colonial Period | Parhto Mithra |

PAINTING SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied composition in Semester-II
CREATIVE PAINTING-III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Painting/Composition in Semester-II
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
CREATIVE COMPOSITION – III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Drawing in Semester-II
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – I DSE-6	04	03	01	00	MFA II-Semester PASS	NIL
DISSERTATION/ACADEMIC PROJECT-I						
Course Title & Code	Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE –III (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- I)	06	00	00	06	MFA II-Semester PASS	Student must have studied Research Methodology MFA- II sem
	Total 22					

MARKING SCHEME

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-II DSC-7	40	40	80	160	4	6 Hrs

	CREATIVE PAINTING-II DSC-8	40	40	80	160	4	6 Hrs	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	CREATIVE COMPOSITION – III DSE-5	40	40	80	160	04	6 Hrs	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-I								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE –III (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS (CORE COURSES) (DSC-7 TO 8)

VISUAL ARRANGEMENT-III (DSC-7)

04 Weeks-120 Hours-160 Marks (4 Credit)

The course deepens analytical arrangement through advanced exercises in visual coherence, abstraction, structural rhythm, and layered compositions. Students critically evaluate visual systems and develop sophisticated arrangements informed by observation and research.

CREATIVE PAINTING-III (DSC-8)

04 Weeks-120 Hours-160 Marks (4 Credit)

The painting practice moves toward the formation of a cohesive personal direction. A unified body of work is developed, reflecting defined thematic concerns and a strengthened personal style.

CREATIVE COMPOSITION-III DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

Semester emphasises the development of a mature and personalised compositional language. The focus is on strengthening thematic clarity and exploring advanced spatial and structural arrangements

that align with the student's evolving artistic direction. The compositional studies produced during this phase serve as integral foundations that support and enhance the major studio work in painting.

THEORY SUBJECTS

AESTHETICS & ART CRITICISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- Philosophical and Spiritual approach of Zen theories in Chinese Art
- Shadanga - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)
- Chitrasutra of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

PROJECT BASED ACADEMIC COURSE –III

DISSERTATION/ACADEMIC PROJECT -1 (PAINTING)

16 Weeks - 96 Hours /240 Marks (6 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

REFERENCE BOOKS

- | | |
|---------------------------------------|----------------------------|
| 1. Comparative Aesthetics Vol 2 | Dr.Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr.Bishnupada Bhattacharya |
| 5. The Aesthetic experience according | |

to Abhinavagupta	Raniero Gnoli
6. Writer and Critic	Georg Lukacs
7. Philosophy of the Arts	Gordon Graham
8. Studies in Aesthetics	Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics	Dr. S.N. GhoshalSastri
10. Aesthetics and Ethics	Jerrold Levinson
11. Introductory readings in Aesthetics	John Hospers
12. Beyond aesthetics philosophical essays	Noel carroll
13. Rasa in Aesthetics	Priyadarshi Patnaik
14. Aesthetics	Susan L Feagin& Patrick Maynard
15. The concept of Rasa	S.C. Pande
16. Abhinavagupta	Dr. Kanti Chandra Pandey
17. Comparative Aesthetics: East and west	Prof. Angraj Chaudhary
18. Natyashstra	AcharayRevaprasadDwivedi
19. BhartiyaDarshan	Dr.Radhakrishnan
20. DhvaniSiddhant	Dr.Rammurti Sharma
21. Chinese Art and Culture	Robert L Thorp & Richard E Vinograd
22. Natyashstram	Sh. Babulal Shukla Shastri
23. The Arts of China	Michael Sullivan

PAINTING SEMESTER-IV

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied composition in Semester-III
CREATIVE PAINTING-IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Creative Painting/Composition in Semester-III

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

CREATIVE COMPOSITION – IV DSE-7	04	0	0	04	MFA III-Semester PASS	Student must have studied Creative composition in Semester-III
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITICISM – II DSE-8	04	03	01	00	MFA III-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-II

Course Title & Code	Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
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PROJECT BASED ACADEMIC COURSE –IV (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- II)	06	00	00	06	MFA III-Semester PASS	Student must have studied Research Methodology MFA- III sem
	Total 22					

MARKING SCHEME**DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-IV DSC-9	40	40	80	160	4	6 Hrs
	CREATIVE PAINTING-IV DSC-10	40	40	80	160	4	6 Hrs

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

	CREATIVE COMPOSITION – IV DSE-7	40	40	80	160	04	6 Hrs
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-8	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT-II

Unique Paper Code	Paper Name	Continued Assessment	PP T	VIVA	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE –IV (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- II)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS (CORE COURSES) (DSC-9 TO 10)**VISUAL ARRANGEMENT-IV (DSC-9)**

04 Weeks-120 Hours-160 Marks (4 Credit)

In the final stage, students apply analytical and structural visual skills to create sophisticated arrangements suitable for professional applications, exhibitions, and research documentation. The focus is on precision, innovation, and effective visual communication.

CREATIVE PAINTING-IV (DSC-10)

04 Weeks-120 Hours-160 Marks (4 Credit)

The final semester in Creative Painting centres on the development of a coherent and original body of work that demonstrates a distinctly evolved personal style and refined technical approach. Emphasis is placed on integrating individual aesthetic principles with an advanced exploration of contemporary painting practices.

CREATIVE COMPOSITION-IV DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

This Semester consolidates compositional practice into a refined and cohesive portfolio that complements the final painting project. The emphasis is on achieving visual coherence, conceptual precision, and originality in structural organisation.

THEORY SUBJECTS**PROJECT BASED ACADEMIC COURSE –IV****AESTHETICS & ART CRITISISM - II****DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)**

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment

- Roger Fry and Clive Bell – Formalism
- John Ruskin - Art and morality
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION/ACADEMIC PROJECT –II (PAINTING)

16 Weeks - 96 Hours /240 Marks (6 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

REFERENCE BOOKS

1. Comparative Aesthetics Vol 2	Dr. Kanti Chandra Pandey
2. Aesthetics : The Big Question	Carolyn Korsmeyer
3. The Oxford book of Aesthetics	Jerrold Levinson
4. Dhvanyaloka of Anandavardhana	Dr. Bishnupada Bhattacharya
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14. Aesthetics	Susan L Feagin & Patrick Maynard
15. The concept of Rasa	S.C. Pande
16. Abhinavagupta	Dr. Kanti Chandra Pandey
17. Comparative Aesthetics: East and west	Prof. Aniraj Chaudhary
18. Natyashastra	Acharay Revaprasad Dwivedi
19. Bhartiya Darshan	Dr. Radhakrishnan
20. Dhvani Siddhant	Dr. Rammurti Sharma
21. Chinese Art and Culture	Robert L Thorp & Richard E Vinograd
22. Natyashastra	Sh. Babulal Shukla Shastri
23. The Arts of China	Michael Sullivan

PRINTMAKING SPECIALIZATION

MFA SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- I DSC-1	4	0	0	4	BFA PASS	Student must have studied portrait in BFA
CREATIVE LITHOGRAPHY PRINTMAKING - I DSC-2	4	0	0	4	-Do-	Student must have studied Creative sculpture in BFA
CREATIVE SERIGRAPHY PRINTMAKING - I DSC-3	4	0	0	4	-Do-	Student must have studied Composition in BFA

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

MIXED-MEDIA CREATIVE DRAWING-I DSE-1	4	0	0	04	-Do-	Student must have studied Drawing in BFA
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DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ACADEMIC PROJECT BASE COURSE-1 (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-2	04	00	00	04	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - 1	02	01	1	00	BFA PASS	Student must have studied Art History in BFA
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE	40	40	80	160	4	6 Hr

	INTAGLIO PRINTMAKING- I DSC-1						
	CREATIVE LITHOGRAPHY PRINTMAKING - I DSC-2	40	40	80	160	4	6 Hr
	CREATIVE SERIGRAPHY PRINTMAKING - I DSC-3	40	40	80	160	4	6 Hr
	MIXED-MEDIA CREATIVE DRAWING-I DSE-1	40	40	80	160	4	6 Hr

Unique Paper Code	Paper Name	Continued Assessment	VIV A	PPT	Submi ssion	Total	Credit s	Time
	PROJECT BASED ACADMIC COURSE-I (PRINTMAKING) (Report and Viva- Voce and PPT Presentation) DSE-2	40	30	10	80	160	4	6Hr
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		Term End	Total	Credit s	Time
	20 th CENTURY ART - 1	20	00		60	80	02	2Hr

PRACTICAL SUBJECTS:-

1. CREATIVE INTAGLIO PRINTMAKING-I (DSC-1)

(Semester I: Foundation of Drawing-Driven Intaglio Practice)

04 Week -120 hours/ 160Marks (4- Credits)

Emphasises drawing as the primal generative force that structures form, rhythm, and visual intention within intaglio. Students translate lived experiences into etched and engraved matrices, discovering how line, tone, and gesture transform through the plate. Hard-ground, soft ground, simple aquatint, sugar-lift, open-bite, and collagraph offer early exposure to tonal and textural complexity. Close attention to plate preparation, grounds, biting, and proofing builds craft sensitivity. The studio nurtures controlled experimentation while instilling discipline in mark-making and print outcome. Students begin recognising intaglio as an extension of drawing translated into a new material language. By the semester end, they develop foundational competence and a growing personal visual vocabulary.

Preparation of compositional matrix through various experiments with textural and tonal values. Study of different techniques—such as dry-point, aquatint, and mezzotint—to understand the requirements of one's work.

2. CREATIVE LITHOGRAPHY PRINTMAKING -I (DSC-2)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Foundations of Drawing-Driven Lithography)

Establishes drawing as the primary generative force through which ideas acquire immediacy and emotional resonance in lithography. Students learn the fundamentals of grease–water chemistry, exploring crayon, pencil, “tusche,” and wash applications on stone or plate. Early exercises emphasise spontaneity, tonal control, and the translation of gesture into printable form. Basic processing—etching, gumming, rolling-up, and proofing—builds essential craft discipline. The conceptual sensibilities nurtured in Intaglio (DSC–1) continue here, strengthening perceptual clarity. Focus remains on retaining the subtlety of hand-drawn marks through controlled chemical behaviour. By semester end, learners establish a strong foundation in expressive lithographic thinking and process understanding.

3. CREATIVE SERIGRAPHY PRINTMAKING – I (DSC–3)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Foundations of Stencil Logic & Chromatic Thinking)

This forte introduces the students to serigraphy as a natural extension of the perceptual clarity gained in Creative Etching (DSC–1) and Creative Lithography (DSC–2). Basic drawing-driven vision is translated into stencil-based thinking, where shape, edge, and flat tonal areas become primary expressive tools. Learners study screen types, meshes, squeegees, and stencil materials, building strong foundational craft. Early exercises focus on hand-cut stencils, solid colour layers, and understanding ink behaviour on paper. Emphasis is placed on clean registration, uniform ink deposition, and controlled transparency. Students begin exploring how layered colour can create depth even without tonal gradients. The semester establishes technical discipline and prepares learners for more complex serigraphic construction.

4. MIXED-MEDIA CREATIVE DRAWING – I (DSE-1)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Drawing as Generative Vision & the Spine of Printmaking)

Establishes drawing as the primordial force through which perception, gesture, and thought translate into all printmaking processes—Etching, Lithography, Serigraphy, and Enamelling. Students explore observational, structural, and intuitive drawing to understand how line, tone, rhythm, and texture become the blueprint for every plate, screen, or copper surface. Emphasis is placed on material responsiveness, mark-behaviour, and compositional clarity. Early hybrid exercises allow drawing to interact with basic intaglio and lithographic methods, nurturing perceptual sensitivity. Learners begin to recognise drawing not merely as a preparatory tool but as a living, adaptive creative intelligence. By semester end, they form a strong visual foundation for all subsequent printmaking fortes.

5. PROJECT BASE COURSE-I (PRINTMAKING)

REPORT & VIVA VOCE & PPT PRESENTATION – I

16 Weeks - 64 Hours /160 Marks (4- Credits)

Developing research topics for report writing that has relevance to one's practice and interests. Developing writing skills and articulating arguments.

6. SBC-1 (SKILL BASED COURSE) (Theory)

16 Weeks - 32 Hours/80 Marks (2-Credit)

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brucke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo
- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock
- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

PRINTMAKING SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- II DSC-4	4	0	0	4	MFA Sem-1 st Pass	Student Must Have Studied Creative Intaglio Printmaking- I
CREATIVE LITHOGRAPHY PRINTMAKING - II DSC-5	4	0	0	4	-Do-	Student Must Have Studied Creative Lithography Printmaking - I
CREATIVE SERIGRAPHY PRINTMAKING - II DSC-6	4	0	0	4	-Do-	Student Must Have Studied Creative Lithography Printmaking - I
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
MIXED-MEDIA CREATIVE DRAWING-II DSE-3	2+2=4	0	0	04	-Do-	Student Must Have Studied Mixed-Media Creative Drawing-I In MFA 1 st Sem

DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credit	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
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PROJECT BASE COURSE-II (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-4	04	00	00	04	MFA Sem-1 st Pass	Student Must Have Studied Report/ Viva-Voce & PPT Presentation-I In MFA 1 st Sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - II	02	01	1	00	MFA Sem-1 st Pass	Student Must Have Studied 20 th century art - In MFA 1 st Sem
	Total 22					

MARKING SCHEME (CORE COURSE)

MARKING SCHEME (CORE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	VIVA		End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING - II DSC-4	40	40		80	160	4	6 Hr
	CREATIVE LITHOGRAPHY PRINTMAKING - II DSC-5	40	40		80	160	4	6 Hr
	CREATIVE SERIGRAPHY PRINTMAKING - II DSC-6	40	40		80	160	4	6 Hr
	MIXED-MEDIA CREATIVE DRAWING-II DSE-3	40	40		80	160	4	6 Hr
Unique Paper Code	Paper Name	Continued Assessment	VIVA	PP T	Submission	Total	Credits	Time
	PROJECT BASED ACADMIC COURSE-II (PRINTMAKING) (Report	40	30	10	80	160	4	6Hr

	and Viva-Voce and PPT Presentation)						
	DSE-4						
Unique Paper Code	Paper Name	Internal Assessment	Tutorial	Term End	Total	Credits	Time
	20 th CENTURY ART – II SBC-2	20	00	60	80	02	2Hr

PRACTICAL SUBJECTS

1. CREATIVE INTAGLIO PRINTMAKING-II (DSC- 4)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Technical Expansion, Tonal Sophistication & Multi-Plate Methods)

Deepens technical fluency through advanced aquatint, multi-stage biting, deep-etch reliefs, tonal gradations, and refined surface modulation. Students explore dual-plate colour printing, precise registration, and multi-pass inking methodologies. Sugar-lift, spit-bite, and open-bite processes enhance expressive fluidity and controlled spontaneity. Conceptually, learners integrate thematic development, compositional strategy, and symbolic narration into their matrix design. Emphasis is placed on high-quality proofs, consistent editions, and professional surface handling. Attention to material behaviour—copper, zinc, rosin, acids, and grounds—strengthens decision-making. This semester consolidates technical independence and nurtures a more deliberate visual language within intaglio.

2. CREATIVE LITHOGRAPHY PRINTMAKING -II (DSC- 5)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Technical Expansion, Tonal Development & Surface Dynamics)

Deepens mastery of lithographic materials through advanced tusche work, wash techniques, crayon gradations, and layered drawing strategies. Students explore aluminium plate lithography alongside stone processes, comparing surface responses and developing material versatility. Multi-roll colour experimentation, nuanced etching processes, and precise inking build technical independence. Image development now integrates compositional planning, thematic cohesion, and refined tonal architecture. Drawing sensitivity from Semesters I and II continues to evolve as students understand how marks behave under various chemical strengths. Exposure to mid-scale works enhances visual ambition and decision-making. Professional practices such as edition making, proof marking, and print presentation are introduced.

3. CREATIVE SERIGRAPHY PRINTMAKING – II (DSC–6)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Multi-layer Colour Strategy & Structural Image Building)

Expands serigraphic practice by introducing multi-layer printing, advanced registration systems, tonal suggestions through halftone approaches, and controlled translucency. Students explore photo-emulsion processes, enabling translation of detailed drawings, textures, and gestural marks into screens. The chromatic sensitivity nurtured in earlier fortes evolves into deliberate colour architecture, where sequencing and value relationships determine visual intensity. Experimentation with gradient pulls, modular colour blocks, and mixed-media

interventions enhances visual complexity. Mid-scale projects encourage thematic cohesion and visual planning. Professional edition making practices—proofing, consistency checks, and documentation—are integrated into the learning structure. By Semester II, students begin producing coherent multi-layer prints with refined technical control.

4. **MIXED-MEDIA CREATIVE DRAWING – II (DSE-3)**

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Expanding Drawing into Process, Chemistry & Layered Image-Building)

Drawing now enters deeper terrains of process interaction—understanding how etched lines, litho “tusche” marks, and serigraphic silhouettes evolve from initially drawn vision. Students explore mixed-media mark-making, tonal layering, gesture analysis, and expanded surface improvisation. Hybrid exercises merge drawing with multi-plate logic, “tusche” washes, halftone planning, and transparency studies. The material discipline of copper enamelling adds sensitivity to surface response, heat unpredictability, and controlled accident. Drawing becomes a research-driven practice—conceptual, analytical, and exploratory. By semester end, learners show evolving confidence in carrying drawing across mediums while preserving expressive intent.

5. **PROJECT BASE COURSE-1I(PRINTMAKING)**

REPORT & VIVA VOCE & PPT PRESENTATION – II (DSE-4)

16 Weeks - 64 Hours/ 160 marks (4 Credits)

Writing chapters according to the research topics of the report that has relevance to one's practice and interests.

Developing writing skills, articulating arguments. Finishing the report and preparing for viva voce of the subjects chosen.

6. **SBC-2 (SKILL BASED COURSE)**

16 Weeks - 32 Hours/ 80 marks (2 Credits)

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury
- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940's - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Piloo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist's Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre
- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Broota

- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
 - Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
 - Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
 - Nalini Malani, Nilima Sheikh
- Give projects on the exhibitions visited or a conversation with the contemporary artists.

REFERENCE BOOKS

Art Since 1900: Modernism Antimodernism Postmodernism, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit, Hal Foster, Rosalind Krauss, Thames and Hudson, London, 2004

The Printed Picture: Four Centuries of Indian Printmaking, Paula Sengupta, Delhi Art Gallery, New Delhi, 2015

PRINTMAKING SEMESTER - III

DSC -7 TO 8 (CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING - III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Printmaking in Semester-II

DSE-5 (ELECTIVE COURSE)

CREATIVE COPPER ENAMELLING-III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Creative Printmaking in Semester-II
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DSE-6 (ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – I DSE-6	04	03	01	00	MFA II-Semester PASS	NIL

Project base Course-I (Printmaking)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- I)	06	0	0	06	MFA II-Semester PASS	Student must have studied Research Methodology in BFA

	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING-III DSC-7	40	40	80	160	4	6Hr
	CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING - III DSC-8	40	40	80	160	4	6Hr

DSE-5 (ELECTIVE COURSE)

	CREATIVE COPPER ENAMELLING-III AND MIXED-MEDIA CREATIVE DRAWING-III DSE-5	20+20=40	20+20=40	40+40=80	160	04	06Hr
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DSE-6 (ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT -1

Unique Paper Code	Paper Name	Continued Assessment	PP T	VIVA	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

1. CREATIVE INTAGLIO PRINTMAKING-III (DSC-7)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester III: Photo-Intaglio, Hybrid Print Processes & Contemporary Applications)

Expands the medium through photo-intaglio, polymer plates, digital transfers, and halftone/continuous-tone imaging techniques. Students integrate photographic, digital, and hand-drawn sources to create hybrid print vocabularies aligned with contemporary visual culture. Exploration of multi-plate colour, layered imagery, and advanced collagraph–intaglio fusion enables complex visual outcomes. Increased emphasis is placed on conceptual clarity, research-based themes, and independent project development. The semester introduces printmaking workflows relevant to editorial art, limited-edition portfolios, book arts, and contemporary print-based practices. Students refine edition making discipline, archival standards, and studio professionalism. By semester end, they acquire the ability to create technically ambitious and conceptually integrated print bodies of work.

2. CREATIVE LITHOGRAPHY PRINTMAKING – III (DSC-8)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester III: Photo-Lithography, Hybrid Methods & Contemporary Integration)

Expands lithography into the contemporary domain through photo-lithography, digital transfers, halftone techniques, and hybrid hand–digital workflows. Students merge drawing, photography, and technology to create layered, conceptually rich lithographic language. Emphasis is placed on experimental processes—additive/subtractive methods, multi-layer sequencing, unconventional mark-making, and controlled unpredictability. Large-format plate handling and advanced colour registration develop professional-grade execution. Learners begin aligning their work with editorial, publication, and gallery-oriented contexts. Research-based themes, project proposals, and reflective documentation strengthen academic depth. By semester end, students operate with confidence across both traditional and contemporary lithographic vocabularies.

3. CREATIVE COPPER ENAMELLING – III (DSE-5) & MIXED-MEDIA CREATIVE DRAWING – III (DSE-5)

02+2=4 Week -60+60=120 hours/ 80+80=160Marks (2+2=4 Credits)

(Semester III: Advanced Processes, Hybrid Approaches & Applied Creativity)

Expands practice into advanced techniques: multiple firings, complex layering, wet-packing, dry-sifting gradients, enamel–oxide interactions, and experimental textural effects. Students explore hybrid approaches that fuse enamel with prior printmaking fortes—transfers, etched copper plates, serigraphic overlays, or litho-inspired compositional logic. Larger formats introduce challenges in “warpage control,” uniform firing, and compositional expansion. Emphasis is placed on research-based projects, conceptual refinement, and thematic depth. Exposure to design-oriented applications—jewellery components, small architectural panels, utilitarian objects—broadens professional vision. Learners begin to connect their enamel practice with industrial expectations of durability, colourfastness, and finish.

(Semester III: Hybrid, Technological & Interdisciplinary Drawing Practices)

Students integrate drawing with technological processes—photo-intaglio transfers, digital–manual hybrids, serigraphic halftones, litho photographic plates, and enamel-compatible graphics. Drawing expands into spatial thinking, colour sequencing, visual coding, and multi-layer construction. Experimental practices include collage-drawing, stencil-drawing, digital

contour mapping, and textured copper-sensitive drawing systems. The hybrid sensibility matured here strengthens conceptual authorship and cross-media fluency. Learners begin interfacing with creative ecosystems involving designers, photographers, animators, muralists, and digital artists. Drawing becomes an interdisciplinary language capable of negotiating visual complexity across creative industries.

THEORY SUBJECTS (DSE-6)

AESTHETICS & ART CRITICISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- Philosophical and Spiritual approach of Zen theories in Chinese Art
- Shadanga - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)
- Chitrasutra of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

4. DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

16 Weeks/ 96 Hours/240 Marks (6-credits)

Developing a topic for the dissertation and understanding the methodology of research.

Developing bibliography of the books referred for researching and writing chapters.

PRINTMAKING SEMESTER - IV**DSC -9 TO 10 (CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- IV DSC-9	4	0	0	4	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING - IV DSC-10	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Creative sculpture in Semester-II

DSE-7 (ELECTIVE COURSE)

CREATIVE COPPER ENAMELLING-IV AND MIXED-MEDIA CREATIVE DRAWING-IV DSE-7	04	0	0	04	MFA II-Semester PASS	Student must have studied Printmaking in Semester-II
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DSE-8 (ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – II DSE-8	04	03	01	00	MFA II-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT -II (Printmaking)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-IV (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- II)	06	0	0	06	MFA II-Semester PASS	Student must have studied Research Methodology in BFA
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING- IV DSC-9	40	40	80	160	4	6 Hr
	CREATIVE LITHOGRAPHY-	40	40	80	160	4	

	SERIGRAPHY PRINTMAKING - IV DSC-10						6 Hr	
DSE-7 (ELECTIVE COURSE)								
	CREATIVE COPPER ENAMELLING- IV AND MIXED-MEDIA CREATIVE DRAWING-IV DSE-7	20+20=40 0	20+20 =40	40+40=80	160	04	06Hr	
DSE-8 (ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-8	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT -II								
Unique Paper Code	Paper Name	Continued Assessment	PP T	VI V A	Submissi on	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-IV (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- II)	60	20	40	120	240	06	06Hr

1. CREATIVE INTAGLIO PRINTMAKING -IV (DSC-9)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester IV: Cumulative Mastery, Professional Readiness & Market Applicability)

Synthesises the entire intaglio spectrum into an advanced and personally driven printmaking practice. Students develop multi-plate, thematically coherent portfolios showcasing technical command, conceptual originality, and professional finesse. Focus shifts to large-format plates, complex tonal planning, intricate colour layering, and finely controlled biting strategies. Learners practice proposal writing, edition management, quality control, and print presentation norms suitable for galleries, portfolios, collectors, and academic assessments. Industry-oriented applications—such as print portfolios for clients, small-scale commissioned editions, artist books, and limited-edition art products—are fore-grounded. The studio encourages innovation within the boundaries of printmaking while maintaining rigorous craft standards. By culmination, students emerge as fully capable intaglio printmakers prepared to engage the art market and academic or professional arenas with confidence.

2. CREATIVE LITHOGRAPHY PRINTMAKING – IV (DSC–10)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester IV: Cumulative Mastery, Independent Vision & Professional Applicability)

Synthesises all previous lithographic learning into a mature, independent practice capable of addressing artistic, academic, and industrial contexts. Students develop coherent lithographic portfolios, integrating multi-layer colour planning, advanced etching cycles, intricate wash dynamics, and hybrid print strategies. Edition quality, archival standards, and print finishing are practiced with professional precision. The curriculum encourages exploring real-world applications such as fine-art editions, book projects, curated portfolios, and print-based visual communication. Learners gain insight into market possibilities—gallery prints, limited-edition collections, collaborative studio work, and creative industry interfaces. By culmination, students emerge as technically adept, conceptually articulate printmakers prepared to contribute to professional printmaking studios, academic settings, and creative industries.

3. CREATIVE COPPER ENAMELLING – IV (DSE-7) & MIXED-MEDIA CREATIVE DRAWING – IV (DSE-7)

02+2=4 Week -60+60=120 hours/ 80+80=160Marks (2+2=4 Credits)

(Semester IV: Cumulative Mastery, Industry Readiness & Professional Expansion)

Synthesises all previous semesters into an independent, mature enamel practice capable of addressing fine-art, industrial, and public-art contexts. Students create advanced multi-layered enamel works, large-format panels, and specialised surfaces designed for long-term display and environmental endurance. Professional applications—mural panels, architectural surfaces, public signage, creative installations, and high-value artisanal products—are explored through guided projects. Focus is placed on market understanding, costing, material sourcing, quality control, and presentation. Learners develop portfolios and proposal drafts suited for galleries, design firms, public commissions, and collaborative studios. By culmination, students emerge as versatile, industry-aware creative practitioners able to integrate enamel mastery with their broader printmaking identity.

(Semester IV: Cumulative Mastery, Professional Integration & Industrial Applicability)

Drawing now functions as a fully mature, integrative force uniting all printmaking fortes into an advanced personal visual grammar. Students build independent bodies of work that translate drawing into high-impact matrices for fine-art prints, serigraphic editions, lithographic sequences, enamel panels, and hybrid multimedia projects. Focus is placed on portfolio development, conceptual articulation, and industry-level execution. Learners also explore applications in mural design, publication graphics, creative product development, public art proposals, and collaborative studio work. Drawing positions them to operate shoulder-to-shoulder with architects, designers, illustrators, animators, and visual communicators. By culmination, students emerge as versatile creative professionals equipped with a resilient drawing-driven practice adaptable to academic, industrial, and global creative environments.

4. THEORY SUBJECTS (DSE-8)**AESTHETICS & ART CRITISISM - II****DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)**

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment
- Roger Fry and Clive Bell – Formalism
- John Ruskin - Art and morality
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION AND VIVA VOCE & PPT PRESENTATION-II

16 Weeks - 96 Hours/ 240 Marks (Credit)

Developing the dissertation with understanding off the methodology of research required.
Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

REFERENCE BOOKS

1. When Was Modernism: Essays on Contemporary Cultural Practice in India, Geeta Kapur, Tulika, 2000
2. The Art of Art History, Donald Preziosi, Oxford University Press, 2009
3. Critical terms for Art History, Robert S. Nelson and Richard Shiff, The University of Chicago Press, 1996
4. Other Criteria: Confrontations with Twentieth-Century Art, Leo Steinberg, Oxford University Press, New York, 1972
5. The Ways of Seeing, John Berger, Penguin Modern Classics, London, 2008
6. Decolonising the Mind: The Politics of Language in African Literature, Ngugf wa Thiong'o, London: James Currey; Nairobi: Heinemann Kenya; Portsmouth, N. H.: Heinemann; Harare: Zimbabwe Publishing House, 1986

SCULPTURE SPECIALIZATION

OBJECTIVE

This 2 years Post Graduation course is crafted with a research-oriented approach to expand ones outlook on Sculpting. It involves exposure to a wide array of resources, media, techniques and theories, encompassing both internal and external perspectives within the realms of art and Sculpture. The emphasis lies on analyzing and incorporating diverse philosophical, historical, and contemporary viewpoints in the understanding and execution of the students. The course aims to contextualize individual artistic practices, bridging them with external knowledge and seamlessly integrating this wealth of insights into studio methodologies.

The overarching objective is to elevate students' skills, foster creativity, and facilitate personal growth through research and methodology encompassing various styles and visual approaches within the realm of sculpture.

MFA (SCULPTURE) SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE - I DSC-1	4	0	0	4	BFA PASS	Student must have studied portrait in BFA
CREATIVE SCULPTURE - I DSC-2	4	0	0	4	-Do-	Student must have studied sculpture in BFA
MURAL - I DSC-3	4	0	0	4	-Do-	Student must have studied Composition in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING – I and 3D PRINTING-I DSE-1	2+2=4	0	0	04	-Do-	Student must have studied Drawing in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE – I (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-2	04	00	00	04	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - 1	02	01	1	00	BFA PASS	Student must have studied Art

						History in BFA
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE -I DSC-1	40	40	80	160	4	6 Hr
	CREATIVE SCULPTURE -I DSC-2	40	40	80	160	4	6 Hr
	MURAL - I DSC-3	40	40	80	160	4	6 Hr
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	DRAWING – I and 3D PRINTING-I DSE-1	20+20=40	20+20=80	40+40=80	160	04	6 Hr
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – I (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-2	40	40	80	160	04	6 Hr
SBC-1 (SKILL BASED COURSE)							
	20 th CENTURY ART – 1 SBC-1	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS**1. THE FOLLOWING THREE (DISCIPLINE SPECIFIC CORE COURSE)**

12Weeks- 480 Hours-160 Marks (12 Credits)

1. PORTRAITURE: (DSC-1)

4Weeks-120 Hours-160 Marks (4Credits)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE: (DSC-2)

Weeks-120 Hours-160 Marks (4-Credits)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

3. MURAL:-(DSC-3)

Weeks-120 Hours-160 Marks (4-Credits)

The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to create meticulous drawings, scale models, and various preparatory studies. The emphasis is on a comprehensive approach that encompasses both the planning and execution phases of the artistic process.

4. DRAWING:-

02 Weeks-60 Hours-80 Marks (2-Creditss)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

&

3D PRINTING:- (DSE-1)

02 Weeks-60 Hours-80 Marks (2-Creditss)

Duration: 2 Weeks**Software Options:** Autodesk Maya / 3ds Max / ZBrush & Blander**Equipment:** FDM 3D Printer (ABS Filament)**Syllabus**

- Sketching and drawing of basic geometric forms for 3D Printing.
- Introduction to Fundamentals of digital sculpting interfaces.
- Basic modelling techniques; preparation of simple geometric forms.
- File preparation for 3D printing (STL/OBJ).
- Introduction to ABS 3D printing, slicing, and basic finishing.

Final Submission:**5 Drawings and one small 3D-printed sculpture (5–7 inches)****5. PROJECT BASED COURSE – I (SCULPTURE) (DSE-2)****REPORT & VIVA VOCE & PPT PRESENTATION –I (SCULPTURE)**

16 Weeks - 64 Hours /160 Marks (4-Credits)

Developing research topics for the report that has relevance to one's practice and Interests.

Developing writing skills, articulating argument

6. THEORY SUBJECTS:- SBC-1 (SKILL BASED COURSE)

16 Weeks - 32 Hours/ 80 Marks

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brücke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo
- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock
- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

REFERENCE BOOKS

1. Edvard Munch - Painting, Sketches & Studies Arne Eggum
2. Munch Thomas M. Messer
3. Klee Norbert Lynton
4. Paul Klee (with Grohmann) The Library of Great Painters
5. Naum Gabo of Divers Arts National Gallery of Art, Washington
6. The Expressionists (Wolf Dieter Dube) Thames and Hudson
7. The Documents of 20th century Art Futurists Manifestos edited by Umbro Apollonio
8. Artist of Art from the 14th to 20th century Robert Goldwater and Marco Treves
9. The Artist in his Studio James Thrall Soby
10. Joan Miro - Selected Writings and Interviews Margit Rowell
11. Surrealism - Theatre, Arts, Ideas
12. De Chirico Labella Far
13. Chagall (Werner Haftman) The Library of Great Painters
14. Futurism Giovanni Lista
15. German Painting from Romanticism to Ulrich Finke Expressionism
16. Modern European Art Alan Bowness
17. Surrealism Patrick Waldberg
18. Abstract Art Anna Moszynska
19. Edvard Munch J.P.Hodin
20. Abstract Expressionism Anthony Everitt
21. Max Ernst Loplop-The Artist in the Third Person Werner Spies
22. Picabia Maria Luisa Borrás

23. The Complete works of Marcel Duchamp Arturu Schwarz
24. Duchamp Ediciones Poligrafa
25. Dada and Surrealism Robert short 32
26. Dictionary of Twentieth Century Art Phaidon
27. Visual Arts in the 20th century Edward Lucie Smith
28. Futurism Giovanni Lista
29. Lives of the Great 20th century Artists Edward Lucie Smith
30. Modern Art - Painting, Sculpture, Architecture Sam Hunter and John Jacobus

MFA (SCULPTURE) SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE - II DSC-4	4	0	0	4	MFA-1 ST Sem Pass	Student must have studied portrait in MFA-1sem
CREATIVE SCULPTURE - II DSC-5	4	0	0	4	-Do-	Student must have studied Creative Sculpture in MFA 1 st Sem
MURAL - II DSC-6	4	0	0	4	-Do-	Student must have studied Mural in MFA1 st Sem
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING – II and 3D PRINTING-II DSE-3	2+2=4	0	0	04	-Do-	Student must have studied Drawin-1 and 3D Printing-1 in MFA-1sem

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE – II (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-4	04	00	00	04	MFA-1 ST Sem Pass	Student must have studied Research Methodology MFA-1sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART – II	02	01	1	00	MFA-1 ST Sem Pass	Student must have studied 20 th Century Art in MFA-1sem
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE - II DSC-4	40	40	80	160	4	6 Hr
	CREATIVE SCULPTURE -II DSC-5	40	40	80	160	4	6 Hr

	MURAL – I1 DSC-6	40	40	80	160	4	6 Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	DRAWING – II and 3D PRINTING-II DSE-3	20+20=40	20+20=80	40+40=80	160	04	06Hr
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – II (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-4	40	40	80	160	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	20 th CENTURY ART – II SBC-2	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS DSC 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

1. CHOICE OF ANY ONE OF THE FOLLOWING THREE

12 Weeks - 360 Hours / 480 Marks (4+4+4=12 Credit)

1. PORTRAITURE – II (DSC 4):

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE- (DSC 5):

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

6. MURAL- (DSC 6): The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to on a mm^{IC^0US} drawings, scale models, and various preparatory studies. The emphasis is pensive approach that encompasses both the planning and execution phases of the artistic process.

7. DRAWING – II

02 Weeks- 60 Hours /80 Marks (2-Creditss)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

AND

3D PRINTING:- (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Creditss)

Duration: 2 Weeks

Software Options: Autodesk Maya / 3ds Max / ZBrush

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

- Sketching and drawing of simple organic forms for 3D Printing
- Introduction to Organic modelling.
- Modelling in Maya/Max/ZBrush.
- Preparation of simple organic forms.
- ABS printing, assembly, and surface refinement.

Final Submission:

5 Drawings and one organic sculpture fully assembled and finished.

8. PROJECT BASED COURSE – II (SCULPTURE) (DSE-4)

REPORT & VIVA VOCE & PPT PRESENTATION – II

16 Weeks - 64 Hours / 160 Marks (4-Creditss)

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.
6. Research on a specific topic and preparing a report.

9. THEORY SUBJECTS- SBC-2 (SKILL BASED COURSE)

16 Weeks - 32 Hours/ 80 Marks

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury

- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940's - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Pilo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist's Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre
- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Broota
- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
- Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
- Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
- Nalini Malani, Nilima Sheikh

REFERENCE BOOKS

1. Nalini Malani Irish Museum of Modern Art
2. Anupam Sud Transgression in print -Four decades Anupam Sud
3. Tyeb Mehta - Ideas Images Exchanges Vadhera Art Gallery
4. The Vertical Women reminiscences of B.C. National Gallery of Modern Art Sanyal from 1947 to the present (Santo Datta)
5. K.G.Subramanyan - a retrospective National Gallery of Modern Art
6. The world of Satish Gujral in his own words UBS Publishers
7. K.G.Subramanyan (Geeta Kapur) Lalit kala Akademi, New Delhi
8. Anjolie Ela Menon - Paintings in private Essay by Isana Murti compiled by Collections Indira Dayal
9. Anjolie Ela Menon-Through the Patina text Isana Murti
10. A Brush with life - An Autobiography Satish Gujral
11. Lalit Kala Contemporary 18 September 1974
12. Contemporary Indian Artists Series (Krishen Mapin Publishing Lund Humphries Khanna) Images in my time
13. The Flamed Mosaic - Indian Contemporary Neville Tuli Painting
14. A guide to 101 modern and contemporary Indian Amrita Jhaveri Artists
15. Your history gets in the way of my memory- Geeti Sen Essays on Indian Artists
16. My brush with art - An Anthology of Laksmi Lal Contemporary Indian art
17. Image and imagination - Five contemporary Geeti Sen Artists in India
18. Contemporary Art in Asia tensions
19. Contemporary Art in India- A Perspective Pran Nath Mago
20. Indian Art - an overview Gayatri Sinha
21. Indian Art - The new International Sensation Dr. Alka Pandey-A Collector's Handbook
22. IndianContemporary Art post independence Vadhera Art Gallery

23. Expressions and Evocations-Contemporary Gayatri Sinha Women Artists of India

SCULPTURE SEMESTER-III**DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE – III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE SCULPTURE -III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Creative sculpture in Semester-II

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING – III and 3D PRINTING-III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Mural in Semester-II
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DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – I DSE-6	04	03	01	00	MFA II-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-I

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-III (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- I)	06	00	00	06	MFA II-Semester PASS	PROJECT BASED COURSE – II (SCULPTURE)
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
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	PORTRAITURE –III DSC-7	40	40	80	160	4	06Hr	
	CREATIVE SCULPTURE -III DSC-8	40	40	80	160	4	06Hr	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – III and 3D PRINTING-III DSE-5	40	40	80	160	04	06Hr	
DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-I								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	End Term Paper	Total	Credit	
	PROJECT BASED ACADEMIC COURSE-III (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	

PRACTICAL SUBJECTS -DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

8 Weeks - 240 Hours / 320 Marks (4+4=08 Credits)

1. PORTRAITURE: (DSC -7)

The subject comprises of study in different sizes from live models of different age groups (male &female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE: (DSC -8)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic

forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

3. DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING - III DSE-5

02 Weeks-60 Hours/80 Marks (2 Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to use their drawings with creative elements that capture the essence and individuality of the models.

AND

3D PRINTING:- (DSE-5)

02 Weeks- 60 Hours /80 Marks (2-Credits)

Syllabus:-

- Sketching and Drawing for composition combining organic and geometric form.
- Composing Geometric and Organic form together for sculpture.
- Modelling and sectional slicing.
- Interlocking joints and structural reinforcement.
- ABS printing, assembly, and surface refinement.

Final Submission:

5 Drawings and one completed sculpture that combines organic and geometric forms, fully assembled and finished.

4. THEORY SUBJECTS DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks - 64 Hours/ 160 Marks (Credit-4)

AESTHETICS & ART CRITISISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- Philosophical and Spiritual approach of Zen theories in Chinese Art

- Shadanga - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)
- Chitrastuta of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION & VIVA VOCE & PPT PRESENTATION – I

16 Weeks - 96 Hours/ 240 Marks (6-Credits)

Developing a topic for the dissertation and understanding the methodology of research developing bibliography, researching and writing chapters.

REFERENCCE BOOKS

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattacharya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoii
6. Writer and Critic Georg Lukacs
7. Philosohty of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beynd aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L. Feagin
15. & Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta Dr. kanti Chandra pandey
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

SCULPTURE SEMESTER-IV

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE – IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied Portraiture in Semester-III
CREATIVE SCULPTURE -IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Creative Creative sculpture in Semester-III
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING – IV and 3D PRINTING-IV DSE-6	04	0	0	04	MFA III-Semester PASS	Student must have studied Mural in Semester-III
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – II DSE-7	04	03	01	00	MFA III-Semester PASS	NIL
DISSERTATION/ACADEMIC PROJECT-II						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-IV (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- II)	06	00	00	06	MFA III-Semester PASS	DISSERTATION ACADEMIC PROJECT – I (SCULPTURE)
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE –IV DSC-9	40	40	80	160	4	6 Hr

	CREATIVE SCULPTURE -IV DSC-10	40	40	80	160	4	6 Hr	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – IV and 3D PRINTING-IV DSC- 6	40	40	80	160	04	06Hr	
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credit	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-7	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT -II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VI VA	End Term Paper	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-IV (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- II)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)
08 Weeks - 240 Hours / 320 Marks (4+4=08 Credits)

with creative elements that capture the essence and individuality of the models.

1. PORTRAITURE – IV- (DSC -9):-

The subject comprises of study in different sizes from live models of different age groups (male &female). This advanced study delves into the intricacies of nursing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE - IV(DSC -10):-

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours/160 Marks (2+2=4 Creditss)

3. DRAWING - IV DSE-4

02 Weeks -60 Hours / 80 Marks (2-Creditss)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings.

AND

3D PRINTING:- (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Creditss)

Software Options: Autodesk Maya / 3ds Max / ZBrush

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

-
- Stylized Composition and digital design.
- High-resolution sculpting on Max/Maya/ZBrush.
- ABS printing strategies for complex forms.
- Assembly, finishing, and exhibition preparation.

Final Submission:

5 Drawings and one stylized composition 3D-printed sculpture

4. THEORY SUBJECTS - DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks - 64 Hours/ 160 Marks (Credit-4)

AESTHETICS & ART CRITISISM - II

DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment
- Roger Fry and Clive Bell – Formalism
- John Ruskin - Art and morality
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION AND VIVA VOCE & PPT PRESENTATION - II

16-Weeks/ 96-Hours/ 240 Marks (6-Credits)

Developing the dissertation with understanding off the methodology of research required.

Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

REFERENCE BOOKS

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattachaiya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoli
6. Writer and Critic Georg Lukacs
7. PhilosoHy of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beynd aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L, Feagin
15. Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta Dr. kanti Chandra pandey
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

VISUAL COMMUNICATION SPECIALIZATION

OBJECTIVE

In a world where environmental, social, political, religious and professional issues and structures are changing kaleidoscopically, an area of culture activity is more challenging than the field of communication. With traditional boundaries between disciplines dissolving, the structure and ethos of training demands an ideally equipped program of pre-professional experimentation tailored to the individual needs and skills of the learner. The aim of this two year duration post-graduate Specialization Course is to create an understanding of industry needs by enhancing knowledge and technical skills through exposure to professional examples; the ability to use appropriate Visual media, including freehand drawing and computer technology in order to convey an advanced level, the thought of the essential formal elements at each stage of the creative process; to execute complex creative concepts in detail using digital tools accurately; ability to rapidly visualize sophisticated creative ideas and images for the purpose of conceptual communication.

Ability to communicate in terminology as in reference to various international norms; ability to express concepts and strategies in a clear and professional manner with correct sentence construction and grammar for effective communication.

MFA (VISUAL COMMUNICATION) SEMESTER- I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING – I DSC-1	4	0	0	04	BFA PASS	Student must have studied allied subjects in BFA
PRODUCT AND PACKAGING - I DSC-2	4	0	0	04	-Do-	Student must have studied allied subjects in BFA
MOVEMENT & MEANING 2D/3D - I DSC-3	4	0	0	04	-Do-	Student must have studied allied subjects in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA - I DSE-1	4	0	0	04	-Do-	Student must have studied allied subjects in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE –I (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation DSE-2	04	01	00	03	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING –I SBC-I	02	01	1	00	BFA PASS	Student must have studied Contextual Studies in BFA
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	CREATIVE IMAGE MAKING – I DSC-1	40	40	80	160	04	18Hr	
	PRODUCT AND PACKAGING - I DSC-2	40	40	80	160	04	18Hr	
	MOVEMENT & MEANING 2D/3D - I DSC-3	40	40	80	160	04	18Hr	
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA - I	40	40	80	160	04	06Hr	
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessment	P P T	VIV A	Subm ission	Total	Credits	Time
	PROJECT BASED COURSE –I Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	40	10	30	80	160	04	06Hr
SBC-1 (SKILL BASED COURSE)								
	BUSINESS & MARKETING -I	20	0	60	80	02	02Hr	

PRACTICAL SUBJECTS

CORE COURSE- Three

- **CREATIVE IMAGE MAKING (DSC-1)**
4 Weeks-120 Hours-160 Marks (Credits 4)

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

- **PRODUCT & PACKAGING DESIGN (DSC-2)**
4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore, How and why the consumers buy, and, Product and packaging- A global prospective.

- **MOVEMENT & MEANING - 2D / 3D (DSC-3)**
4 Weeks-120 Hours-160 Marks (Credits 4)

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing, straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy; background design; layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc.

Practical experience in sound recording and background music. Project 2D or 3D short film (3 minutes) with the voice-over and music.

ELECTIVE COURSE- One

- **ALTERNATIVE MEDIA (DSE- 1)**
4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECTS

- **BUSINESS MARKETING- I (SBC-1)**
16 Weeks - 32 Hours/ 80 Marks (Credits 2)

UNIT – 1 (8– Hours)

- Advertising industry
- Study of Advertising History
- UI and UX Design
- Design management

UNIT – 2 (8 – Hours)

- Role of advertising agencies
- Integrated Marketing communication
- Business strategies
- Consumer Behaviour

UNIT – 3 (8 – Hours)

- Business practice
- Marketing Fundamentals
- Industry Structure
- Market Research

UNIT – 4 (8 – Hours)

- Campaign planning
- Different types of Advertising Campaign
- Different position holders in advertising Agency
- Case studies of different advertising campaigns

- **PROJECT BASED COURSE-I (Visual Communication) (DSE-2)**
16 Weeks - 64 Hours /160 Marks (4-Credits)

REFERENCE BOOKS

1. The Transformation of Nature in Art, by Ananda Coomaraswamy, Canada, 1934
2. Artists handbook, by Ray Smith, London, 1987
3. Advertising Art & Ideas- a text book, by G. M. Rege, Poona, 1972
4. History of photography (India 1840-1980), by Beaumont Newhall, New York, 1949
5. Advertising Procedure, by Otto Kepleners, London, 1986
6. Creative Camera Techniques, by Aves Beuck, New York, 1981
7. Advertising by John s. Wright, Daniel s. Marner, Willis L, Winter Jr. and S.K Zeigler, New Delhi, 1998
8. The Art & Print, by Earl Mueller, Collier, USA, 1969
9. The Text Book, G.M Rege, Poona, India, 1972

MFA (VISUAL COMMUNICATION) SEMESTER-II**DSC - 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING – II DSC-4	4	0	0	4	MFA Semester I PASS	Student must have studied Creative Image Making -I in Semester - I
PRODUCT AND PACKAGING – II DSC-5	4	0	0	4	-Do-	Student must have studied Product & Packaging -I in Semester - I
MOVEMENT & MEANING 2D/3D - II DSC-6	4	0	0	4	-Do-	Student must have studied Movement & Meaning 2D/3D- I in Semester - I
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA –II DSE-3	4	0	0	04	-Do-	Student must have studied Alternative Media- I in Semester - I

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE –II (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation DSE-4	04	0	00	04	MFA Semester-I PASS	Student must have studied Research Methodology in BFA

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING – II SBC-2	02	01	1	00	MFA Semester - I PASS	Student must have studied Business & Marketing - I
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING – II DSC-4	40	40	80	160	04	6Hr
	PRODUCT AND PACKAGING –II DSC-5	40	40	80	160	04	6Hr
	MOVEMENT & MEANING 2D/3D - II DSC-6	40	40	80	160	04	6Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	ALTERNATIVE MEDIA –II	40	40	80	160	04	06Hr
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE –II Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	40	40	80	160	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	BUSINESS & MARKETING – II	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS

CORE COURSE- (Three)

1. CREATIVE IMAGE MAKING – II (DSC-4)

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

4 Weeks-120 Hours-160 Marks (Credits 4)

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

Ability to gather, assess, record, and apply relevant information for sophisticated strategic and planning through project oriented work that would include new media in visual communication preproduction process involving Promotional, Editorial and information Design.

2. **PRODUCT & PACKAGING DESIGN – II (DSC-5)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore, How and why the consumers buy, and, Product and packaging- A global prospective.

3. **MOVEMENT & MEANING - 2D / 3D – II (DSC-6)**

4 Weeks-120 Hours-160 Marks (Credits 4)

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing; straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc. Practical experience in sound recording and background music.

Project 2D or 3D short film (3 minutes) With voice-over and music.

ELECTIVE COURSE- (One)

4. **ALTERNATIVE MEDIA-II (DSE- 3)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

5. **BUSINESS MARKETING-II (SBC- 2)**

16 Weeks - 32 Hours/ 80 Marks (Credits 2)

UNIT – 1 (8 – Hours)

- Creative process
- Study of different creative designs
- Developing creativity

- Creative typography

UNIT – 2 (8– Hours)

- Generation of ideas
- Concept mapping
- Branding and rebranding
- Study of creative case studies

UNIT – 3 (8 – Hours)

- Direct and Indirect marketing
- Marketing management
- Brand management
- Marketing strategy

UNIT – 4 (8 – Hours)

- Media strategies
- Different media channels
- Accounts and media budgeting
- Media selection

6. **PROJECT BASED COURSE (Visual Communication) (DSE-4)**
- Weeks - 64 Hours /160 Marks (4-Credits)

REFERENCE BOOKS

1. Photomechanics and Printing, by J.S Monsen, India, 1969
2. The Pemrose Annuals Collection, Penrose Publication, London, 1978
3. Infa Press &Advt Year Books, Infa , New Delhi, 1985
4. Toon Art, by Steven Withrow, Ilex, England, 2004
5. Complete Guide to Digital 3-D design, by Simon Danaher, Ilex, England, 2006
6. Webworks-e-Zines, Rockport Publication, New York, USA, 2002
7. Animation Art, by Beck Jerryu, Ob International, New York, 2005
8. Design Flash, by Curtis Hillman, Rockfort Publications, New York, 2003
9. 2-D and beyond (Animation), Vol-I&II, by Jayne Pilling, Dover Publications, 2002
10. Best New Animation Designs, Vol. I & II, by Rita Street, Welcome Books, New York, USA, 1997

MFA (VISUAL COMMUNICATION) SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING –III DSC-7	04	0	0	04	MFA II-Semester PASS	Student must have studied Creative Image Making in Semester-II

MOVEMENT & MEANING 2D/3D - III DSC-8	04	0	0	04	MFA II-Semester PASS	Student must have studied Movement & Meaning 2D/3D in Semester-II
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA –III, DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Alternative Media in Semester-
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING – III DSE-6	04	03	01	00	MFA II-Semester PASS	Student must have studied Business & Marketing in Semester-II

DISSERTATION/ACADEMIC PROJECT

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
DISSERTATION & PROJECT BASED COURSE-I (Visual Communication)	06	0	0	06	MFA II-Semester PASS	Nil
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING –III DSC-7	40	40	80	160	04	6Hr
	MOVEMENT & MEANING 2D/3D -III DSC-8	40	40	80	160	04	6Hr
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	ALTERNATIVE MEDIA –III	40	40	80	160	04	06Hr
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits
			Attendance	Class Test			

	BUSINESS & MARKETING- III	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-1								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credits	Time
	DISSERTATION & PROJECT BASED COURSE-I Academic report/ VIVA VOCE & PPT Presentation	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

CORE COURSE (Two)

1. CREATIVE IMAGE MAKING – III (DSC- 7)

4 Weeks-120 Hours-160 Marks (Credits 4)

Advancement of the 1st year's program through a negotiated and self-determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals; Graphic novel; Story boarding and character design.

2. MOVEMENT & MEANING -2D/3D – III (DSC-8)

4 Weeks-120 Hours-160 Marks (Credits 4)

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

ELECTIVE COURSE (One)

3. ALTERNATIVE MEDIA – III (DSE- 5)

4 Weeks-120 Hours-160 Marks (Credits 4)

Advance exercises and practical implementation of understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

4. BUSINESS MARKETING- III (DSE- 6)

16 Weeks - 64 Hours/ 160 Marks (Credits 4)

UNIT – 1 (16 – Hours)

- Advertising in various media
- Search engine optimization
- Social media marketing
- Content marketing

UNIT – 2 (16 – Hours)

- Online marketing
- Web analytics
- International marketing
- Retail marketing

UNIT – 3 (16– Hours)

- Broadcasting advertising
- Advertising ethics
- OTT advertising
- Influence and effectiveness

UNIT – 4 (16 – Hours)

- Media relations
- Media management
- Traditional Media
- Digital and interactive media

5. DISSERTATION & PROJECT BASED COURSE (Visual Communication) – I
16 Weeks - 96 Hours /240 Marks (6-Credits)

REFERENCE BOOKS:

1. Advertising in the Market Place, by Burke Barnes, Focal Press, New York, 1973
2. Computer Animation, by neal Weinstock, Focal Press, New York, 2000
3. Computer Graphics, by Edward Angel, Dover, London, 1999
4. The Digital Photography Handbook, by Douglas Hannan, Quereus Publication, New York, 2005
5. Animation Art, by Beck Jerry, OB International Press, New York, 2005
6. Complete Guide to Digital 3D Design, by Simnon Danaher, Ilex, England, 2006
7. Type in Motion, Jeff Ballentoni, Thames & Hudson, New York, 2002
8. Brand Positioning, by S. Sengupta, New Delhi, 1990
9. Contemporary Advertising, By William F. Arens And Courtland L. Bovee, USA, 1994

MFA (VISUAL COMMUNICATION) SEMESTER-IV**DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING –IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied Creative Image Making in Semester-III
MOVEMENT & MEANING 2D/3D - IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Movement & Meaning 2D/3D in Semester-III
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA – IV DSE-7	04	0	0	04	MFA III-Semester PASS	Student must have studied Alternative Media in Semester-III
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING- IV DSE-8	04	03	01	00	MFA III-Semester PASS	Student must have studied Business & Marketing in Semester-III

DISSERTATION/ACADEMIC PROJECT-II

Course Title & Code	Continued Assessment	PPT	VIVA	SUBMISSION	Total	Credits	Time
Dissertation & ACADEMIC PROJECT –II / VIVA VOCE & PPT Presentation (Visual Communication)	60	20	40	120	240	06	06 Hr
	Total 22						

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING –IV DSC-9	40	40	80	160	04	6Hr

	MOVEMENT & MEANING 2D/3D –IV DSC-10	40	40	80	160	04	6Hr	
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA –IV	40	40	80	160	04	06Hr	
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	BUSINESS & MARKETING - IV	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIV A	End Term Paper	Total	Credits	Time
	DISSERTATION & ACADEMIC PROJECT –II / VIVA VOCE & PPT Presentation (Visual Communication)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

CORE COURSE (Two)

- **CREATIVE IMAGE MAKING – IV (DSC-9)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Advancement of the 1st year's program through a negotiated and self - determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals, Graphic novel; Story boarding and character design.

- **MOVEMENT & MEANING - 2D/3D – IV (DSC- 10)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

ELECTIVE SUBJECT (One)

- **ALTERNATIVE MEDIA – IV (DSE-7)**
4 Weeks-120 Hours-160 Marks (Credits 4)

Interactive multi-media publishing; digital advertising and promotion; design for emerging platforms; To develop comprehensive media plans that include alternative media such as online, mobile, digital and broadcast design in support of strategic plans.

THEORY SUBJECT

- **BUSINESS MARKETING (DSE-8)**
16 Weeks - 64 Hours /160 Marks (4-Credits)

UNIT – 1 (16 – Hours)

- Advertising production
- Advance campaign strategies
- New media and advertising
- Script writing and storyboard

UNIT – 2 (16 – Hours)

- Research in marketing
- AIDDA model
- Different advertising modals
- Consumer psychology and design

UNIT – 3 (16 – Hours)

- Latest advertising and marketing trends
- Production Techniques & Methods
- Different types of printing methods
- Pre and post production

UNIT – 4 (16– Hours)

- Client relations
- Billings
- Outsourcing processes
- Animation industry and experiments

- **DISSERTATION & ACADEMIC PROJECT – II (Visual Communication)**
16 Weeks - 96 Hours /240 Marks (6-Credits)

REFERENCE BOOKS

1. International Handbook of Advertising, by S. Watson Dunn, USA, 1964
2. Confessional of an Advertising Man, by David Ogilvy, New York, 1980
3. Graphic Arts Encyclopedia , by George A. Stevenson, Faber and Faber, USA, 1979
4. Photomechanics and printing, by J.S. Martie and Gordon , I Monsen, India- 1969
5. The Penrose Annuals, London- 1978
6. Infa press and Advertising Year Book, New Delhi - 1985
7. What's in a Brand, by John Philip Jones, Mumbai, India, 1968
8. Modern Marketing, by S.A. Aherlekar, Bombay-1988
9. Advertising Management, by David A. Aake& John G Myers. India-1997
10. Advertising Procedure, Kleppner's kleppner, London, 1996

