

NATIONAL EDUCATION POLICY 2020

Common Minimum Syllabus for all Uttarakhand State Universities & Colleges

Four Year Undergraduate Programme FYUP / Master in Arts

Proposed Structure for FYUP/Master's Hindustani Music (Tablas and Pakhawaj) Syllabus 2024

**Department of Music
D.S.B. Campus
Kumaun University
Nainital – 263002
Uttarakhand**

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LIST OF ALL PAPERS WITH SEMESTER WISE TITLES IN "MUSIC TABLA AND PAKHAWAJ"					
YEAR	SEMESTER	COURSE	PAPER TITLE	THEORY /PRACTICAL	CREDITS
UNDERGRADUATE CERTIFICATE IN MUSIC(TABLA AND PAKHAWAJ)					
FIRST YEAR	I	DSC	GENERAL & APPLIED THEORY OF MUSIC-01	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-01	PRACTICAL	3
	II	DSC	GENERAL & APPLIED THEORY OF MUSIC-02	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE-02	PRACTICAL	3
UNDERGRADUATE DIPLOMA IN MUSIC(TABLA AND PAKHAWAJ)					
SECOND YEAR	III	DSC	GENERAL & APPLIED THEORY OF MUSIC-03	THEORY	1
			STAGE PERFORMANCE &VIVA VOCE- 03	PRACTICAL	3
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE-03	PRACTICAL	4
	IV	DSC	GENERAL & APPLIED THEORY OF MUSIC-04	THEORY	1
			STAGE PERFORMANCE &VIVA VOCE-04	PRACTICAL	3
		DSE	LECTURE DEMONSTRATION &STAGE PERFORMANCE -04	PRACTICAL	4
BACHELOR OF MUSIC (TABLA AND PAKHAWAJ)					
THIRD YEAR	V	DSC	GENERAL& APPLIED THEORY OF MUSIC- 05	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE -05	PRACTICAL	3
		DSE	LECTURE DEMONSTRATION & STAGE PERFORMANCE-05	PRACTICAL	4
	VI	DSC	GENERAL & APPLIED THEORY OF MUSIC -06	THEORY	1
			STAGE PERFORMANCE & VIVA VOCE -06	PRACTICAL	3
		DSE	LECTURE DEMONSTRATION &STAGE PERFORMANCE -06	PRACTICAL	4
BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)					
FOURTH YEAR	VII	DSC	GENERAL& APPLIED THEORY OF MUSIC - 07	THEORY	4
		DSE-1	STAGE PERFORMANCE-07	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF TAAL & VIVA VOCE -07	PRACTICAL	4
		DSE-3	LECTURE &DEMONSTRATION-07	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT-07	THEORY	6
	VIII	DSC	GENERAL & APPLIED THEORY OF MUSIC-08	THEORY	4
		DSE-1	STAGE PERFORMANCE-08	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF TAAL & VIVA VOCE-08	PRACTICAL	4
		DSE-3	LECTURE &DEMONSTRATION -08	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCHPROJECT-08	THEORY	6

MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)					
FIFTH YEAR	IX	DSC	GENERAL& APPLIED THEORY OF MUSIC - 09	THEORY	4
		DSE-1	STAGE PERFORMANCE-09	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF TAALS & VIVA VOCE -09	PRACTICAL	4
		DSE-3	LECTURE & DEMONSTRATION-09	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT -09	THEORY	6
	X	DSC	GENERAL& APPLIED THEORY OF MUSIC - 10	THEORY	4
		DSE-1	STAGE PERFORMANCE - 10	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF TAALS& VIVA VOCE -10	PRACTICAL	4
		DSE-3	LECTURE & DEMONSTRATION -10	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT -10	THEORY	6

Abbreviations: DSC: Discipline Specific Course; DSE: Discipline Specific Electives; GE: Generic Electives; SEC: Skill Enhancement Courses; ICM: Indian Classical Music; DMC: Dissertation on Major Credits.

NOTE: NUMBER OF SEATS FOR STUDENTS FROM OTHER FACULTIES IN THEIR RESPECTIVE COURSES SHALL BE DECIDED BY THE CONCERNED FACULTY MEMBERS AT THE TIME OF ADMISSION.

PROGRAMME OUTCOMES (POs)-	
POs 1	This program will help them learn about the basic terminologies of Indian classical music, which will help them gain a proper understanding of the basics of Indian music.
POs 2	The purpose of this course is to think about the history of music and the usefulness of instruments
POs 3	This program is designed to familiarize students with Indian traditional music by imparting knowledge of Indian musical heritage.
POs 4	This course aims to introduce students to tabla's fundamental knowledge. Putting more emphasis on the practical side the objective of the experimental side is to make the student an artist and tabla player.
POs 5	Tabla playing is an art and the aim of this course is to enable the student to analyze and understand its beauty.
POs 6	The objective of this program is to provide an understanding of the usefulness of tabla playing in Indian classical music.
POs 7	Providing knowledge of various Gharana and their playing styles is also the aim of this course.
POs 8	The purpose of this program is to prepare for the stage performance
POs 9	The aim of this course is to prepare for easy tabla accompaniment with semi-classical music, sugam sangeet, folk music, etc.

<p style="text-align: center;">Programme specific outcomes (PSOs) <i>UNDERGRADUATE CERTIFICATE IN MUSIC(TABLA AND PAKHAWAJ)</i></p> <ul style="list-style-type: none"> • This program will help initiate a relative beginner into the world of Hindustani classical music where it is made aware of the rich cultural heritage of Indian Music. The student will come to know the basic terminologies of Hindustani music which will help them in the proper understanding of Indian music as a whole. They will grasp the various grammatical aspect and respective rule of the prescribed taals. Students will get aware of the basic terminologies and structural details of tabla. Learning the notation system will enhance the ability to read and write the notation of composition of Hindustani classical music and writing of taals with various layakari. The students will know about the life and the contributions of Hindustani classical musicians in the field of music. • To introduce the Heritage and rich cultural wisdom of Indian music and develop the skill offundamental knowledge and language of table. • This course will help the students to know the rich history of the Indian music through the study of vedic musical concept. They will know the detail about the types instruments through classification of Indian musical instruments. • The student will learn the Pattern of hand approach on Tabla and playing saral boles ,Tabla performance with simple bole material and padhant of different saral Layakari and boles , exercise of Alankars
<p style="text-align: center;">Programme specific outcomes (PSOs) <i>UNDERGRADUATE DIPLOMA IN MUSIC(TABLA AND PAKHAWAJ)</i></p> <ul style="list-style-type: none"> • The student will know about the rich history of Indian music through the study of musical concept from ancient period. They will know in the detail about the history and origin of Tabla. They will grasp the various grammatical aspect and respective rule of the prescribed taals. They will able to understand the concept of taal. • The student will know about the history of origin and development of Tabla. • The student will about the Place and importance of Tabla in Indian Music. • They will know the detail about the type's instruments through classification of Indian musical instruments and study of Indian Percussion instruments. • The student will know about the Brief summary of different Tabla Gharana. • The student will understand about the Detail study about North Indian and South Indian Tal System and brief description of Western Music The student will know about the Importance of laya and layakari. • The student will learn about the skill development for Tabla stage performance with essential and specific bole material. • The student will provide Knowledge of Khule Bol Taal with essential material and provide Knowledge of deferent matras Taal. • The student will learn practical the fundamental of that is the knowledge and utility of Tabla Instrument, the knowledge of Tabla accompaniment with classical, semi classical, folk music and Film music. • This student will know about the merit and d-merit, characteristics and Skills of a good Tabla Player
<p style="text-align: center;">Programme specific outcomes (PSOs): <i>BACHELOR OF MUSIC (TABLA AND PAKHAWAJ)</i></p> <ul style="list-style-type: none"> • Imparting the Knowledge of Ras and Saundarya in reference of Indian Music. Aesthetical aspects of Tabla Performance. Merits and Skills of a good Tabla Player. Knowledge of Tabla tuning and Tabla accompany with Vocal, Instruments and Dance.

- Students will know about the various grammatical aspects and respective rules of the prescribed talas. They will be able to play the instrument in terms of Theka and advance playing of Bandishes.
- The students will become well versed with the techniques of playing Tabla.
- The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar, Kayada, rela with tukra, paran and gats in prescribed Taals .They'll also understand the concept of laya and layakari through some talas.
- In this course students will educate for stage performance .Extension of the aesthetical approaching according to the caliber of students. Introduction of aesthetical approaching tabla to the students.
- Introduction of different layakari of tabla to the students, introduction of technical knowledge of practical aspects etc.
- The student understands the importance of reading skills as well as writing skills. The project work helps gaining in-depth study on the chosen topic and to help students understands the basic research methodologies.
- The students learn to carry out a research on the given topic and present the collected data and material in the form of a well prepared report/brief dissertation
- The student will introduce the rich History of Indian Music, this will help in knowing about the history of music from Vedic times to the present world.
- In this course student will know about the brief introduction of folk instruments (Percussion) of uttarakhand.
- Study of Natyashastra and Sangeet Ratnakar in reference of Taal.Introduction of important books.

Programme specific outcomes (PSOs):

BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS

- Programme graduates will demonstrate advanced competence in playing the tabla and pakhawaj.
- They will be able to execute intricate compositions with clarity, emotion and accuracy while showcasing their knowledge of a variety of Indian classical percussion-specific rhythmic patterns, strokes and techniques.
- Students will have a thorough awareness of the taals and rhythmic structures used often in Indian classical music. With precision and fluency, they will be able to recognise, evaluate and execute a variety of taals.
- They will also understand the taal's theoretical foundations.
- Graduates will possess a strong understanding of how to read, write and interpret notation unique to tabla and pakhawaj compositions.
- They have to be competent in precisely transcribing works in notation systems like taal and Bhatkhande Swarlipi. In addition, students must to be able to break down and examine musical structures, recognising important components such bols, layakari, tihai and variations in pieces.
- The program's objective is to enhance students' proficiency in tabla and pakhawaj research as well as their academic inquiry. Graduates need to be qualified to carry out autonomous research projects, investigate interesting subjects in the area of Indian classical percussion and provide fresh perspectives to the discipline.
- They need to exhibit competence in data analysis, research technique, literature reviews and academic writing.
- In their tabla and pakhawaj performances, graduates will exhibit a high degree of artistic

expression and presentation.

- Through their playing, they will be able to captivate listeners and inspire wonder and respect by expressing passion, originality and musicianship.
- They will also have professionalism, confidence and stage presence, which will increase the overall effect of their performances.

Programme specific outcomes (PSOs):

MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)

- This program will initiate a relative advanced learner further into the world of Hindustani Classical Music where he will have knowledge of the rich cultural heritage of India that Indian classical music is.
- This program will help student to know about the basic terminologies of Indian music which will help them in the proper understanding of not just Hindustani music but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), the student will be on course to becoming a performing artiste in Hindustani music
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system which in turn will help him in learning new compositions by various composers of Hindustani music.
- Through this program one can grasp the various theoretical and analytical aspects of the prescribed Taals.
- This will help in proper understanding of the concept of Tala and different Layakaris and its use in Hindustani music.
- This will help in knowing about the history of music from Vedic times to the present world.
- This program is designed to familiarize the students with swar and sargam which is the foundation for instrument tuning.
- This will give them valuable knowledge on the various musical forms and classification of instruments.
- Through this program one can easily present folk music compositions, dhun, devotional or light music compositions.
- This program gives the complete understanding of all the techniques used in playing Tabla and makes them versatile in playing them as well.
- This program makes the student aware of the life and contribution of the legends in the field of Indian Classical Music.
- This program will help to understand concepts like Aesthetics, Acoustics & Genesis with special reference to Music
- This program will also introduce & inculcate the fundamentals of Research amongst the students which in return shall also prepare them to pursue their Ph.D.
- Finally, this program will also initiate the advance level of improvisations and creation of own compositions which again is an integral part of Indian Classical Music.

SEMESTER – I
DSC: THEORY AND PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC (Theory)	01	01	00	00	12 th Pass	Nil
DSC (Practical)	03	00	00	03	12 th Pass	Nil

UNDERGRADUATE CERTIFICATE IN MUSIC (TABLA AND PAKHAWAJ)		
First Year	Semester: First	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: 1. GENERAL & APPLIED THEORY OF MUSIC.(Theory) 2. STAGE PERFORMANCE & VIVA VOCE(Practical)		
Credits: 01 for Theory	No of Lab Lectures: 15	
Credits: 03 for Practical	No of Lab Lectures: 45	
Course Outcome: The course aims to provide undergraduate students with a solid foundation in Indian culture, music theory, tabla playing techniques and stage performance skills. Students will explore Indian culture, its diversity, traditions and values and understand the importance of music in Indian culture. They will learn technical terms like Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, Laya and Layakari, and distinguish between musical and non-musical sounds. They will learn about the varnas of tabla and pakhawaj, their structure and importance in rhythm patterns, and master playing techniques for varnas. They will study the life and contributions of prominent tabla players. Students will apply theoretical knowledge to practical courses, including the introduction of taals, notation of learned bandishes and stage performance and viva voice.		
1. GENERAL & APPLIED THEORY OF MUSIC.		
Unit	Topic	No of lab Lectures
I	a. Indian Culture-Definition and specialty b. Importance of music in Indian culture.	02
II	a. Definition of Music. b. Definition of various technical terms with example: Sangeet, Nada: ahata & anahata , Shruti & its five jaties, Seven Vedic Swaras, Seven Swaras used in Gandharva, Suddha & Vikrit Swara, Vadi- Samvadi, AnuvadiVivadi, Saptak, Aroha, Avaroha, Pakad / vishesa sanchara, Purvanga, Uttaranga, Audava, Shadava, Sampoorna, Varna, Alankara, Tala, laya and different layakari, common talas in Hindustani music, Theka, Matra, Vibhag, Tali, Khali, Quida, Peshkar, Tihai, Avartana, Sama,	02

III	a. Musical & Non Musical Sounds; Echo. b. Parts of tabla with diagram. c. Varnas of TABLA & Pakhawaj d. Playing Techniques of Varnas	03
IV	Life sketches and contribution of the following artists and Musocologist. Pt. Kanthe Maharaj and Ust .Ahmed Jaan Thirakwa, Girish Chandra Shrivastava, V.N. Bhatkhande,	02
V	a. Definition of Taal. b. Brief description of Bhatkhande Taal notation system. c. Ability to write different taal in bhatkhande Taal notation system	03
VI	a. Theoretical study of practical course- Introduction of Taals. b. Notation of Thah, Dugun, Tigon, Chaugun in prescribed Taals. c. Notation of learned Bandishes of (Tabla). d. Method of Tabla & Pakhawaj tuning. e. Prescribed Taal- Teentala, Jhaptala, Ektala, Keharva & Dadra	03
2. STAGE PERFORMANCE & VIVA VOCE		
I	TEENTAL-One Simple Peshkar with four paltas & Tihai, Two Basic Kayada swith four paltas & tihai, Minimum two Simple Tukras & one Chakkardar Tukras, One Simple Paran	15
II	Knowledge of SWAR knowledge of any four basic ALANKAR	03
III	Padhant- Theka of Prescribed tala in Thah, Dugun and Chaugun layakari.	03
IV	Padhant of all learned Bandish (Tabla).	06
V	Minimum 10 minutes Stage Performance of TABLA in Teentala.	09
VI	Ability to tune the instrument.	06
VII	Prescribed Tala: Teentala, Jhaptal, Ektala, Keharva & Dadra.	03

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER – 2

DSC: THEORY AND PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC (Theory)	01	01	00	00	12 th Pass	Nil
DSC (Practical)	03	00	00	03	12 th Pass	Nil

<i>UNDERGRADUATE CERTIFICATE IN MUSIC(TABLA AND PAKHAWAJ)</i>		
First Year	Semester: Second	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: 1. GENERAL & APPLIED THEORY OF MUSIC.(Theory) 2. STAGE PERFORMANCE & VIVA VOCE(Practical)		
Credits: 01 for Theory	No of Lab Lectures: 15	
Credits: 03 for Practical	No of Lab Lectures: 45	
Course Outcome: The course aims to provide undergraduate students with a solid foundation in Indian culture, music theory, tabla playing techniques and stage performance skills. Students will explore Indian culture, its diversity, traditions and values and understand the importance of music in Indian culture. They will learn technical terms like Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, Laya and Layakari, and distinguish between musical and non-musical sounds. They will learn about the varnas of tabla and pakhawaj, their structure and importance in rhythm patterns and master playing techniques for varnas. They will study the life and contributions of prominent tabla players. Students will apply theoretical knowledge to practical courses, including the introduction of taals, notation of learned bandishes and stage performance and viva voice.		
1. GENERAL & APPLIED THEORY OF MUSIC.		
Unit	Topic	No of lab Lectures
I	a. Origin of Taal, b. Definition of Taala according to different scholars.	02
II	a. Development of Taal b. Importance of Taal	02
III	a. Taal ke dus pran.. b. Principles of Taal construction	02
IV	a. Definition of various Technical terms with examples Uthan, Peshkar, Kayada, Tukra and types of theka b. Laya and Laykari	02

V	Life sketches and contribution of eminent tabla artist's and Musocologist. Khalifa Ustad Abid Hussain and Ustad Alla Rakha, Pandharinath Nageshkar, Dr. Arun Kumar Sen, Dr. Yogmaya Shukla, Bhagawat Sharan Sharma	02
VI	a. Method of tabla tuning b. Notation of Prescribed Tala in Thah, Dugun, Tigun, Chaugun laya c. Prescribed Tala :Teentaal, Jhaptal, Ektala, Chartala, Keharva & Dadra.	06
2. STAGE PERFORMANCE & VIVA VOCE		
I	TEENTALA - One Simple Peshkar with four paltas & Tihai, Two Basic Kayadas of Tit and Tirkit with four paltas & tihai, Minimum two Simple Tukras & one Chakkardar Tukras, One Simple Paran	15
II	JHAPTALA - One Simple Peshkar, One kayada of Tit or Tirkit with four paltas and tihai	06
III	Padhant–Theka, Dugun and Chaugun Layakari.	06
IV	Padhant of all learnt Bandishes(Tabla&Pakhawaj)	03
V	Minimum 10 minutes Stage Performance of TABLAS in Teentaal	06
VI	<ul style="list-style-type: none"> Ability to tune the instrument. Ablity to play prescribed Talas in different Layas 	06
VII	<ul style="list-style-type: none"> Accompaniment with Vocal and Instrumental. Prescribed Tala :Teentaal, Jhaptal, Ektala, Chartala, Keharva & Dadra. 	06\

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER – 3

DSC: THEORY AND PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC (Theory)	01	01	00	00	12 th Pass	Basic Knowledge of Percussion Instrument
DSC (Practical)	03	00	00	03	12 th Pass	Basic Knowledge of Percussion Instrument

<i>UNDERGRADUATE DIPLOMAIN TABLA AND PAKHAWAJ</i>		
Second Year	Semester: Third	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: 1. GENERAL & APPLIED THEORY OF MUSIC.(Theory) 2. STAGE PERFORMANCE & VIVA VOCE(Practical)		
Credits: 01 for Theory	No of Lab Lectures: 15	
Credits: 03 for Practical	No of Lab Lectures: 45	
Course Outcome: The course aims to provide undergraduate students with a solid foundation in Indian culture, music theory, tabla playing techniques and stage performance skills. Students will explore Indian culture, its diversity, traditions and values and understand the importance of music in Indian culture. They will learn technical terms like Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, Laya and Layakari, and distinguish between musical and non-musical sounds. They will learn about the varnas of tabla and pakhawaj, their structure and importance in rhythm patterns, and master playing techniques for varnas. They will study the life and contributions of prominent tabla players. Students will apply theoretical knowledge to practical courses, including the introduction of taals, notation of learned bandishes and stage performance and viva voice.		
1. GENERAL & APPLIED THEORY OF MUSIC.		
Unit	Topic	No of lab Lectures
I	a. Tripuskar Vadya— According to Natyashat b. Origin and development of tabla and its relationship with other percussion instruments	02
II	a. Importance of tabla in Indian music b. Utility and importance of percussion instruments in Indian music	02
III	a. Classification of Indian instruments b. Introduction of percussion instruments	02
IV	a. Description of Gharana b. Brief introduction of Delhi Gharana, Banaras Gharana, Lucknow	02

	Gharana, Farukhabad Gharana, Ajrada Gharana and Punjab Gharana	
V	a. Life sketches and contribution of eminent tabla artist's Ust. Karamatulla Khan, Ust. Habibuddin Khan b. Contribution of following musocologist. V.D. Paluskar, Dr. Aban Mistry, Arvind Mulgaonkar, Purshottam Das Pakhawaji, Swami Pagal Das, Prof. Sudhir Kumar Saxena, Pt. Chhote Lal Mishra.	03
VI	a. Theoretical study of practical course b. Notation of Prescribed Talas & Bandishes in Thah, Dugun, &Chaugun Laya.	02
VII	a. Method of tabla tuning b. PrescribedTaal-Teentala, Jhaptala, Ektaal, Chartala, Dhamar, Keharv & Dadra Tala.	02
2. STAGE PERFORMANCE & VIVA VOCE		
I	Jhaptala –Uthan, One Simple Peshkar with four paltas &Tihai, Two Kayadas with four paltas &tihai, TwoTukras & one Chakkardar Tukras, OneSimpleParan	15
II	Teentala - One advance Peshkar, One traditional kayada with four paltas and tihai, one Rela with four paltas and tiha two Simple Parans, one Chakardar Tukra and Paran.	12
III	Padhant of all learnt Bandishes (TABLAS & PAKHAWAJ) Padhant–Thekain thah, Dugun and Chaugun Layakaris	03
IV	Minimum 10 minutes Stage Performance of TABLA in Teentala& 8 minutes in Jhaptala	06
V	<ul style="list-style-type: none"> Ability to tune the instrument. Accompaniment with Vocal and Instrumental. 	06
VII	Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Dhamar, Aada Chartaal, Keharva & Dadra.	03

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 3

DSE- PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	12 th Pass	Basic Knowledge of Percussion Instrument

UNDERGRADUATE DIPLOMA IN MUSIC (TABLA AND PAKHAWAJ)		
Second Year	Semester: Third	Course: DSE
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE DEMONSTRATION AND STAGE PERFORMANCE (PRACTICAL)		
Credits:04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among UG students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	a. The student is required to choose any one topic on his DSC III Sem of theory and practical syllabus and then will have to prepare the lecture. b. Individual Lecture of 15 min (followed by up to 05 minutes of discussion and questions)	30
II	a. Minimum 15 minutes Stage Performance of Tabla and Pakhawaj b. Solo performance of any taal from DSC III Sem Prescribed syllabus	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER – 4
DSC: THEORY AND PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC (Theory)	01	01	00	00	12 th Pass	Basic Knowledge of Percussion Instrument
DSC (Practical)	03	00	00	03	12 th Pass	Basic Knowledge of Percussion Instrument

<i>DIPLOMA COURSE OF MUSIC IN TABLA AND PAKHAWAJ</i>		
Second Year	Semester: Fourth	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: 1. GENERAL & APPLIED THEORY OF MUSIC.(Theory) 2. STAGE PERFORMANCE & VIVA VOCE(Practical)		
Credits: 01 for Theory	No of Lab Lectures - 15	
Credits: 03 for Practical	No of Lab Lectures - 45	
Course Outcome: The course aims to provide undergraduate students with a solid foundation in Indian culture, music theory, tabla playing techniques and stage performance skills. Students will explore Indian culture, its diversity, traditions and values and understand the importance of music in Indian culture. They will learn technical terms like Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, Laya and Layakari, and distinguish between musical and non-musical sounds. They will learn about the varnas of tabla and pakhawaj, their structure and importance in rhythm patterns, and master playing techniques for varnas. They will study the life and contributions of prominent tabla players. Students will apply theoretical knowledge to practical courses, including the introduction of taals, notation of learned bandishes and stage performance and viva voice.		
1. GENERAL & APPLIED THEORY OF MUSIC.		
Unit	Topic	No of lab Lectures
I	Definition of different Technical Terms- Rela, Dupalli, Tipalli, Chaupalli, Gat and types of Gats	02
II	a. Detailed Knowledge and characteristics of South Indian Taal system	02

III	Comparative Study of North Indian and South Indian Taal system	03
IV	a. Brief Study of Western Music b. Western Time Signature c. Definition of related Technical terms of western music-Time signature, Simple Time, Duple Time, Quadruple Time	02
V	Life sketches and contribution of eminent tabla artist's Pt Anokhe Lal Mishra Ustad Natthu Khan & Padma Bhushan Pt.Samta Prasad c. Contribution of following musocologist. Swami Pagal Das, Prof. Sudhir Kumar Saxena, Pt. Chhote Lal Mishra. Dr. Subhadra Chaudhary	02
VI	a. Theoretical study of prscribed practical syllabus b. Method of tabla tuning	02
VII	a. Notation of Thah, Dugun, Tigun & Chaugun of Prescribed Tala. b. Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Dhamar, Tilwada, Panchamswari & Gajjhampa	02
2. STAGE PERFORMANCE & VIVA VOCE		
I	RUPAK TALA - One Simple Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, Minimum two Tukras & one Chakkardar Tukras, Parans and farmaishi	18
II	TEENTALA - One advance Peshkar with four paltas & Tihai, Two advance Kayadas with four paltas & tihai, Minimum one Tukras & one Chakkardar Tukras, One Simple Paran	12
III	Padhant of all learnt Bandishes(TABLA& Pakhawaj)	03
IV	a. Minimum 10 minutes Stage Performance of TABLA in TeenTaal And 8 Min in Rupaktaal b. Ability to tune the instrument	06
V	a. Accompaniment with Vocal and Instrumental. b. Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Dhamar, Tilwada, Panchamswari & Gajjhampa	06

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 4

DSE- PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	12 th Pass	Basic Knowledge of Percussion Instrument

UNDERGRADUATE DIPLOMA IN MUSIC (TABLA AND PAKHAWAJ)		
Second Year	Semester: Fourth	Course: DSE
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE DEMONSTRATION AND STAGE PERFORMANCE (PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among UG students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	c. The student is required to choose any one topic on his DSC IV SEM theory and Practical syllabus and then will have to prepare the lecture. d. Individual Lecture of 15 min (followed by up to 05 minutes of discussion and questions)	30
II	c. Minimum 15 minutes Stage Performance of Tabla and Pakhawaj d. Solo performance of any taal from DSC IV SEM prescribed syllabus	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER – 5
DSC: THEORY AND PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC (Theory)	01	01	00	00	12 th Pass	Basic Knowledge of Percussion Instrument
DSC (Practical)	03	00	00	03	12 th Pass	Basic Knowledge of Percussion Instrument

<i>BACHELOR OF MUSIC (TABLA AND PAKHAWAJ)</i>		
Third Year	Semester: Fifth	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: 1. GENERAL & APPLIED THEORY OF MUSIC.(Theory) 2. STAGE PERFORMANCE & VIVA VOCE(Practical)		
Credits: 01 for Theory	No of Lab Lectures: 15	
Credits: 03 for Practical	No of Lab Lectures: 45	
Course Outcome: The course aims to provide undergraduate students with a solid foundation in Indian culture, music theory, tabla playing techniques and stage performance skills. Students will explore Indian culture, its diversity, traditions and values and understand the importance of music in Indian culture. They will learn technical terms like Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, Laya and Layakari, and distinguish between musical and non-musical sounds. They will learn about the varnas of tabla and pakhawaj, their structure and importance in rhythm patterns, and master playing techniques for varnas. They will study the life and contributions of prominent tabla players. Students will apply theoretical knowledge to practical courses, including the introduction of taals, notation of learned bandishes and stage performance and viva voice.		
1. GENERAL & APPLIED THEORY OF MUSIC.		
Unit	Topic	No of lab Lectures
I	a. Aesthetics-Indian Outlook b. Music and Aesthetics c. Aesthetical aspects of TABLA& Pakhawaj	03

II	a. Rasa–Rasa Nishpatti in music b. Relation with swar, taal and expression in music	02
III	a. Aesthetical aspects of tabla playing-sitting, pattern of hand approach, techniques of bol nikas b. Merits and demerits of tabla player; Beauty of sam, beauty of tihai	03
IV	a. Laya, layakari b. Ability to write prescribed Talas in different layakaris.	02
V	a. Method of tabla tuning b. Principles of tabla accompaniment (Methods of tabla accompaniment with vocal, instrumental and dance)	02
VI	a. Notation of learnt Bandishes (Tabla & Pakhawaj) b. Prescribed Tala: Teentala, Ektaal, Chartala, Rupak, Dhamar, Tilwara, Panchamsawari, Gajhampa Keharva & Dadra.	03
2. STAGE PERFORMANCE & VIVA VOCE		
I	EKTAAL – Uthan, One Simple Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai, One Rela with four Paltas & Tihai. Two Tukras & one Chakkardar Tukras, One Simple Paran	15
II	TEENTALA - Uthan, One Simple Peshkar with four paltas & Tihai, one traditional Kayadas of Delhi Gharana with four paltas & tihai, Minimum two Tukras & two Chakkardar Tukras, One Simple Paran	10
III	Padhant of all learnt Bandishes (TABLA) Padhant–Theka, Layakaris	04
IV	Minimum 10 minutes Stage Performance of TABLAS in Teentaal and 8 Min in Ektaal	04
V	Ability to tune the instrument.	06
VI	TABLA Accompaniment with dhun, folk, light and classical (anyone) Prescribed : Dadra, Kehrwa, Deepchandi	06

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment / Practical / Viva Voce / Test / Quiz (MCQ) / Seminar / Presentations / Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 5

DSE- PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	12 th Pass	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC (TABLA AND PAKHAWAJ)		
Third Year	Semester: Fifth	Course: DSE
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE &DEMONSTRATION AND STAGE PERFORMANCE(PRACTICAL)		
Credits:04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among UG students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	a. The student is required to choose any one topic on his DSE V sem Theory and Practical syllabus and then will have to prepare the lecture. b. Individual Lecture of 15 min (followed by up to 05 minutes of discussion and questions)	30
II	a. Minimum 15 minutes Stage Performance of Tabla and Pakhawaj b. Solo performance of any taal from DSE V Sem Prescribed syllabus	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER – 6

DSC: THEORY AND PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC (Theory)	01	01	00	00	12 th Pass	Basic Knowledge of Percussion Instrument
DSC (Practical)	03	00	00	03	12 th Pass	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC (TABLA AND PAKHAWAJ)		
Third Year	Semester: Sixth	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: 1. GENERAL & APPLIED THEORY OF MUSIC.(Theory) 2. STAGE PERFORMANCE & VIVA VOCE(Practical)		
Credits: 01 for Theory	No of Lab Lectures: 15	
Credits: 03 for Practical	No of Lab Lectures: 45	
Course Outcome: The course aims to provide undergraduate students with a solid foundation in Indian culture, music theory, tabla playing techniques and stage performance skills. Students will explore Indian culture, its diversity, traditions and values and understand the importance of music in Indian culture. They will learn technical terms like Naad, Swar, Alankar, Sam, Tali, Khali, Vibhag, Matra, Theka, Avartan, Laya and Layakari, and distinguish between musical and non-musical sounds. They will learn about the varnas of tabla and pakhawaj, their structure and importance in rhythm patterns, and master playing techniques for varnas. They will study the life and contributions of prominent tabla players. Students will apply theoretical knowledge to practical courses, including the introduction of taals, notation of learned bandishes and stage performance and viva voice.		
1. GENERAL & APPLIED THEORY OF MUSIC.		
Unit	Topic	No of lab Lectures
I	a. Sangeet Ratnakar written by Sharangdev. b. Natya Shastra written by Bharatamuni-Introduction, Talaa dhyaya and Vadyadhyay	05
II	a. Introduction of leading books of Tabla b. Taal kosh– Acharya Girish Chandra Shrivastava c. TABLA Puran- Pt.Vijay Shankar Mishra d. Pakhawaj evam Tabla ke gharanae evam paramparayen- Dr.AbanEMistry e. Table ka udgam, vikas evam unki vadan shailiyan - Dr.YogmayaShukla	05

	f. Taal Prabahand: Pt. Chhote Lal Mishra	
III	. Brief introduction of Folk instruments(percussion) of the kumaun region	05
2. STAGE PERFORMANCE & VIVA VOCE		
I	Complete presentation in any Taal of previous prescribed syllabus(First sem to fifth sem).	15
II	Five minutes presentation of another Tala based on the interest of examiner from the given list of Talas	10
III	To perform Tihai and paran in ChhaarTaal	03
IV	Ability to perform prakars of theka and other variations in Dadra & kaherwa.	03
V	Padhant of bandishes.	03
VI	Ability to tune the instrument.	06
VII	a. TABLA Accompaniment with dhun, folk, light and classical(anyone) b. Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Rupak, Dhamar, Tilwada, Panchamswari, Gajjhampa, Punjabi & Jattala.	05

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 6

DSE- PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	12 th Pass	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC (TABLA AND PAKHAWAJ		
Third Year	Semester: Sixth	Course: DSE
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE DEMONSTRATION AND STAGE PERFORMANCE(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among UG students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	e. The student is required to choose any one topic on his DSE VI Sem Theory and Practical syllabus and then will have to prepare the lecture. f. Individual Lecture of 15 min (followed by up to 05 minutes of discussion and questions)	30
II	c. Minimum 15 minutes Stage Performance of Tabla and Pakhawaj d. Solo performance of any taal from DSE VI Sem Prescribed syllabus	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 7

DSC- THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

<i>BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS</i>		
Fourth Year	Semester: Seventh	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: GENERAL& APPLIED THEORY OF MUSIC(THEORY)		
Credits:04	No of Lab Lectures: 60	
Course Outcome: The "General & Applied Theory of Music" course for postgraduate students aims to provide a comprehensive understanding of music theory concepts and their practical applications. It develops analytical skills, critical thinking and proficiency in applying theoretical knowledge to practical endeavors like composition, performance and music production. The course encourages interdisciplinary connections and effective communication to articulate complex theoretical concepts. This prepares students for advanced study or professional practice in music theory fields.		
Unit	Topic	No of lab Lectures
I	Study of Rhythm in general and its applications to music and dance	10
II	a. Notation writing of various compositions (compulsory). b. Layakari-3/2 Aad, 5/4 Kuadi (Sawai), 7/4 Biaadi in prescribed Talas c. To compose Tihai, Tukda and Chakradar in different Matras	10
III	Detailed study of ancient Talas.	10
IV	a. Notation of learnt Bandishes (Tabla and Pakhawaj) of Prescribed Taal – Teentaal b. Critical studies of the different Gharanas of Tabla/Pakhawaj	10
V	a. Music and psychology b. Renaissance of Indian classical music c. Pedagogy of music d. Musicology	10

VI	a. Essay on any given Topic b. Life sketch and contribution to music of following: - (i) Amir Khusro (ii) Pt. V.D. Palushkar (iii) Pt. Anokhe Lal Mishra (iv) Pt. Samta Prasad (v) Ut. Ahmed Jaan Thirakuwa	10
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SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 7

DSE-1 - PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE- 1	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

<i>BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS</i>		
Fourth Year	Semester: Seventh	Course: DSE-1
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: STAGE PERFORMANCE (PRACTICAL)		
Credits:04	No of Lab Lectures: 60	
Course Outcome: The "Stage Performance in Music" course for postgraduate students aims to develop advanced skills for successful musical performances. Students will deepen their understanding of performance techniques, refine their technical proficiency, explore stagecraft, collaborate with other musicians and develop resilience. The course also includes opportunities for ensemble performances and teaches students to navigate unexpected challenges on stage. The goal is to equip students with the necessary skills to succeed in diverse musical contexts and pursue careers as professional musicians or educators.		
Unit	Topic	No of lab Lectures
I	Minimum 20 minutes Stage Performance of prescribed syllabus of Tabla and Pakhawaj	60
II	Solo performance of any two taals from the following taals less than 1. Teen taal. 2. Ek Taal	

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 7

DSE-2 - PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE- 2	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument
BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS						
Fourth Year		Semester: Seventh		Course: DSE-2		
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ						
Course Title: COMPARATIVE STUDY OF TAALS & VIVA VOCE(PRACTICAL)						
Credits:04		No of Lab Lectures: 60				
Course Outcome: The "Comparative Study of Taals & Viva Voce" course for postgraduate students aims to provide a comprehensive understanding of rhythmic structures and oral examination techniques in music. Students will explore taals a complex rhythmic structure from different cultural traditions and develop their viva voce skills. The course also includes comparative analysis, practical components and independent study to enhance critical thinking and analytical abilities. This prepares students for careers in musicology, including performers, educators, scholars and researchers.						
Unit	Topic					No of lab Lectures
I	TEENTAL -One Peshkar with four paltas & Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar and two Gats.					10
II	Ektal - One Peshkar with four paltas &Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmashi Chakkardar					10
III	Padhant of all learnt Bandish (Tabla and Pakhawaj)					10
IV	Minimum 20 minutes Stage Performance of Tabla and Pakhawaj in eental and 8 Min In Ektaal.					10
V	Tuning your Instrument.					10
VI	Accompaniment with Vocal and Instrumental. Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Dhamar, Tilwada, Panchamswari, Gajjhampa, Punjabi & Jattala.					10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.						
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)						
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in						

SEMESTER 7

DSE-3 - PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE- 3	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS		
Fourth Year	Semester: Seventh	Course: DSE-3
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE DEMONSTRATION(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among postgraduate students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	The student is required to choose any one topic on his prescribed syllabus of 7 th sem and then will have to prepare the lecture.	60
II	Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)	

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 7

DMC- THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)		
Fourth Year	Semester: Seventh	Course: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title : RESEARCH PROJECT(THEORY)		
Credits: 06	No of Lab Lectures: 90	
Course Outcome: The research project for postgraduate students aims to develop critical thinking, independent inquiry and scholarly engagement in music. Students will develop advanced research skills deepen their understanding of theoretical frameworks, contribute new knowledge to the field, enhance communication skills and develop critical evaluation skills. They will learn to identify areas for improvement and future directions for research. The course outcomes prepare students for advanced study, professional practice and leadership roles in the music field, fostering rigorous scholarship, intellectual curiosity and a commitment to lifelong learning.		
Unit	Topic	No of lab Lectures
I	Meaning of Research – It’s definition, aims and objectives, varieties, methodology and processes.	15
II	Areas of Research in Music.	15
III	Selections of Problems.	15
IV	Facts & Hypothesis.	15
V	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music.	15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components (P.S.: This topic is for Internal Assessment Only. Not to be included in External Theory Paper.)	15
SUGGESTED READINGS: Selective Books from S.No.39 to S.No. 61 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in		

SEMESTER 8

DSC - THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument
BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS						
Fourth Year		Semester: Eight		Course: DSC		
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ						
Course Title: GENERAL & APPLIED THEORY OF MUSIC(THEORY)						
Credits:04			No of Lab Lectures: 60			
Course Outcome: The course aims to provide students with a comprehensive understanding of Indian music traditions, focusing on analytical, historical, cultural and practical aspects. It covers the production and perception of musical sound the mathematical underpinnings of rhythm and meter and the significance of percussion instruments. Students will also explore the psychological effects of music on personality development, learn notation writing techniques and study the historical development of taal systems in Indian music. They will also learn about different notation systems and the principles of taal composition. The course aims to equip students with the knowledge and skills necessary for advanced study, research and practice in the field.						
Unit	Topic					No of lab Lectures
I	a. Analytical study of Musical sound based on principles of Physics b. Music & Mathematical approach in Laya & Tala of Indian Music					10
II	a. Knowledge of percussion Instruments. b. Significance of Avanaddha Vadyas in Indian Culture.					10
III	a. Positive aspects of Music in personality development Psychological Approach b. Notation writing of compositions					10
IV	a. Ancient Taal system b. Margi and DeshiTaal system					10
V	a. Notation writing system 1. Bhatkhande Notation system, 2. Paluskar Notation System b. Taal system 1. Hindustani Taal system, 2. Karnatak Taal System					10
VI	a. Compartive Study of Hindustani or Karnatak Taal system. b. Compartive study of same number of Taals. c. Prninciple of taal rachana ke Siddhant d. Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Rupak, Dhamar, Adachartala, Tilwada, Panchamswari, Gajjhampa, Punjabi, Jattala, Keharwa and Dadra					10

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 8
DSE 1 - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE- 1	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS		
Fourth Year	Semester: Eight	Course:DSE-1
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: STAGE PERFORMANCE(PRACTICAL)		
Credits:04	No of Lab Lectures: 60	
Course Outcome: The "Stage Performance in Music" course for postgraduate students aims to develop advanced skills for successful musical performances. Students will deepen their understanding of performance techniques, refine their technical proficiency, explore stagecraft, collaborate with other musicians and develop resilience. The course also includes opportunities for ensemble performances and teaches students to navigate unexpected challenges on stage. The goal is to equip students with the necessary skills to succeed in diverse musical contexts and pursue careers as professional musicians or educators.		
Unit	Topic	No of lab Lectures
I	Minimum 20 minutes Stage Performance of Tabla and Pakhawaj	60
II	Solo performance of any one from the following taals. 1. Roopak 2. Jhap Taal	

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 8

DSE 2 - PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC-2	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)WITH HONORS

Fourth Year	Semester: Eight	Course: DSE-2
Subject: Music Percussion Tabla & Pakhawaj		
Course Title: COMPARATIVE STUDY OF TAAL & VIVA VOCE(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	

Course Outcome: The "Comparative Study of Taals & Viva Voce" course for postgraduate students aims to provide a comprehensive understanding of rhythmic structures and oral examination techniques in music. Students will explore taals a complex rhythmic structure from different cultural traditions and develop their viva voce skills. The course also includes comparative analysis, practical components and independent study to enhance critical thinking and analytical abilities. This prepares students for careers in musicology, including performers, educators, scholars and researchers.

Unit	Topic	No of lab Lec.
I	Adachartal - One Peshkar with four paltas &Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar	10
II	Teentaal -- One advance Peshkar with four paltas &Tihai, Two Kayadas with four paltas & tihai,One Ajarada Kayada One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar and two Gats.	10
III	Padhant of all learned Bandish (Tabla)	10
IV	Minimum 12 minutes Stage Performance of TABLAS in Teental and 8 Min In Adachartal.	10
V	Tuning the Tabla.	10
VI	Accompaniment with Vocal and Instrumental. Prescribed Tala : Teentala, Jhaptala, Ektala, Chartala, Rupak, Tevra, Dhamar, Adachartala, Tilwada, Panchamswari, Gajjhampa, Punjabi, Jattala, Keharwa and Dadra	10

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 8
DSE 3 - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC-3	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

<i>BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)</i>		
Fourth Year	Semester: Eight	Course: DSE-3
Subject: Music Percussion Tabla & Pakhawaj		
Course Title: LECTURE DEMONSTRATION(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among postgraduate students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	The student is required to choose any one topic on his 8 th Sem syllabus and then will have to prepare the lecture.	30
II	Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 8

DMC - THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

BACHELOR OF MUSIC(TABLA AND PAKHAWAJ)		
Fourth Year	Semester: Eight	Course: DISSERTATION ON MAJOR CREDITS
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title : RESEARCH PROJECT(THEORY)		
Credits: 06	No of Lab Lectures: 90	
Course Outcome: The research project for postgraduate students aims to develop critical thinking, independent inquiry and scholarly engagement in music. Students will develop advanced research skills deepen their understanding of theoretical frameworks, contribute new knowledge to the field, enhance communication skills and develop critical evaluation skills. They will learn to identify areas for improvement and future directions for research. The course outcomes prepare students for advanced study, professional practice and leadership roles in the music field, fostering rigorous scholarship, intellectual curiosity and a commitment to lifelong learning.		
Unit	Topic	No of lab Lectures
I	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study.	15
II	Data sampling & Analysis of Data.	15
III	Interpretation and conclusion.	15
IV	Synopsis –It’s definition & importance.	15
V	Preparation of synopsis.	15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components (P.S.: This topic is for Internal Assessment Only. Not to be included in External Theory Paper.)	15

SUGGESTED READINGS: Selective Books from S.No. 39 to S.No. 61 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 9

DSC- THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)		
Fifth Year	Semester: Ninth	Course: DSC
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: GENERAL & APPLIED THEORY OF MUSIC (THEORY)		
Credits:04	No of Lab Lectures: 90	
Course Outcome: The course aims to teach students about Avanaddha Vadyas, percussion instruments, rhythmic structures, accompaniment principles and historical and theoretical texts in music. It covers historical references, folk percussion instruments, essay writing, accompaniment principles, rhythm in Western music, layakaris, Talaadhyay and Vadyadhvya, ten pranas of taal, musical terms and Natya Shastra and music maestros. The course aims to enhance students' understanding of diverse musical traditions and practices.		
Unit	Topic	No of lab Lectures
I	Study of Avanaddha Vadyas from Vedic Period to modern Period 1. Vedic 2. Ramayan 3. Mahabharat 4.Natyashastra 5. Sangeet Ratnakar 6. Medieval Period 7. Modern Period	20
II	General knowledge of the folk Percussion Instruments (Kumauni).	10
III	a. Detail study of ancient Advnadya Vadyas. b. Principle of Accompaniment with Vocal and Instrumental.	10
IV	a. Rhythm will reference to western Music. b. Study of the following layakaris and ability to write in notation the layakaris in any taal prescrided for the course,3/2,5/4,7/4.	10
V	a. Introduction of Talaadhyay and Vadyadhvya in Sangeet Ratnakar written by Sharangdev.	10
VI	a. Definition and explanation of the following terms.	10

	(i) Choupall (ii) Darjewali Gat (iii) Farmaisi (iv) Kamali b. Prescribed Taal:. 9 Matra and 11 Matra	
	a. Introduction ,Talaadhyay and Vadyadhyayin Natya Shastra written by Bharatamuni b. Write about the Life sketch and contribution of the following in music. Ustad Munne Khan Ustad Masit Khan Pt. Kodou sing Pt. Parvat Sing	10
SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.		
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)		
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamidra.inflibnet.ac.in		

SEMESTER 9
DSE -1- PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

<i>MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)</i>		
Fifth Year	Semester: Ninth	Course: DSE-1
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: STAGE PERFORMANCE(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The "Stage Performance in Music" course for postgraduate students aims to develop advanced skills for successful musical performances. Students will deepen their understanding of performance techniques, refine their technical proficiency, explore stagecraft, collaborate with other musicians and develop resilience. The course also includes opportunities for ensemble performances and teaches students to navigate unexpected challenges on stage. The goal is to equip students with the necessary skills to succeed in diverse musical contexts and pursue careers as professional musicians or educators.		
Unit	Topic	No of lab Lectures
I	Minimum 20 minutes Stage Performance of Tabla and Pakhawaj of Prescribed syllabus of 9 th Sem.	30
II	Solo performance of the following Taal. 1. 11 Mataras 2. Pancham sawari	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 9

DSE-2 - THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

<i>MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)</i>		
Fifth Year	Semester: Ninth	Course: DSE-2
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: COMPARATIVE STUDY OF TAALS & VIVA VOCE(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome:: The "Comparative Study of Taals & Viva Voce" course for postgraduate students aims to provide a comprehensive understanding of rhythmic structures and oral examination techniques in music. Students will explore taals a complex rhythmic structure from different cultural traditions and develop their viva voce skills. The course also includes comparative analysis, practical components and independent study to enhance critical thinking and analytical abilities. This prepares students for careers in musicology, including performers, educators, scholars and researchers		
Unit	Topic	No of lab Lectures
I	11 Matara - One Peshkar with four paltas &Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar,onr Kamali Chakkardar.	10
II	Teental -- One Peshkar with four paltas &Tihai, Two Kayadas with four paltas & tihai,One Rela of Trikit Minimum five Tukras & one Chakkardar Tukras, three Paran , One Farmiyasi Chakkardar, Kamali Chakkardar and Gats.	10
III	Padhant of all learned Bandish (Tabla)	10
IV	Minimum 20 minutes Stage Performance of TABLAS in Teental and 15 min in 11 Matar.	10
V	Tuning the Tabla.	10
VI	Accompaniment with Vocal and Instrumental.	10

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 9

DSE-3- PRACTICAL

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-3	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

<i>MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)</i>		
Fifth Year	Semester: Ninth	Course: DSE-3
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE DEMONSTRATION(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among postgraduate students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	The student is required to choose any one topic on his 9th Sem syllabus and then will have to prepare the lecture.	30
II	Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students. Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 9
DMC - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	03	00	03	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument
MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)						
Fifth Year	Semester: Ninth		Course: DISSERTATION ON MAJOR CREDITS			
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ						
Course Title : RESEARCH PROJECT(THEORY)						
Credits: 06	No of Lab Lectures: 90					
Course Outcome: The research project for postgraduate students aims to develop critical thinking, independent inquiry and scholarly engagement in music. Students will develop advanced research skills deepen their understanding of theoretical frameworks, contribute new knowledge to the field, enhance communication skills and develop critical evaluation skills. They will learn to identify areas for improvement and future directions for research. The course outcomes prepare students for advanced study, professional practice and leadership roles in the music field, fostering rigorous scholarship, intellectual curiosity and a commitment to lifelong learning.						
Unit	Topic					No of lab Lectures
I	Selection of a Research Topic.					15
II	Primary and Secondary sources of Research.					15
III	The importance of Primary and Secondary sources in Research.					15
IV	Data Collection: Methods of data collection namely: Questionnaire, Interview, Observation, Case Study & Experimental Schedule.					15
V	Interpretation of results by using statistical tools.					15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components (P.S.: This topic is for Internal Assessment Only. Not to be included in External Theory Paper.).					15

SUGGESTED READINGS: Selective Books from S.No. 39 to S.No. 61 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

SEMESTER 10

DSC - THEORY

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSC	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument
MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)						
Fifth Year		Semester: Tenth		Course: DSC		
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ						
Course Title: GENERAL& APPLIED THEORY OF MUSIC(THEORY)						
Credits:04			No of Lab Lectures: 60			
Course Outcome: The course covers the history, significance, and development of Indian percussion music, Sanskrit treatises, Pakhawaj and Tabla, Gharana system, drama in Indian aesthetics, musical concepts, music therapy, Avanadha regional instruments, and stage presentation. It also explores the role of percussion instruments in performances and their role in enhancing performances. The course aims to equip students with practical skills for performance, research and appreciation of Indian musical traditions.						
Unit	Topic					No of lab Lectures
I	a. History of the Indian Percussion Music. b. Importance of Sanskrit treatises in Indian Music					10
II	a. Origin and Development of Pakhawaj and Tabla. b. Details study of Gharana system in Tabla and Pakhawaj c. Comparative study of vadan shaily of different gharanas. d. Details study of poorab and paschim baaj.					10
III	Importance of Drama in Indian aesthetics. “Rasa” and Bharatas theory of Rasa, Number of Rasa, Musical intervals and Rasa,Raga and Rasa, Laya and Rasa					10
IV	Study of the following musical concepts, their origin and Development:- Prabandha, Dhrupad, Dhamar, Khyal, Gatkari Etc.					10
V	a. Music therapy b. Vocational aspects of Indian Music					10
VI	a. Origin and Development of various Avanady Vadyas regional instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol. b. Stage presentation and role of Percussion Instruments in performances.					10

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 10
DSE-1 - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-1	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)		
Fifth Year	Semester: Tenth	Course: DSE-1
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: STAGE PERFORMANCE(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The "Stage Performance in Music" course for postgraduate students aims to develop advanced skills for successful musical performances. Students will deepen their understanding of performance techniques, refine their technical proficiency, explore stagecraft, collaborate with other musicians and develop resilience. The course also includes opportunities for ensemble performances and teaches students to navigate unexpected challenges on stage. The goal is to equip students with the necessary skills to succeed in diverse musical contexts and pursue careers as professional musicians or educators.		
Unit	Topic	No of lab Lectures
I	Minimum 20 minutes Stage Performance of Tabla and Pakhawaj	60
II	Solo performance of the following terms. 1. Aada Chartaal 2. Panchamsawari.	

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 10
DSE-2 - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-2	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)		
Fifth Year	Semester: Tenth	Course: DSE-2
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: COMPARATIVE STUDY OF TAALS& VIVA VOCE(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: Students will know about the various grammatical aspects and respective rules of the prescribed talas. The students will become well versed with the techniques of playing Tabla. The student will be able to read and learn the compositions in the prescribed talas. They will possess a fairly good idea of how to play Peshkar ,Kayada, rela with tukra paran and gats ect. in prscribed Taals. They'll also understand the concept of laya and layakari through some talas		
Unit	Topic	No of lab Lectures
I	General study of Taals in 1 st 2 nd and 3 rd semester for practical papers with Peshkera, One Kayda, One Rela , Tukda, Gat, Paran, Chakkardar(simple and farmashi) and Kamali	10
II	Ability to accompany with Thumri,Dadra and Ghazal.	10
III	Padhant of all learned Bandish (Tabla)	10
IV	Minimum 20 minutes Stage Performance of TABLAS in Teental and 15 Min in 13 Matra.	10
V	Tuning the Tabla.	10
VI	Accompaniment with Vocal and Instrumental.	10

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 10
DSE-3 - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DSE-3	04	00	00	04	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument

MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)		
Fifth Year	Semester: Tenth	Course: DSE-3
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ		
Course Title: LECTURE DEMONSTRATION(PRACTICAL)		
Credits: 04	No of Lab Lectures: 60	
Course Outcome: The Lecture & Demonstration course aims to develop leadership, research, presentation and critical thinking skills among postgraduate students in music. Students will research their chosen topic, refine their presentation skills and develop critical thinking abilities through analysis and feedback. The course encourages interdisciplinary connections and empowers students to take ownership of their learning. The goal is to equip them with the skills and confidence to excel as independent scholars, educators and leaders in the music field.		
Unit	Topic	No of lab Lectures
I	The student is required to choose any one topic on his 10 th syllabus and then will have to prepare the lecture.	30
II	Individual Lecture of 20 min (followed by up to 05 minutes of discussion and questions)	30

SUGGESTED READINGS: Selective Books from S.No. 01 to S.No. 38 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.
Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)
Suggested Equivalent Online Courses: SWAYAM, MOOCS, https://vidyamitra.inflibnet.ac.in

SEMESTER 10
DMC - PRACTICAL
CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course Title	Credits	Credit Distribution of the Course			Eligibility Criteria	Prerequisites of the course (if any)
		Lecture	Tutorial	Practical/Practice		
DMC	06	00	00	06	Music(Tabla and Pakhawaj) in Bachelor of Arts	Basic Knowledge of Percussion Instrument
MASTER OF ARTS IN MUSIC (TABLA AND PAKHAWAJ)						
Fifth Year		Semester: Tenth		Course: DISSERTATION ON MAJOR CREDITS		
Subject: MUSIC PERCUSSION TABLA AND PAKHAWAJ						
Course Title : RESEARCH PROJECT(THEORY)						
Credits: 06		No of Lab Lectures: 90				
Course Outcome: The research project for postgraduate students aims to develop critical thinking, independent inquiry and scholarly engagement in music. Students will develop advanced research skills deepen their understanding of theoretical frameworks, contribute new knowledge to the field, enhance communication skills and develop critical evaluation skills. They will learn to identify areas for improvement and future directions for research. The course outcomes prepare students for advanced study, professional practice and leadership roles in the music field, fostering rigorous scholarship, intellectual curiosity and a commitment to lifelong learning.						
Unit	Topic					No of lab Lectures
I	Study of the following sources for Research: (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological Findings (f) Inscriptions (g) Musical Pillars and Stones (g) Museums (h) Coins					15
II	Study of the following sources for Research: (a) Musical Compositions (b) Oral Tradition (c) Gramophone Records Electronic Devices Discs and Tapes, Computer& Internet [YouTube & Various Other Websites & Apps] (d) Media - Print & Electronic (e) Academic Councils.					15
III	Various Elements related to the “Writing of a Research Report” & “Book Review”.					15
IV	References, footnotes, bibliography, appendix, index.					15
V	Importance of the review of previous research work & literature on the selected Research Topic.					15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering all the components of Research (P.S.: This topic is for Internal Assessment Only. Not to be included in External Theory Paper.).					15

SUGGESTED READINGS: Selective Books from S.No. 39 to S.No. 61 from the list of “Consolidated Suggested Readings for all Semesters” (mentioned at the end of this pdf) as advised by the concerned class teacher.

Suggested Continuous Evaluation Methods: Assignment /Practical/ Viva Voce/ Test / Quiz (MCQ) / Seminar/ Presentations/ Research orientation of students.Overall performance throughout the Semester (includes Attendance, Behavior, Discipline and Participation in Different Activities)

Suggested Equivalent Online Courses: SWAYAM, MOOCS, <https://vidyamitra.inflibnet.ac.in>

Suggested Readings:

1. Acharya Girish Chandra Srivastava ,Tal Parichay,Bhag 1,2
2. Acharya Girish Chandra Srivastava Raag Parichiya Bhag 1
3. Vasant , Sangeet Visharad
4. Jaydev Thakur, Bhartiya sanheet ka ithaas
5. Shri Madhukar Ganesh Godbole ,Tabla Shastra, Ashok prakashan mandir Allahabad
6. Singh, Prof Lalit kumar, Dhavni or sangeet, Publisher: Bhartiya Gyaanpeeth New Delhi.
7. Pt. keshav talegawnker Sulabh Tabla vadan – Sulab sangit prakashan Agra
8. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
9. Prof. Girish chandra Shrivastava- Tabla Vadan - Sangeet Sadan Prakashan Allahabad
10. Pt. Vijay Shankar Mishra,Tabla Puran,Kanishka Publication,New Delhi
11. Shri laxmi narayan garg Sangit Taal Prichay Sangit Krayalaya hatras
12. Shri Bhagwat Sharan Sharma,Tal Prakash,Sangeet Karyalaya ,Hataras
13. Dr Arun Kumar sen, Bhartiya Taalo ka shastriya vivechan
14. Dr Yogmaya Shukla, Table ka udgam evm vikash
15. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras
16. Shri Madhukar Ganesh Godbole Taal dipika Ashok prakashan mandir Allahabad
17. Dr. Pravin Uddhav,Tabla Kavya ke roop rang ,Kala Prakashan,Varanasi
18. Pt. Chhote Lal Mishra,Tal Prasoon,Kanishka Publication,New Delhi
19. Dr Aban E mistri – Pakhawaj evam Table k gharane evam paramparayan
20. Prof. Swatantra Sharma- Bharatiya Sangeet Ka Vaigyanik Vishleshan- Anubhav Publication Allahabad
21. Prof. Swatantra Sharma Saundarya , Ras evam Sangeet - Anubhav prakashan, Allahabad
22. Subhash Rani Chaudhary - Sangeet ke Pramukh Shastriy Siddhant- Kanishk publication New Delhi
23. Suneeta Shrivastava- Tabla Vadan Kala ki Takneeki evam Saundarya paksh - Kanishk publication New Delhi
24. Shri Sudhir Mainkar- Tabla Vadan Kala aur Shastra
25. Shubha Shrivastava- Uttar Bharatiya Talon me chhand, Ras aur Saundarya Tatva, Kanishk
26. Dr. Amit k.Verma Tabla.Com: Essentials of Tabla Playing - Pilgrims Publication, Varanas
27. Pt. Satyanarayan Vashishth,Tal Martand,Sangeet Karyalaya Hathras
28. Dr. Venu Vanita,Tabla Granth Manjoosha,Kanishka Publication,New Delhi

29. Ichcha Nayar, Natyashastra; Tal Tha Talvadhya Shatayu, Anubhav Publication, Allahabad
30. Dr. Shraddha Malviya, Bharteey Sangeet Granth evam Sangeetagy, Kanishka
31. Dr. Renu Johri, Sharddhanjali, Luminous Books Varansi , 2017
32. Dr. Renu Johri, Divine Beats , Kanishka Publishing House, New Delhi
33. Dr. Renu Johri, Granth Saramrith, Kanishka Publications House, New Delhi
34. Dr. Renu Johri, Bhartiya Sangeet Jagat Mein Vanarasi Ka Yogdan, Classic Publishing Company, New Delhi
35. Dr. Renu Johri, Taal Mastkin, Luminous Books, Varanasi
36. Dr. Seema Johri, Pt Ram Shankar Das Swami - Pagal Das Ji Ka Vyaktitva Evm Krititva: Ek Adhayayan, Mahamaya Publishing House, New Delhi
37. Dr. Renu Johri, Sangeet Evam Anya Lalit Kalaon Mein Ras Evam Saundarya, Anshika Publications, Prayagraj
38. Dr. Seema Johri, Taal Ek Etihaasik Yatra, Kanishka Publishing House, New Delhi
39. Dr. Ajay Kumar, Pakhawaj Ki Utpatti Vikas and Vadan Shailye.
40. Dr. Ajay Kumar, Banaras Gharana

Suggested Readings for Research Methodology:

41. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
42. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
43. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
44. Ragamala Paintings, Kaus, Ebling, Kumar Gallery, New Delhi, 1973.
45. Research Methodology, Misra R.P, Concept publishing company, New York, 1989.
46. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
47. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994
48. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
49. Research Methods in Indian Music, Prof. Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
50. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
51. Sources of research in Indian Classical Music, Dr. Ms. Reena Gautam, Kanishka Publishers, New Delhi, 2002.
52. Research Methodology, Dr. Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
53. “Shodh Pravidhi” Dr. Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
54. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)
55. Research in Education John W. Best
56. Elements of Education Research Subhia and Mehrotra
57. Essentials of Educational Research C.V. Sood
58. Experimental Designs Cochran and Cox
59. Thesis and Assignment Writing Anderson IBH Durtoro and M. Pool.
60. Research Methodology: Concepts And Cases. Deepak Chawla (Author), Neena Sondhi (Author), Vikas Publishing House.

61. Sangeet Mein Shodh Pravidhi, Ravi Sharma, 2020, Om Publications.
62. Sangeet Ki Anusandhan Prakriya, Dr. Manorama Sharma, 2013 Haryana Granth Akademi, Panchkula.
63. Research Methodology In Indian Music, Amit Kumar Verma, 2017, Aayu Publications