



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course

(DSC-13, DSC-14 & DSC-15)

Syllabus – Semester V

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC CORE COURSE (DSC-13)

SEMESTER V

DSC – 13: GHARANA & STYLE OF PERCUSSION MUSIC

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|--|---------|--------------------------------------|---|---|--|---|
| | | L | T | P | | |
| Gharana & Style of Percussion Music DSC-13 | 4 | 3 | 1 | 0 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology• History of Avanaddha vadyas• Biographies & Composers of Music• Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Kayada, Rela, Tukda, Paran• Knowledge of the Prachalit Tala.• Talas of Sem I, II III & IV |

Course Objective

- Knowing about the Historical development and evolution of various Gharana and Parampara of Tabla/Pakhawaj.

- Knowing about the Contribution and the Biographies of various Stalwarts of Tabla/Pakhawaj.

Course Learning Outcome

- The students learn about the Gharana system of Hindustani music
- The students study development of various Gharana & Paramparas of Tabla & Pakhawaj
- The students learn to write the practical compositions according to the Notation system
- The students study about the theoretical aspects of Talas

Syllabus Theory (45 Hours)

Unit I. Gharana System (15 Hours)

- History of Gharana system
- Historical development of Gharanas of Tabla & Pakhawaj.
- Playing techniques and their salient features of Gharana of Tabla & Pakhawaj.
- Knowledge of Baaj and Gharana.

Unit II. Parampara of Pakhawaj (10 Hours)

- Historical development of various paramparas of Pakhawaj.
- Study of Gharanedar Bandish.
- Knowledge of Traditional Guru Shishya Paramapara.
- Knowledge of Sansthaagat Shiksha Padhati.

Unit III. Musical Contribution of Percussion Artists (10 Hours)

- Contribution of Percussion Artists in the field of Percussion Music
- Brief study of aesthetics of Tabla/Pakhawaj.
- Importance of Gharana in Hindustani Music.
- Describe how to be an ideal Accompaniment.

Unit IV. Study of Talas (10 Hours)

- Prescribed Talas: Teentala, Jhaptal, Ektala, Rupak, Adachutala, Deepchandi, Jata, Tilwarda, Jhumara, Addha.
- Prepare Tala Notation book of Talas & Compositions writing in different Laya.
- Knowledge of Laya and Layakari
- Introductions of Tal and Theka

Suggestive Readings:

- Mishra, Pt. Chhote Lal,(2004) Taal Prabandh, Kanishka Publications, New Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampara (2022) Kanshika Publishers, Delhi
- Singh, Dr. Prem Narayan (2004) Na Dhin Dhin Na KeJadugar : Pt. Anokhelal Mishra, Kanishka Publishers, New Delhi
- Kumar, Dr. Ajay (2010) Pakhawaj Ki Utpatti Vikash Ewam Vadan Shailiyan, Kanishka Publishers
- Gautam, M.R. (2001)Musical Heritage of India, Munshilal Manoharlal New Delhi
- Shrivastav, Shri Girish Chandra (1996) Taal Kosh, Allahabad Rubi Prakashan
- Chauby, S.K (1984) Sangeet Me Gharane Ki Charcha: Sangeet Gharana Anka : Uttar Pradesh Hindi Sansthan, Lucknow, U.P.
- Sharma, Bhagwat Sharan (1959) Hathras Sangeet Karyalaya
- 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

DSC – 14: STAGE PERFORMANCE

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|-----------------------------|---------|--------------------------------------|---|---|---|--|
| | | L | T | P | | |
| Stage Performance DSC 14 | 4 | 0 | 0 | 4 | <ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV |

Course Objective

- Enabling the students to present the compact and effective Solo performance balancing both the Technical and Aesthetical aspects of Tabla/Pakhawaj playing.
- Advanced learning of aesthetical accompaniment with Classical and Semi Classical styles of Indian Vocal and Non-percussion Instruments.

Course Learning Outcome

- The students are able to give a practical demonstration of the prescribed Talas with various compositions.
- The students are able to demonstrate various aspects of Talas and their differentiation

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas: Teentala, Jhaptal, Ektala, Rupak, Adachutala, Deepchandi, Jata, Tilwarda, Jhumara, Addha.**
- Solo recital of 10 minutes in Teentala with Peshkar/Uthan, Kayada, Rela, Baant, Gat & Chakradars.
- Ability to play laggi in taal kerava, Dadara, dipachandi
- Do the Padhant of compositions

Unit II Presentation Solo recital (30 Hours)

- Solo performance in Rupak with Peshkar/ Uthan, Kayada, Rela
- Tukra, Dumdar and Bedumdar Tihai, Chakradar for at least 10 minutes.
- One Gharanedar Kayada in Teentala.
- Present Compositions in different jatis.

Unit III Presentation of Percussion Compositions (20 Hours)

- One Rela of Dhere Dhere in Rupak.
- Ability to recite Farmaishi Chakradar and Kamali Chakradar.
- Types of Tihai
- Types of Gat

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas: Chautala, Sultala, Dhamar, Tevra.**
- Perform solo recital in, Sultala & Dhamar.
- Ability to play laggi in taal kerava, Dadara, dipachandi
- Do the Padhant of compositions

Unit II Presentation Solo recital (30 Hours)

- Solo performance of 10 minutes in Dhamar with Uthan, Rela, Paran & Chakradars.
- Ability to Play Ganesh Stuti Paran.
- Ability to play laggi in taal kerava, Dadara
- Do the Padhant of compositions

Unit III Presentation of Percussion Compositions (20 Hours)

- Ability to playing compositions (2 each) of different Gharanas in Chautala.
- Stuti Paran, improvisation of Theka, Rela and Chakradars in Dhamar.
- Types of Tihai – Bedam, Damadar, Nouhakka Tihai
- Types of Chakradhar- Farmaishi and Kamali

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do Do the Padhant of compositions.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Practical syllabus.

Suggestive Readings:

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Gottlieb.Robert S,Solo Tabla Drumming of North India, Voll- II,(1993)Motilal Banarsi Das Publishers Private Limited, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Taal Anka, Sangeet Karyalya (1997) Hatrash, U.P
- Mishra, Pt. Chhote Lal, Tabla Grantaha(2006) Kanishka Publishers, Delhi
- Aprachalit Kayada, Sangeet Karyalya(1982) Hathras,U.P
- 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

DSC – 15: PRACTICAL ASSESSMENT OF TALA

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|---|---------|--------------------------------------|---|---|---|--|
| | | L | T | P | | |
| Practical Assessment of Tala DSC 15 | 4 | 0 | 0 | 4 | <ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV |

Course Objective

- Enabling the students to face the technical and critical questions both in practical and theoretical aspects of Tabla and Pakhawaj
- Most importantly the accompanying aspect of the instrument while accompanying with Vocal and Instrumental compositions is rendered to the students

Course Learning Outcome

- The student is able to demonstrate various aspects of Talas
- Student is also able to differentiate between similar Talas, thereby making a comparative analysis

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas : Teentala, Jhaptala, Pancham Sawari, Adachartala, Ektala, Roopak, Dhamar, Chautala, Jata, Tilwada, Keharwa & Dadra**
- Solo performance in Teentala, Jhaptala & Rupak with various compositions.
- Ability to play laggi in taal kerava, Dadara, dipachandi
- Do the Padhant of compositions

Unit II Presentation of Padhant (30 Hours)

- Padhant compositions in Tali-Khali
- Demonstrate the prescribed Theka with hand beats in different layakaries such as Dedhagun & Tigon.
- Aad-Kuad and Biad Layakari in Padhant
- Padhant of Pre-composed compositions in different talas.

Unit III Accompaniment of Musical Forms (20 Hours)

- Ability to accompany with Vocal Music : Chhota Khayal, Tarana, Bhajan & Dadra.
- Accompaniment with light compositions with Laggi-Ladi, Knowledge of accompaniment with Sitar & Violin.
- Accompaniment with Dance in Gatbhav, That
- Ideal Accompaniment

Unit IV Tuning and Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Talas : Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Rupak, Keharwa and Dadra.**
- Solo performance in Chautala and Sooltala with various compositions.
- Ability to play laggi in taal kerava, Dadara, dipachandi

- Do the Padhant of compositions

Unit II Presentation of Padhant (30 Hours)

- Padhant compositions in Tali Khali.
- Keep the Taali Khali and Playing knowledge of Tala in Thah Dugun, Tigun & Chaugun laya of the following - Chautala, Dhamar, Sooltala, Tevra, Adachautala, Ektala, Jhaptala, Roopak, Keherwa and Dadra.
- Aad-Kuad and Biad Layakari in Padhant
- Padhant of Precomposed Compositions

Unit III Accompaniment of Musical Forms (20 Hours)

- Accompaniment with vocal compositions : Dhrupad Dhamar,
- Accompaniment with Instrumental Drut Gat and Jhala.
- Accompaniment with Dance in Gatbhav, That
- Ideal Accompaniment

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do the Padhant of compositions

Note : Students of Percussion Music have to prepare according to the requirements of their respective syllabus.

Suggestive Readings:

- Kumar, Dr. Ajay, Pakhawaj ki Utpatti, Vikash ewam Vadan Shaileyen (2010), Kanishka Publishers, Delhi
- Singh, Thakur Jaidev (1994), Bhartiye Sangeet ka Itihaas, Sangeet Research Academy, Kolkata
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001), Kathak Nritya me Tabla Sangati, Kanishka Publishers, New Delhi
- Mishra, Chhote Lal (2006), Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam (1983), Mridanga Vaadan, Sangeet Natak Academy, New 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



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2022**

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course (DSE-3)

Syllabus – Semester V

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ
DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-3)
SEMESTER V

DSE – 3 : HISTORY OF AVANADDHA VADYAS & STAGE PERFORMANCE

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|--|---------|--------------------------------------|---|---|-------------------------|--|
| | | L | T | P | | |
| History of Avanaddha Vadyas & Satge Performance DSE-3 | 4 | 1 | 0 | 3 | Class XII Pass | Student have studied the following papers – <ul style="list-style-type: none"> • Theory topics in Sem III & IV • Talas and compositions of Sem III & IV OR <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the nilkas of various varnas. • Compositions and talas of Sem IV |

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they are learning, and gradually develop a research-oriented mind tuned to asking questions

related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Syllabus Theory (15 Hours)

Unit I Ancient Avanaddha Vadyas (5 Hours)

- Bhumi Dundubhi
- Dundubhi
- Tripushkar
- Panava

Unit II History of Percussion Instruments (4 Hours)

- Origin
- Development
- Compositions
- Artist

Unit II Ancient Tal Vadyas (3 Hours)

- Dardur
- Kartral
- Ghadas
- Panav

Unit IV History of Percussion Instruments (3 Hours)

- Prescribed Tala – Teentala, Jhaptala, Ektala, Chartala, Sultala, Keharva & Dadra.
- Prepare notation book.
- Writing Talas in different layas.

- Compositions writing in Tala Notation.

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanchika 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
- 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

Syllabus Practical (90 Hours)

Unit I Presentation of Talas (20 Hours)

- Prescribed Talas -Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra.
- Playing on Tabla in Thah, Dugun, Tigun and Chugun of Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Keharwa & Dadra.
- Solo recital with following: Peshkar, Kayada, Rela in Teentala.
- Solo recital with following: Tukra, Chakradar, Paran & Tihai in Teentala.

Unit II Presentation of Tabla Solo (20 Hours)

- Two advance Kayada with four Palta and Tihai in Teentala.
- One Improvisatory Compositions in different jati.(Peshkar, Kayada,Rela)
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.
- Presentation of Gats

Unit III Demonstration of Technical Terms (30 Hours)

- Two Kayada with four Palta and Tihai in Jhaptala. One Dhere Dhere Rela with four Palta & Tihai in Jhaptala
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai in Tal Jhaptal.
- One Dumdar & One Bedumdar in Jhaptala

Unit IV Accompaniment and Padhant (20 Hours)

- Knowledge of playing the Theka of prescribed Talas.
- Ability to accompaniment with Bhajan & Geet.
- Do the Do the Padhant of compositions
- Variety of Talas

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
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, 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
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B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course

(DSC-16, DSC-17, DSC-18)

Syllabus – Semester VI

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC CORE COURSE (DSC)

SEMESTER VI

DSC – 16 : STUDY OF INDIAN TALA SYSTEM & PRESENT MUSICAL FORMS

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|---|---------|-----------------------------------|---|---|--|--|
| | | L | T | P | | |
| Study of Indian Tala System & Present Musical Forms DSC 16 | 4 | 3 | 1 | 0 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology (Sem I)• Biographies & Composers of Music (Sem II)• Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Kayada, Rela, Tukda, Paran• Knowledge of the Prachalit Tala.• Talas of Sem I, II III & IV |

Course Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts

- To know how about of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc.
- Elementary knowledge of western staff notation

Course Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas
- Comparative Study of Sam Matrik and Visham Matrik Talas

Syllabus Theory (45 Hours)

Unit I Ancient Tala System (15 Hours)

- Brief introduction of Tala Ke Dus Pran
- Margi and Deshi Tala Paddhati.
- Merits and Demerits of Awanaddha Vadak according to ancient books.
- Detail Knowledge of Sampadi and Ardhsampadi Talas.

Unit II Musical Forms of Indian Music (15 Hours)

- Brief knowledge of Dhrupad, Dhamar, Khayal
- Brief knowledge of Hori, Sadra, Thumri, Tappa, Bhajan, Ghazal and qawwali.
- Talas used to accompany with above following styles.
- Brief knowledge of Tal and Theka

Unit IV Principle of Accompaniment in Percussion Music (10 Hours)

- Define the Taal, Character, specialty and importance of various Tala used in Hindustani Music.
- Basic principles of art of accompanying various instrumental and vocal styles.
- Merits and Demerits of tabla player in Accompaniment
- Comparative Study of Vocal, Instrumental and Dance accompaniment.

Unit 4 Compositions writing (5 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Prepare Tala Notation book of Talas & compositions in different Laya.
- Notation of Improvisatory Compositions
- Notation of Precomposed Compositions

Suggestive Readings :

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Aacharya (1989) Bharat Ka Sangeet Siddhant, Bhraaspati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- 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

DSC – 17 : STAGE PERFORMANCE

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|-----------------------------|---------|--------------------------------------|---|---|---|---|
| | | L | T | P | | |
| Stage Performance DSC 17 | 4 | 0 | 0 | 4 | <ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV |

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/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. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Practical (120 Hours)

TABLA

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.
- Ability to play laggi in taal kerava, Dadara
- Do the Padhant of compositions

Unit II Presentation of solo recital (30 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela
- Tukra, Chakradar & Farmaishi and Kamali chakradar
- One Rela of Dhere Dhere, One Farmaishi Chakradar in Ektala.
- Types of Tihai – Bedam, Damadar, Nouhakka Tihai

Unit III Presentation of various compositions (20 hours)

- Gat Kayada,
- Darjje ki Gat and Farda in Teentala.
- Dumdar and Bedumdar in Teentala
- Types of Chakradhar- Farmaishi and Kamali

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do the Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas : Chautala, Sooltala, Dhamar, Ektala, Keharwa & Dadra.
- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Ability to play laggi in taal kerava, Dadara
- Do the Padhant of compositions

Unit II Accompaniment with Musical Forms (30 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.
- Knowledge of accompaniment with Kathak Dance
- Ideal Accompaniment in Vocal, Instrumental and Dance

Unit III Presentation of various compositions (20 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
- Ability to play advance compositions in Chautala and Dhamar.
- Dumdar and Bedumdar in Teentala
- Types of Chakradhar- Farmaishi and Kamali

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed talas.
- Do the Padhant of compositions

Note: Students of Percussion Music have to prepare according to the requirements of their respective syllabus.

Suggestive Readings :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka 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

DSC –18 : PRACTICAL ASSESSMENT OF TALA

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|---|---------|--------------------------------------|---|---|---|--|
| | | L | T | P | | |
| Practical Assessment of Tala DSC 18 | 4 | 0 | 0 | 4 | <ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV |

Course Objective

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/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. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Practical (120 Hours)

TABLA

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.
- Ability to play laggi in taal kerava, Dadara
- Oral Rendering of Boals & different layakri of taals

Unit II Presentation of Solo Recital (30 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela
- Tukra, Types of Chakradar & Tihai
- Playing techniques of Talas of Pakhawaj: Chautala, Dhamar , Sooltala and Tevra.
- Types of Gat

Unit III Accompaniment with Musical Forms (20 Hours)

- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.
- Knowledge of accompaniment with vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Laddi.
- Knowledge of accompaniment with Kathak Dance i.e. That, Aamad, Uthan, Gatbhav
- Ideal accompaniment

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed Talas.
- Do the Padhant of compositions

Syllabus Practical (120 Hours)

PAKHAWAJ

Unit I Presentation of Talas & Compositions (50 Hours)

- Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Deepchandi, Jata, Tilwarda, Jhumara & Dadra.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Chautala, Sultala, Dhamar & Gajjhampa
- Ability to play laggi in taal kerava, Dadara
- Oral Rendering of Boals & different layakri of taals

Unit II Presentation of solo recital (30 Hours)

- Solo Performance 10 minutes in Gajjhampa with following: Uthan, Rela, Stuti & Paran etc.
- Advance compositions with Stuti Paran in prescribed Talas.
- Types of Paran
- Precomposed compositions in different Gharnas.

Unit III Accompaniment of Musical Forms (20 Hours)

- Knowledge of accompaniment with vocal & Instrumental styles: Dhrupad, Dhamar.
- Knowledge of accompaniment with Kathak Dance i.e. That, Aamad, Uthan, Gatbhav
- Playing Technique of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.
- Ideal accompaniment

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed talas.
- Do the Padhant of compositions

Note: Students of Percussion Music have to prepare according to the requirements of their respective syllabus.

Suggestive Readings:

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- 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



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course (DSE-4)

Syllabus – Semester VI

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi – 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-4a)

SEMESTER VI

RESEARCH METHODOLOGY -1

| Course title & Code | Credits | Credit distribution of the course | | | Eligibility criteria | Pre-requisite of the course (if any) |
|------------------------------------|---------|-----------------------------------|---|---|--|---|
| | | L | T | P | | |
| Research Methodology-1 DSE – 4a | 4 | 3 | 1 | 0 | <ul style="list-style-type: none">• B A (Hons.)• Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline | Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. |

Credit: 4

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.

Syllabus:

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

- Definition
- Aims and objectives
- Varieties
- Methodology and Process.

Unit II - Selection of the research topic & significance of Synopsis (8 hours)

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

Unit III – Primary, Secondary & other sources of information related to music (17 hours)

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

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)

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Elective Course (DSE-4b)

SEMESTER – VI

DSE – 4 : GHARANA SYSTEM & STAGE PERFORMANCE

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|---|---------|--------------------------------------|---|---|-------------------------|--|
| | | L | T | P | | |
| Gharana System & Stage Performance DSE – 4b | 4 | 1 | 0 | 3 | Class XII Pass | Student have studied the following papers – <ul style="list-style-type: none">• Theory topics in Sem III, IV& V• Talas and compositions of Sem III, IV&V OR <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the nilkas of various varnas.• Compositions and talas of Sem V |

Course Objective

The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical, i.e. Tabla playing. Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara', wherein both the teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically. The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions. The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times. The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Side by side, the theory about the Tabla instrument, different Talas, as also the study of Indian percussion music and its various aspects, in both the historical and the modern context, is also taught, for students to better understand the techniques and musical content that they

are learning, and gradually develop a research-oriented mind tuned to asking questions related to any topic. The library of the Department, is well-equipped and there are books for a student to refer for supplementary information.

Course Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Syllabus Theory (15 Hours)

Unit I Historical Background of Gharana (4 Hours)

- Introductions
- Meaning
- Origin
- Development

Unit II Gharanas of Tabla (4 Hours)

- Delhi
- Ajarada
- Farukhabad
- Banaras

Unit III Contribution of Tabla Artist (4 Hours)

- Ustad Nathu Kha
- Ustad Habbibuddin Kha
- Pandit Chhotelal Mishra
- Ustad Amirhusain Kha

Unit IV Notation and Compositions Writing (3 Hours)

- Prescribed Talas – Teentala, Jhaptala, Ektala, Rupak, Chartala, Sooltala, Tevra, Keharva & Dadra.
- Ability to write prescribed Talas in Thah, Dugun, Tigun and Aad Laya

- Compositions writing in different layas.
- Prepare notation book.

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

Syllabus Practical (90 Hours)

Unit 1 Demonstration of Talas & Technical Terms (25 Hours)

- Prescribed Talas : Teentala, Jhaptala, Ektala, Chartala, Addha, Jhumara, Dhamar, Adachartala,
- Deepchandi, Keharwa & Dadra.
- One Uthan, Two Sadharan Tukra, Two Chakradar Tukra
- One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit II Presentation of Tabla solo (45 Hours)

- Solo recital with following : Kayada, Rela, Tukra
- Solo recital with following : Chakradar, Paran & Tihai in Teentala.
- Solo recital with following Two advance Kayada, Rela, Tihai & Tukda etc in Jhaptala.
- Two Kayada with four Palta and Tihai in Ektala. One Dhere Dhere Rela with four Palta & Tihai in Jhaptala. One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit III Presentation of Compositions and Talas (10 Hours)

- Prescribed Talas – Teentala, Jhaptala, Ektala, Rupak, Chartala, Sooltala
- Tevra, Keharva & Dadra.
- Knowledge of playing prescribed Talas.

- Knowledge of playing various Compositions

Unit IV Accompaniment and Padhant (10 Hours)

- Ability to accompaniment with Bhajan & Geet.
- Padhant of Prescribed Tala in Thah, Dugun and Chaugun.
- Do the padhant of Kayada, Rela and Tukada.
- Prepare Tala notation book .

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
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

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NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course (DSC)

Syllabus – Semester VII & VIII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER VII

DSC – 19 : STAGE PERFORMANCE & ASSESSMENT OF TALAS

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|-----------------------------|---------|--------------------------------------|---|---|--|---|
| | | L | T | P | | |
| Stage Performance DSC 19 | 4 | 0 | 0 | 4 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology• Biographies & Composers of Music• Talas and compositions of Sem I, II, III, IV, V, VI <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Uthan, Peshkar, Kayada, Rela, Tukda, Paran• Knowledge of the Prachalit Tala.• Talas of Sem I II III IV V & VI |

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/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. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Practical (120 Hours)

TABLA

Unit I Demonstration of Talas (40 Hours)

- Prescribed Talas Prachalit -Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit Tala - Jhapswari, Basant Tala.
- Ability to play of Accompaniment Theka of prescribed Talas.
- Do the Padhant of compositions.

Unit II Presentation of Solo Recital (35 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 12 minutes
- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Jhaptala Ektala & Rupak for 10 minutes.
- Aesthetical Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Jhapswari for 10 minutes. Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai in Teentala.
- Presentation of Different Jatis in Compositions

Unit III Demonstration of Percussion Compositions (25 Hours)

- Tripalli Gat Darjje ki Gat, Fard Gat, Manjedar Gat, Choudhari Gat
- Ada, Kuaad & Biaad Layakari
- Peshkar, Kayada, Rela in different jati.

- Chakradar & Tukda in Jhaptala, Uthan, Kayada, Rela of Takatirakitaka, Chakradar & Tukda in Ektala. Peshkar, Kayada, Rela of Dhere Dhere Chakradar & Tukda in Rupak Tala.

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed Talas.
- Do Padhant of compositions.

PAKHAWAJ

Unit I Demonstration of Talas (40 Hours)

- Prescribed Prachalit Talas Chautala, Sooltala, Dhamar, Tevra. Aprachalit : Basant Tala.
- Complete rendering of solo with various compositions of Pakhawaj.
- Ability to play of Accompaniment Theka of prescribed Talas
- Do the Padhant of compositions

Unit II Presentation of Solo Recital (35 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of solo Pakhawaj for at least 10 minutes in Basant Tala with following: Uthan, Rela, Stuti & Paran etc.
- Presentation of Different Jatis
- Presentation of Different Gharanas

Unit III Demonstration of Percussion Compositions (25 Hours)

- Knowledge of Talas of Tabla - Jhaptala, Ektala, Adachartala, Keharwa and Dadra.
- Demonstration of Uthan, Rela, Stuti & Paran.
- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.
- Ada, Kuaad & Biaad Layakari.

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.

- Keep the hand beats prescribed Talas.
- Padhant of Compositions.

Note: Students of Percussion Music have to prepare according to the requirements of their respective syllabus.

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



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course (DSE-5)

Syllabus – Semester VII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-5a)

SEMESTER VII

RESEARCH METHODOLOGY -1

| Course title & Code | Credits | Credit distribution of the course | | | Eligibility criteria | Pre-requisite of the course (if any) |
|--|----------|-----------------------------------|----------|----------|---|---|
| | | L | T | P | | |
| Research Methodology-1 DSE – 5a | 4 | 3 | 1 | 0 | <ul style="list-style-type: none"> • B A (Hons.) • Any Diploma in Karnatak music from recognised institute along with Bachelor's Degree in any discipline | Must have learned the theory portions covered in the BA (Hons) Course or Equivalent course. |

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.

Syllabus Theory (45 Hours)

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

- Definition
- Aims and objectives
- Varieties

- Methodology and Process.

Unit II - Selection of the research topic & significance of Synopsis (8 hours)

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

Unit III – Primary, Secondary & other sources of information related to music (17 hours)

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

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

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-5b)

SEMESTER VII

DSE-5b MUSICAL INSTRUMENTS OF ASIA & EUROPE WITH SPECIAL REFERENCE TO MEMBRANOPHONES

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|--|---------|--------------------------------------|---|---|--|---|
| | | L | T | P | | |
| Musical Instruments of Asia & Europe with special reference to Membranophones DSE-5b | 4 | 3 | 1 | 0 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology (Sem I)• Talas and compositions of Sem I, II, III, IV, V & VI <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Kayada, Rela, Tukda, Paran• Knowledge of the Prachalit Tala. |

Course Objective

- Student is introduced to Musical Instruments of Asia & Europe
- Critical study of their respective instruments

- To know more about various musical Instruments to other nations
- Knowledge of western staff notation

Course Learning Outcome

- The student studies about the Membranophones
- He learns about the different kinds of musical Instruments
- He learns to write Tala compositions according to the Notation system
- He studies about the staff notation system

Syllabus Theory (45 Hours)

Unit I Study of Membranophones (10 Hours)

- Origin, Development
- historical background.
- Structure and playing techniques
- Kettle Drum, Snare Drum, Bass Drum, Tenor Drum.

Unit II Study of Percussion & Melodic Instruments (15 Hours)

- Central Asia, South Asia
- South East Asia, Europe
- East Asia, North Asia, Central Asia
- South Asia, West Asia, Europe

Unit III Rhythm Concept & Staff Notation (10 Hours)

- Time Signature
- Simple Time
- Compound Time
- Beats, Rest, Time Signature.

Unit IV Compositions writing (10 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chartala, Dhamar, Sooltala
Deepchandi, Jata, Tilwarda, Jhumara & Tevra.
- Do the Tala Notation of following Talas in different laya and staff notation.
- Prepare Tala Notation book of Talas
- Compositions writing in different laya.

Suggestive Readings

1. Rise of Music in Ancient world : Curt Sachs, W.W. Norton Company, New York, 1943
2. A History of Arabian Music: H.G. Farmer, Luzac and Company, London, 1929
3. Universal History of Music : S. M. Tagore, Low Price Publisher, Delhi, 1990
4. History of Musical Instruments :Curt Sachs, J.M. Dent, London, 1990
5. The New Oxford History of Music Vol. I, London Oxford University Press, 1960
Ancient and Oriental Music: Egon Wellesz (edited by)
6. Groves Dictionary of Music & Musicians : Eric Blom (Edited by), London
Macmillan, 1954
7. The Pelican History of Music : Alec Robertson and Denis Stevens (Edited By) ,
Balttmore, Penuin, 1962
8. Music of the Nations : Swamy Prajnanananda, Munshiram Manohar Lal, New
Delhi, 1973
9. South East Asia : Sudhanshu Bimal Mukherjee, Post Graduate Book Mark,
Calcutta, 1966
10. Southeast Asia : John F. Cady, Mcgrowhill, New York, 1964 History of Central
Asia : Rahula Sankrityayana, New Age, Calcutta, 1964

B.A. (HONS.) MUSIC
HINDUSTANI MUSIC - VOCAL/INSTRUMENT
(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)
SYLLABUS FOR DSE - KHAYAL
SEMESTER – VII
DSE – Khayal (5c)

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|------------------------|---------|--------------------------------------|---|---|---|---|
| | | L | T | P | | |
| DSE – Khayal (5c) | 4 | 1 | 0 | 3 | Class XII Pass Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru | Must have studied the following papers – Theory topics in Sem III-VI Ragas and Talas of Sem III-VI OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Understanding of theory topics covered in Sem III-VI Ragas and Talas of Sem III-VI |

Learning Objectives:

To teach the student about Indian music and its various aspects during the Vedic times

To talk about musical references that are found in various ancient texts, such as

Ramayana, Mahabharata and Puran

To discuss in detail how ragas have been classified since the ancient times

To talk about the works of the medieval authors

To focus on the professionally performing ability of the student, in conjunction with his capability to understand the intricacies of various ragas, at a higher level

To teach the students the proper way of doing Alap or tonal elaborations before the start of Dhrupad

To encourage the students to think and perform like an artiste, with thoughtful and aesthetic improvisations.

To differentiate between similar ragas like Kedar and Kamod.

Learning Outcomes:

The student will come to know about Indian music during the Vedic times. He/she will thus understand its progress and development from then to now. It will enhance his/her knowledge in the field of musicology and also help him/her in the field of research in ancient Indian music.

He/she will understand how music was sung and played during the times of Ramayana and Mahabharata.

He/she will gain knowledge about the works of medieval authors, and understand how the svara systems and ragas have evolved to their modern-day avatars

The student will gain self-belief in performing a raga, after practicing its finer details

He/she will also be able to demonstrate how to separate similar sounding ragas

He/she will be able to sing Dhrupad and Dhamar with an in-depth knowledge of its style of performance.

Syllabus:

THEORY

Unit I: Study of Khayal and its various aspects (4 hours)

Origin of Khayal

Development of Khayal

Raga delineation through Khayal

Components of Khayal

Unit II Biographical study of prominent composers of Khayal (4 hours)

Sultan Hussain Sharqui

Sadarang-Adarang

Vishnu Digambar Paluskar

Vishnu Narayan Bhatkhande

Unit III: Ability to write the description of the ragas of this semester (3 hours)

Pooriyadhanashri

Kedar

Jaijaiwanti

Unit IV: Study of Talas and writing notations of compositions (4 hours)

Study of the following Talas in detail – Jhapltala & Adachautala

Ability to write the notation of the Talas in dugun, tigung and chaugun

Ability to write the notation of compositions in the prescribed ragas

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

Pooriyadhanashri

Kedar

Jaijaiwanti

Unit II: Presentation of the prescribed ragas (30 hours)

Presentation of Vilambit and Drut khayals with gayaki and elaborations in all the above-mentioned ragas.

Unit III: Demonstrating the knowledge of the prescribed ragas (15 hours)

Ability to describe and demonstrate the salient features of the prescribed ragas

Unit IV: Demonstration of Talas and ability to tune the Tanpura (10 hours)

Knowledge and demonstration of the following Talas on his/her hands with their layakaris – Jhapltala & Adachautala

Ability to tune and play the Tanpura for performing during the examination

Suggestive Readings:

- Prajnananda, Swami (2014) Historical Development of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S. (1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
- Prajnananda, Swami (1963) History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal (1971) Sangeet Parijat, Hathras, UP, Sangeet Karyalaya
- Bhatkhande, V.N. (1934) A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande, V.N. (2004) A Comparative Study of the leading music system of the 15th, 16th, 17th and 18th centuries, Delhi, Low Price Publication
- 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 NathThakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur 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 NewCreation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

B.A. (HONS.) MUSIC

SYLLABUS FOR DSE - SITAR

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE -5d)

SEMESTER VII

DSE – Sitar (5)

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|-------------------------------|---------|--------------------------------------|---|---|---|---|
| | | L | T | P | | |
| DSE – Sitar (5) DSE-5d | 4 | 1 | 0 | 3 | Class XII Pass Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru | Must have studied the following papers – Theory topics in Sem III-VI Ragas and talas of Sem III-VI OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Understanding of theory topics covered in Sem III-VI Ragas and talas of Sem III-VI |

Learning Objectives:

- To teach the student about the concept of Maseetkhani and Razakhani gats and its various aspects.
- To explain the contributions of various artistes of Sitar
- To teach well-known and important ragas like Jaijaiwanti, Pooriyadhanashri etc so that they are able to grasp the finer nuances of performing a raga
- To demonstrate talas like Jhaptala and Adachautala on the hand
- Learning Outcomes:
- The student will come to know about the concept of Gats, how it is played, what its salient features are etc.
- The student will be able to understand the contribution of stalwarts of Sitar such as Imdad khan, Mushtaq Ali Khan etc.
- The student will be able to perform popular ragas like Puriysdhanashri, Patdeep etc.
- The student will gain self-belief in performing a raga, after practicing its finer details
- He/she will also be able to demonstrate how to separate similar sounding ragas

Syllabus:**THEORY****Unit I: Study of the Instrument Sitar (4 hours)**

- Origin of Sitar
- Development of Sitar
- Structure Of Sitar
- Tuning of Sitar

Unit II : Contribution and Life Sketch Of Pioneers of Sitar (4 hours)

- Ustad Imdad Khan
- Ustad Mushtaq Ali Khan
- Pt. Nikhil Banerjee
- Ustad Haleem Zafar Khan

Unit III: Analytical Study Of the Prescribed Ragas (3 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit IV: Study of talas and writing notations of compositions (4 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Jhaplata & Adachautala
- Ability to write the notation of the talas in dugun, tigan and chaugun.

PRACTICAL COMPONENT

Unit I: Analytical and comparative Study of the prescribed ragas (35 hours)

- Pooriyadhanashri
- Kedar
- Jaijaiwanti
- Patdeep

Unit II: Stage Performance of the prescribed ragas (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Study Of Talas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaplata
- Knowledge and demonstration of dugun, tigan and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigan and chaugun - Jhaplata

Unit IV: Demonstration of Skills in Sitar (10 hours)

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorhana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas.
- Ability to play any alankar in Mishra jati .

Suggestive readings:

- Prajnanananda, Swami(2014) Historical Development of Indian Music, Gurugram, Haryana, Shubhi Publication
- Paranjape, S.S.(1975) Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy

- Prajnananda, Swami (1963)History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal(1971)Sangeet Parijat, Hathras ,UP,SangeetKaryalaya
- Bhatkhande,V.N. (1934)A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar
- Bhatkhande,V.N. (2004)A Comparative Study of the leading music system ofthe15th ,16th , 17th and 18thcenturies, Delhi,Low Price Publication
- 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., SangeetKaryalya
- 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,OmkarNath(1975)Sangeetanjali, Part II, Bombay,Maharashtra,Pandit OmkarNath Thakur Estate
- Thakur, OmkarNath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, PanditOmkarNath ThakurEstate
- Thakur, OmkarNath(2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit OmkarNath Thakur Estate
- Mishra, Lalmani(1979)Tantrinada, Kanpur,U.P.SahityaRatnalaya
- Aggarwal, V.K.and Nagpal,Alka(2004) Sitarand its Compositions, Part I-II,Delhi, Sanjay Prakashan
- Mahajan, Anupam(2003)Compositions in Instrumental Music(Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

KARNATAK MUSIC

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-5e)

SEMESTER VII

ORIGIN AND EVOLUTION OF RAGAS, TALAS AND MUSIC INSTRUMENTS

| Course title & Code | Credits | Credit distribution of the course | | | Eligibility criteria | Pre-requisite of the course (if any) |
|--|---------|-----------------------------------|---|---|--|---|
| | | L | T | P | | |
| Origin and evolution of Ragas, Talas and Music Instruments -5e | 4 | 3 | 1 | 0 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or a reputed Guru | <p>Must have studied the following papers</p> <ul style="list-style-type: none">••General Musicology (Sem- I)• Theory of Indian Music (Sem – II, III, IV, V, VI)• Ragas, Talas of Sem.-I, II, III, IV, V, VI <p>OR</p> <ul style="list-style-type: none">•Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components• Knowledge of notation systems• Knowledge of the 10 Mela <p>And ragas</p> |

Course Objectives:

- In this course students will understand different periods of Musical history, Musical Mnemonics, Evolution of raga and their classification.
- And will also understand the classification of musical instruments, its construction and playing techniques.

Course Learning Outcomes:

- Knowledge of the evolution of Raga, and it's classification.

- Explain the classification of Musical Instruments and important concert musical instruments.
- Knowledge about the Construction and playing techniques of stringed and wind instruments.
- Knowledge about the musical forms and evolution. 5. Knowledge of 175 and 108 tala systems.

Syllabus Theory (45 hours)

Unit I Historical development of Indian music (10 Hours)

- The different periods of Musical History and their distinctive features.
- Landmarks in the history of Indian Music.
- Evolution of Raga, Ragalakshana and system of Raga classification, those Raga which owe their origin to folk Music.
- Concept of “Marga” and “Desi” in the spheres of Raga, Tala, Prabandha

Unit II Musical Instruments(15 Hours)

- Origin & Development of Indian Musical Instruments
- Classification of Musical Instruments
- Important musical instruments adopted in Traditional Music
- Musical instruments adopted from Western Music system

Unit III Evolution of Musical forms with special reference to Prabandhas and their classifications (10 Hours)

- Gita Prabandha
- Vadya Prabandha
- Nritya Prabandha
- Misra Prabandha

Unit IV Concept of Tala & Laya (10 Hours)

- Origin & evolution of Tala System in Indian Music
- Knowledge about the formation of 175 and 108 systems of tala.
- Cchanda figuring in Tiruppugazh
- Talas figuring in Traditional Music

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. Bhatkhande, V.N. Prof. (1966), A comparative study of the leading Music system of 15th , 16th, 17th& 18th centuries. Ramchandra Sangitalaya, Bombay
9. Prajnanananda, Swami. (1973), Music of the Nations, Munshiram Manohar Lal Publishers Pvt. Ltd, New Delhi
10. Goswami, O. (1961), Story of Indian Music -, Asia Publishing House, Bombay



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Core Course (DSC)

Syllabus – Semester VIII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC CORE COURSE (DSC)

SEMESTER VIII

DSC – 20 : STAGE PERFORMANCE & ASSESSMENT OF TALAS

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|---|---------|--------------------------------------|---|---|--|---|
| | | L | T | P | | |
| Stage Performance & Assesment of Talas DSC 20 | 4 | 0 | 0 | 4 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none">• General Terminology• Biographies & Composers of Music• Talas and compositions of Sem I, II, III, IV, V, VI,VII <p>OR</p> <ul style="list-style-type: none">• Must have an understanding of the basic concepts such as Laya, playing techniques,Sound production on Tabla/Pakhawaj Tala & Basic compostions etc and their associated components• Knowledge of the Bhatkhande and Paluskar notation systems• Knowledge of the Uthan, Peshkar, Kayada,Rela,Tukda, Paran• Knowledge of the Prachalit Tala.• Talas of Sem I, II, III, IV, V, VI &VII |

Course Objective

A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/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. This enhances the students skill to face the challenges at his work place too.

Course Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation.

Syllabus Practical (120)

TABLA

Unit I Demonstration of Talas (50 Hours)

- Prescribed Talas Prachalit : Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Addha, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit : Rudra, Jhapswari, Basant Tala.
- Padhant of Compositions
- Ability to play compositions in different Jatis

Unit II Presentation of Solo Recital (30 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions
- Tabla solo recital with Teentala, Jhaptala Ektala, Rupak & Adachartala for 12 minutes.
- Tabla solo recital with different Gharanedar Compositions in Aprachalit Tala Rudra Tala for 10 minutes.
- Upaj anga ka Uthan or Peshkar with Kayada, Rela, Tukra, Chakradar & Tihai. Playing techniques of Talas of Pakhawaj: Chautala, Dhamar, Sooltala and Tevra.

Unit III Presentation of Percussion Compositions & Accompaniment (20 Hours)

- Chaupalli Gat, Tidhari Gat, Gharanedar Gat, Farda
- Gat Kayada, Gat ang Rela in Teentala.
- Bandishe of Ada, Kuaad & Biaad Laya with Padhant.
- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Dhun. vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Ladi.

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Tabla.
- Prepare Notation book of Compositions.
- Keep the handbeats prescribed Talas.
- Do the Padhant of Compositions.

Syllabus Practical (120)

PAKHAWAJ

Unit I Demonstration of Talas (50 Hours)

- **Prescribed Prachalit Talas : Chautala, Sooltala, Dhamar, Tevra.**
- **Aprachalit : Rudra, Basant Tala**
- Ability to play of Accompaniment Theka of prescribed Talas
- Padhant of compositions

Unit II Presentation of Solo recital (30 Hours)

- Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala, Dhamar and Sooltala in 15 minutes with following: Uthan, Rela, Stuti & Paran etc.
- Complete rendering of Pakhawaj solo with advance compositions at least 10 minutes in Rudra, Basant Tala with following: Uthan, Rela, Stuti & Paran etc.
- Presented composition in different Jatis
- Presented composition in different Gharans

Unit III Presentation of Percussion Compositions & Accompaniment (20 Hours)

- Demonstration of Uthan, Rela, Stuti & Paran,
- Talas of Tabla: Tilwada, Jhaptala, Ektala, Adachartala, Keharva and Dadra.
- Knowledge of accompaniment with Instrumental & Vocal styles: Instrumental composition of Dhrupad – Dhamar styles.
- Knowledge of accompaniment with Dance

Unit IV Tuning & Notation of Compositions (20 Hours)

- Knowledge of Tuning of Pakhawaj.
- Prepare Notation book of Compositions.
- Keep the hand beats prescribed Talas.
- Padhant of Compositions.

Note: Students of Percussion Music have to prepare according to the requirements of their respective syllabus.

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



UNDERGRADUATE CURRICULUM FRAMEWORK – 2022

based on

NATIONAL EDUCATION POLICY 2020

B. A. (Hons.) Percussion Music Tabla / Pakhawaj

FOUR-YEAR FULL TIME PROGRAMME

Discipline Specific Elective Course

(DSE-6a, DSE-6b & DSE-6c)

Syllabus – Semester VIII

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi - 110007

PERCUSSION MUSIC TABLA/PAKHAWAJ

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-6a)

SEMESTER VIII

TALA SYSTEM

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|------------------------|---------|--------------------------------------|---|---|---|---|
| | | L | T | P | | |
| Tala System DSE-6a | 4 | 3 | 1 | 0 | <ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 3 years at an established music institute or from a reputed artiste /guru | <p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Talas and compositions of Sem I, II, III, IV, V & VI <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. |

Course Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts
- To know how abouts of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc
- Elementary knowledge of western staff notation

Course Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas

Syllabus Theory (45 Hours)

Unit I Study of Tala Paddhati System & Tala's Text (15 Hours)

- Detailed study of Margi and Deshi Tala Paddhati. Knowledge of Karnataka Taal system.
- Knowledge of Uttar Bhartiya Taal Padhati and Taalas used in Uttar Bhartiya Sangeet.
- A brief knowledge of Talas used with Rabindra Sangeet.
- Study of Tala's texts - Bhartiya Talon Ka Shastriya Vivechan, Taal Kosh, Bhartiya Taal Men Anekata Mein Ekta, Taal Vadya Parichaya, Laya Taal Vichar Manthan, Taal Vadya Shashtra, Tabla Grantha, Taal Prabandha, Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiyaan.

Unit II Tala Notation System & Musical Forms (10 Hours)

- Detailed knowledge of Hindustani and Karnatak Tala Notation System.
- Knowledge of Laya and Layakari.
- Brief knowledge of staff notation system.
- Study of various Talas used in Hindustani Music-Khayal, Dhrupad, Dhamar, Thumari, Dadra, Tappa, Kajari, Chaiti, Sadra, Jhoola, Bhajan, Gazal & Geet. Instrumental Music - Masitkhani Gat, Raza Khani Gat.

Unit III Tala, Chhand & Technical Terms (15 Hours)

- Relationship between Tala and Chhand.
- Knowledge of composing Tihai of different matras.
- Knowledge of Tihai--Damdar, Bedam, Nauhakka and Chakradar Tihai.
- Detailed study of Theka, Peshkar, Kayda and its prastar (Paltas), Bant, Rela, Rau, Tukda, Mukhada, Gat, Rela, Fard, Paran. Mathematical calculation of Chakradar- (Sadharan, Firmaishi and Kamali Chakradar).

Mathematical calculation of Chakradar- (Sadharan, Firmaishi and Kamali Chakradar). Mathematical calculation of Chakradar- (Sadharan, Firmaishi and Kamali Chakradar).

Unit IV Compositions writing (5 Hours)

- Prescribed Talas : Prachalit - Teentala, Jhaptala, Rupak, Tevra, Ektala, Chautala, Dhamar, Sooltala, Gajjhampa, Deepchandi, Jata, Tilwarda, Jhumara, Adachartala, Panchamswari, Dadra & Keharva.
- Aprachalit Tala - Jhapswari, Basant Tala.
- Prepare Tala Notation book of Talas & Compositions writing in different laya.
- Types of Gat

Suggestive Readings

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Aacharya (1989) Bharat Ka Sangeet Siddhant, Bhraaspati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- 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

HINDUSTHANI MUSIC

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-6b)

SEMESTER VIII

SYLLABUS FOR DSE - KHAYAL

DSE – KHAYAL (6b)

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|------------------------|---------|--------------------------------------|---|---|---|---|
| | | L | T | P | | |
| DSE – Khayal 6b | 4 | 1 | 0 | 3 | Class XII Pass Must have learnt Khayal for a minimum of 2 years at an established music institute or from a reputed artiste /guru | Must have studied the following papers – Theory topics in Sem III-VII Ragas and Talas of Sem III-VII OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Understanding of theory topics covered in Sem III-VII Knoweldge of Ragas and Talas of Sem III-VII |

Learning Objectives:

To focus on the Gharana system, which gives every performing artiste his identity.

To discuss about the various gharanas and styles in Instrumental music.

To study about the salient features of the Bani system of Dhrupad

To discuss about the various musical forms of Hindustani music

To focus on revising all the ragas that the student has learnt in the previous semesters

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 six semesters

To assess the ability of the student to play his instrument on various Talas

Learning Outcomes:

The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Gwalior, Agra, Delhi gharanas etc.

The student will gain knowledge about the various styles of playing instrumental music, that will help him to enjoy the concerts, and will also encourage him to carry out research on the styles of various musical instruments of Hindustani music.

The student will come to know about the various musical forms of vocal music, such as Khayal, Tarana and Thumri. This knowledge will help him to become a better stage performer of Hindustani music.

He will finish his education in graduation with a complete knowledge of twenty-six ragas, spanning all the six semesters.

He will have the knowledge of twenty-six ragas that he has learnt in all the six semesters combined.

He will be able to perform complex ragas with self-confidence.

He 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:

THEORY

Unit I: Study of the Gharana system and prominent composers of Khayal (6 hours)

The salient features of the term 'Gharana'

Study of the following gharanas:

Gwalior gharana

Agra gharana

Jaipur gharana

Dilli gharana

Kirana gharana

Biographical study of prominent composers of Khayal

Faiyyaz Khan

Bade Ghulam Ali Khan

Omkarnath Thakur

Amir Khan

S.N. Ratankankar

Unit II: Study of Hindustani musical forms (5 hours)

Dhrupad-Dhamar

Khayal

Tarana

Tappa

Thumri

Unit III: Ability to write the description of the ragas of this semester (2 hours)

Miyan ki Todi

Gaud Sarang

Chhayana

Unit IV: Study of Talas and writing notations of compositions (2 hours)

Study of the following Talas in detail – Roopak & Deepachandi

Ability to write the notation of the Talas in dugun, tigun and chaugun

Ability to write the notation of compositions in the prescribed ragas

PRACTICAL COMPONENT**Unit I: Study of the prescribed ragas (35 hours)**

Miyan ki Todi

Gaud Sarang

Chhayana

Unit II: Presentation of the prescribed ragas (30 hours)

Presentation of Vilambit and Drut khayals with gayaki and elaborations in all the above-mentioned ragas.

Unit III: Demonstrating the knowledge of the prescribed ragas (15 hours)

Ability to describe and demonstrate the salient features of the prescribed ragas

Unit IV: Demonstration of Talas and ability to tune the Tanpura (10 hours)

Knowledge and demonstration of the following Talas on his/her hands with their layakaris –
Roopak & Deepchandi
Ability to tune and play the Tanpura for performing during the examination

Suggestive Readings:

- Deshpande, V.H. (1987) Indian Musical Tradition, Bombay, Maharashtra, Popular Prakashan
Bibliographies Bureau
- Chaubey, S.K. (1984) Sangeet ke Gharano ki Charcha, Lucknow, UP, Uttar Pradesh Hindi Sansthan
- Khurana, Shanno (1995) Dhrupad Annual, Edited by Premlata Sharma
- Aggarwal, V.K, and Aggarwal, Alka (1997) Indian Music Trends and traditions, Delhi, Indian Khyal
Gayaki ke Vividh Gharane, Delhi, Siddharth Publication
- Guatam, M.R. (2001) Musical Heritage of India, Delhi, Munsihram Monoharlal Publishers Pvt. Ltd.
- Bhatkhande, V.N. (1975) Bhatkhande Sangeet Shastra, Part I, Hathras, UP. Sangeet Karyalaya
- Bhatkhande, V.N. (1980) Bhatkhande Sangeet Shastra, Part II, Hathras, UP. SangeetKaryalaya
- Bhatkhande, V.N. (1968) Bhatkhande Sangeet Shastra, Part III, Hathras, UP. SangeetKaryalaya
- 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 NathThakur
Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar NathThakur
Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar NathThakur
Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar NathThakur
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

B.A. (HONS.) MUSIC
HINDUSTANI MUSIC-VOCAL/INSTRUMENT
(SITAR/SAROD/GUITAR/VIOLIN/SANTOOR)
SYLLABUS FOR DSE - SITAR
SEMESTER – VIII
DSE – SITAR (6C)

| Course Title & Code | Credits | Credit distribution of the course | | | Eligibility Criteria | Pre-requisite of the course |
|------------------------|---------|---|---|---|---|--|
| | | L | T | P | | |
| DSE – Sitar (6c) | 4 | 1 | 0 | 3 | Class XII Pass Must have learnt Sitar for a minimum of 2 years at an established music institute or from a reputed artiste /guru | Must have studied the following papers – Theory topics in Sem III-VII Ragas and talas of Sem III-VII OR Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components Knowledge of the Bhatkhande and Paluskar notation systems Knowledge of the 10 Thaatas Understanding of theory topics covered in Sem III-VII Knoweldge of Ragas and talas of Sem III-VII |

Learning Objectives:

- To focus on the Gharana system, which gives every performing artiste his identity.
- To discuss the various gharanas and styles in Hindustani Instrumental music.
- To discuss the various Instrumental gats of Hindustani music

- 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 the previous semesters

Learning Outcomes:

- The student will come to know about the salient features of the Gharana system, as also the specialties of prominent gharanas like Maihar, Etawah etc.
- The student will come to know about the various Gats of instrumental music, such as Maseetkhani, Razakhani, Vilambit and Drut gats in other talas. This knowledge will help him to become a better stage performer of Hindustani music.
- He/she 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/she has learnt in all the semesters.

Syllabus:

THEORY

Unit I: Study of the Following Gharanas of Sitar (7 hours)

- Etawah Gharana
- Maihar Gharana
- Jaipur Senia Gharana
- Vishnupur Gharana:

Unit II: Analytical Study of Various Sitar Gats (4 hours)

- Maseetkhani
- Razakhani
- Sitarkhani
- Vilambit, Drut & atidrut gat in Talas other than teentala

Unit III: Ability to write the description of the ragas of this semester (2 hours)

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

Unit IV: Study of talas and writing notations of compositions (2 hours)

- Ability to write the notation of Maseetkhani gat and taans in the prescribed ragas
- Ability to write the notation of a Razakhani gat and taans in the prescribed ragas
- Study of the following talas in detail– Dhamar and Chautala
- Ability to write the notation of the talas in dugun, tigon and chaugun.

PRACTICAL COMPONENT

Unit I: Study of the prescribed ragas (35 hours)

- Miyan ki Todi
- Multani
- Bageshree
- Rageshree

Unit II: Stage Performance of a raga (35 hours)

- Performance of a Maseetkhani gat with todas and elaborations in any one raga chosen from the prescribed ragas
- Presentation of a Razakhani and Ati drut gat with taans and elaborations in the same raga.
- Gat in one raga other than teentaal.
- Performance of one semi classical composition

Unit III: Presentation of ragas and ability to compare similar ragas (10 hours)

- Knowledge and demonstration of Tala Adachautala
- Knowledge and demonstration of Jhaptala
- Knowledge and demonstration of dugun, tigun and chaugun – Adachautala
- Knowledge and demonstration of dugun, tigun and chaugun - Jhaptala

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

- Ability to tune Sitar according to the Ragas.
- Ability to play Moorchana and recognize the Raga
- Ability to play paltas in any one of the prescribed ragas
- Ability to play any alankar in Tisra, Khand, Mishra jati .

Suggestive readings:

- Prajnanananda, Swami(2014) Historical Developmen t of Indian Music, Gurgaon, Haryana, Shubhi Publication
- Paranjape, S.S.(1975)Bhartiya Sangeet ka Itihas, Varanasi, UP, Chaukhamba Vidya Bhawan
- Singh, Thakur Jaidev (1994) Bhartiya Sangeet ka Itihas,Varanasi,UP,Sangeet Research Academy
- Prajnananda, Swami (1963)History of Indian Music, Kolkata, West Bengal, Swami Adyananda Ramakrishna Math
- Ahobal(1971)Sangeet Parijat, Hathras ,UP,SangeetKaryalaya
- Bhatkhande,V.N. (1934)A Short Historical Survey the Music of Upper India, Malabar Hill Bombay, Published by B.S. Sukthankar

- Bhatkhande,V.N. (2004)A Comparative Study of the leading music system ofthe15th ,16th , 17th and 18th centuries, Delhi,Low Price Publication
- 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., SangeetKaryalya
- 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,OmkarNath(1975)Sangeetanjali, Part II, Bombay,Maharashtra,Pandit OmkarNath Thakur Estate
- Thakur, OmkarNath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, PanditOmkarNath ThakurEstate
- Thakur, OmkarNath(2003) Sangeetanjali, Part IV, Bombay, Maharashtra, PanditOmkarNath Thakur Estate
- Mishra, Lalmani(1979)Tantrinada, Kanpur,U.P.SahityaRatnalaya
- Aggarwal, V.K.and Nagpal,Alka(2004) Sitarand its Compositions, Part I-II,Delhi, Sanjay Prakashan
- Mahajan, Anupam(2003)Compositions in Instrumental Music(Traditional and New Creation), Delhi, Sanjay Prakashan
- Goswami, Shailendra (2000). Hindustani Sangeet ke Mahaan Rachnakar. Kanishka Publishers, Distributors, Delhi
- Saxena, Madhubala. Khayal Shaili ka Vikas

KARNATAK MUSIC

DISCIPLINE SPECIFIC ELECTIVE COURSE (DSE-6d)

SEMESTER VIII

CONCEPTS OF APPLIED MUSIC

| Course title & Code | Credits | Credit distribution of the course | | | Eligibility criteria | Pre-requisite of the course (if any) |
|----------------------------------|---------|-----------------------------------|---|---|---|---|
| | | L | T | P | | |
| Concepts of Applied Music DSE-6d | 4 | 3 | 1 | 0 | <ul style="list-style-type: none">• Class XII Pass• Must have learnt for a minimum of 3 years at an established music institute or from a reputed guru | <p>Must have studied the following papers</p> <ul style="list-style-type: none">• General Musicology (Sem- I)• Theory of Indian Music (Sem – II, III, IV, V, VI & VII) OR• Understanding of the basic concepts such as Shruti, Swara, Raga, Tala etc and their associated components• Knowledge of the notation system |

Course Objectives:

- Student understand about the musical forms which are meant for concert music.
- They also understand the importance of prosodical beauties dealt with the musical Compositions.
- Importance of swara and lyrics, construction and playing techniques of string, wind and percussion instruments.

Course Learning Outcomes:

- Student will be able to acquire the knowledge of musical forms which are relevant to Karnatak music concerts.
- Able to get advanced knowledge of musical prosodical beauties dealt with the musical compositions.
- Gain theoretical and practical knowledge of playing techniques of string, wind and percussion instruments.
- Able to get brief outline knowledge of folk instruments and musical instruments used in temples.

Contents

Unit 1: (10 Hours) Musical forms figuring in Concert Music

- Sankeertanam

- Dasara Padagalu
- Vachana
- Ashtapadi

Unit 2: (10 Hours) Advanced knowledge of musical prosody and rhetorical beauties met within the Sahitya of Musical Compositions

- Gamakam
- Prasam
- Yati
- Dhatu and Matu

Unit 3: (10 Hours) Study of Western Music System

- History
- Scale
- Staff notation
- Important Musical Concepts

Unit 4: (15 Hours) Implementation of Music Instruments in Karnatak Music

- Construction and playing techniques of Stringed, Wind and Percussion instruments
- Instruments in Music concerts.
- Brief outline of folk instruments
- Musical instruments used in Temples.

Suggestive Readings

1. Fox Strangways, A. H. (1965), Music of Hindustan, Oxford University Press, Amen House, London, EC-4
2. Popley, H. A. (1986), The Music of India, Edited by Coomaraswamy A, Ragani Award, New Delhi
3. Bhagyalekshmy, S. Dr. (2003), Raga Lakshanas (Ragas in Carnatic Music) , College Book house, Trivandrum, Kerala
4. Sambamurthy, P, Prof. (1959), LayaVadyas, All India Handicrafts Board, New Delhi
5. Bhalla, Deepti Omchery, Prof. (2006), Vanishing Temple Arts, Shubhi Publications, Gurgaon – 122002, Haryana
6. Deva, B.C. (1987), Musical Instruments of India , Munshram Manohar Lal Publishers Pvt. Ltd., New Delhi
7. Ghosh, Manmohan (edited - 1967), Natya Shastra, Manisha Granthalya Pvt. Ltd., Kolkata-12
8. Premalata, V. (1985), Music through the Ages - , Sundeep Prakashan, Delhi