



Nehru Gram Bharati (Deemed to be University)
Prayagraj, Uttar Pradesh , INDIA

Syllabus
[NHEQF Level 4.5-6.0]
[As per NEP-2020 Regulations]

B.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research)
in
Tabla

[Department of Performing Arts]

[Effective From 2025-26 Onwards]

Board of Studies

Dated: .04/05/2025

Nehru Gram Bharati (Deemed to be University), Prayagraj

Board of Studies (BoS) for BPA (Bachelor of Performing Arts) Vocal/Tabla
Honours/Honours with Research

As per National Education Policy (NEP) 2020 Guidelines

Board Composition

S.No	Name	Designation/Role	Affiliation
1	Dr. Manju Srivastava	(Chairperson), Performing Arts, NGBU	
2	Dr. Neelam Sharma	Member Asst Professor, Performing Arts,	
3	Mr. Siddharth Mishra	Member Asst. Professor, Performing Arts,	
4	Dr. Indu Sharma (Tabla), Professor	External Expert (All India Degree College)	
5	Dr. Surendra Kumar (Associate Prof.)	External Expert [University of All India]	

Intake Capacity

Total Seats: Vocal-40, Tabla-20 students per academic year

Duration: 4 Years (8 Semesters)

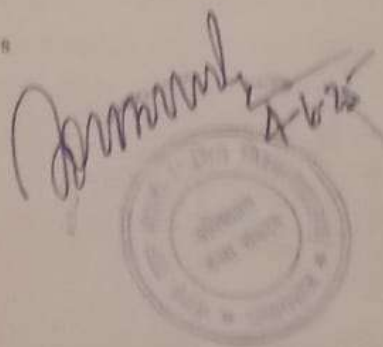
20 Credit Each Semester / Total Credit -160

Exit Options:

1. Certificate after 1 year
2. Diploma after 2 years
3. Degree after 3 years
4. Honors with Research after 4 years

Program Objectives

- To impart in-depth knowledge in various fields of performing arts.
- To foster creativity, critical thinking, and interdisciplinary understanding.
- To prepare students for careers in performance, teaching, and cultural entrepreneurship.
- Syllabus Outline (as per NEP 2020)
- Elective Options (Sample)
- Folk Music/Dance Studies/Tech
- Contemporary Trends in Performing Arts
- Arts Management & Cultural Policy
- Interdisciplinary Performing Practices



Introduction of the Programme:

[a] Introduction:

The NEP-2020 offers an opportunity to effect a paradigm shift from a teacher-centric to a student-centric higher education system in India. It is based on Outcome Based Education, where the Graduate Attributes are first kept in mind to reverse-design the Programs, Courses and Supplementary activities to attain the graduate attributes and learning outcomes. The learning outcomes-based curriculum framework for a degree in B.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research) in Music Vocal is intended to provide a comprehensive foundation to the subject and to help students develop the ability to successfully continue with further studies and research in the subject while they are equipped with required skills at various stages. The framework is designed to equip students with valuable cognitive abilities and skills so that they are successful in meeting diverse needs of professional careers in a developing and knowledge-based society. The curriculum framework takes into account the need to maintain globally competitive standards of achievement in terms of the knowledge and skills, as well as to develop spirit of enquiry, problem solving skills and human and professional values which foster rational and critical thinking in students.

[b] Graduate Attributes:

Type of learning outcomes	The Learning Outcomes Descriptors
Learning outcomes that are specific to disciplinary/ interdisciplinary areas of learning	Disciplinary/ interdisciplinary Knowledge & Skills
Generic learning outcomes	<i>Critical Thinking & problem-solving Capacity</i>
	<i>Creativity</i>
	<i>Communication Skills:</i> The graduates should be able to demonstrate the skills that enable them to: <ul style="list-style-type: none">• listen carefully, read texts and research papers analytically, and present complex information in a clear and concise manner to different groups/audiences,• express thoughts and ideas effectively in writing and orally and communicate with others using appropriate media,• confidently share views and express herself/himself,• construct logical arguments using correct technical language related to a field of learning, work/vocation, or an area of professional practice,• convey ideas, thoughts, and arguments using language that is respectful and sensitive to gender and other minority groups.

Analytical reasoning/thinking: The graduates should be able to demonstrate the capability to:

- evaluate the reliability and relevance of evidence;
- identify logical flaws in the arguments of others;
- analyze and synthesize data from a variety of sources;
- draw valid conclusions and support them with evidence and examples, and addressing opposing viewpoints.

Research-related skills: The graduates should be able to demonstrate:

- a keen sense of observation, inquiry, and capability for asking relevant/ appropriate questions,
- the ability to problematize, synthesize and articulate issues and design research proposals,
- the ability to define problems, formulate appropriate and relevant research questions, formulate hypotheses, test hypotheses using quantitative and qualitative data, establish hypotheses, make inferences based on the analysis and interpretation of data, and predict cause-and-effect relationships,
- the capacity to develop appropriate methodology and tools of data collection,
- the appropriate use of statistical and other analytical tools and techniques,
- the ability to plan, execute and report the results of an experiment or investigation,
- the ability to acquire the understanding of basic research ethics and skills in practicing/doing ethics in the field/ in personal research work, regardless of the funding authority or field of study.

Coordinating/collaborating with others: The graduates should be able to demonstrate the ability to:

- work effectively and respectfully with diverse teams,
- facilitate cooperative or coordinated effort on the part of a group,
- act together as a group or a team in the interests of a common cause and work efficiently as a member of a team.

Leadership readiness/qualities: The graduates should be able to demonstrate the capability for:

- mapping out the tasks of a team or an organization and setting direction.
- formulating an inspiring vision and building a team that can help achieve the vision, motivating and inspiring team members to engage with that vision.
- using management skills to guide people to the right destination.

‘Learning how to learn’ skills: The graduates should be able to demonstrate the ability to:

- acquire new knowledge and skills, including ‘learning how to learn’ skills, that are necessary for pursuing learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social, and cultural objectives, and adapting to changing trades and demands of the workplace, including adapting to the changes in work processes in the context of the fourth industrial revolution, through knowledge/ skill development/reskilling,
- work independently, identify appropriate resources required for further learning,
- acquire organizational skills and time management to set self-defined goals and targets with timelines.
- inculcate a healthy attitude to be a lifelong learner,

Digital and technological skills: The graduates should be able to demonstrate the capability to:

- use ICT in a variety of learning and work situations,
- access, evaluate, and use a variety of relevant information sources,
- use appropriate software for analysis of data.

- **National & International Perspective considering the current perspective of a Global Village.**

Value inculcation: The graduates should be able to demonstrate the acquisition of knowledge and attitude that are required to:

- embrace and practice constitutional, humanistic, ethical, and moral values in life, including universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values,
- practice responsible global citizenship required for responding to contemporary global challenges, enabling learners to become aware of and understand global issues and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies,
- formulate a position/argument about an ethical issue from multiple perspectives
- identify ethical issues related to work, and follow ethical practices, including avoiding unethical behaviour such as fabrication, falsification or misrepresentation of data, or committing plagiarism, and adhering to intellectual property rights,
- recognize environmental and sustainability issues, and participate in actions to promote sustainable development.

Autonomy, responsibility, and accountability: The graduates should be able to demonstrate the ability to:

- apply knowledge, understanding, and/or skills with an appropriate degree of independence relevant to the level of the qualification,
- work independently, identify appropriate resources required for a project, and manage a project through to completion,

Environmental awareness and action: The graduates should be able to demonstrate the acquisition of and ability to apply the knowledge, skills, attitudes, and values required to take appropriate actions for:

- mitigating the effects of environmental degradation, climate change, and pollution, effective waste management, conservation of biological diversity, management of biological resources and biodiversity, forest and wildlife conservation, and sustainable development and living.

Community engagement and service: The graduates should be able to demonstrate the capability to participate in community-engaged services/ activities for promoting the well-being of society.

Empathy: The graduates should be able to demonstrate the ability to identify with or understand the perspective, experiences, or points of view of another individual or group, and to identify and understand other people's emotions.

[c] Flexibility:

The programmes are flexible enough to allow liberty to students in designing them according to their requirements. The Learner is given freedom of choice in selecting disciplines. Students may select his/her own stream. He/She may select three major disciplines from his/her own stream or two major disciplines from his own stream and one major discipline from any other stream. Along with major disciplines, a student can select minor disciplines from other streams, languages, generic electives, ability enhancement courses, Vocational/Skill Enhancement Courses (SEC) and Value added Courses including Extra Curricular activities.

Multiple Entry & Exit Options:

ENTRY & EXIT OPTIONS	Credits Required
Certificate upon the Successful Completion of the First Year (Two Semesters) of the multidisciplinary Four-year Undergraduate Programme. + 04 Credit Mandatory Internship in Case of Exit.	44
Diploma upon the Successful Completion of the Second Year (Four Semesters) of the multidisciplinary Four-year Undergraduate Programme. + 04 Credit Mandatory Internship in Case of Exit. For Entry to NHEQF Level 5.0, must have completed the NHEQF 4.5 Level of Four Year Undergraduate Programme as per NEP-2020.	84
Basic Bachelor Degree at the Successful Completion of the Third Year (Six Semesters) of the multidisciplinary Four- year Undergraduate Programme. For Entry to NHEQF Level 5.5, must have completed the NHEQF 5.0 Level of Four Year Undergraduate Programme as per NEP-2020.	120
Bachelor Degree with Honours/Honours with Research in a Discipline at the Successful Completion of the Fourth Year (Eight Semesters) of the multidisciplinary Four-year Undergraduate Programme. For Entry to NHEQF Level 6.0, must have completed the NHEQF 5.5 Level of Four Year Undergraduate Programme as per NEP-2020.	160

Programme Educational Objectives (PEOs)

1. PEO 1 – Foundational Mastery

To equip students with a deep foundational understanding of Hindustani Classical Music, including vocal and/or instrumental traditions, based on the principles of Raga and Tala.

2. PEO 2 – Cultural Literacy

To cultivate an appreciation of Indian cultural heritage and musicology, fostering a holistic understanding of the historical, philosophical, and theoretical context of Hindustani music.

3. PEO 3 – Artistic and Professional Development

To prepare students for diverse career paths in performance, teaching, music composition, research, and allied fields in music and performing arts.

4. PEO 4 – Interdisciplinary and Critical Thinking

To encourage interdisciplinary learning and critical thinking through exposure to other performing arts, languages, aesthetics, and digital tools as envisioned by NEP 2020.

5. PEO 5 – Ethical and Lifelong Learning

To instill values, ethics, and a lifelong engagement with the arts as both a personal pursuit and a societal contribution.

Programme Outcomes (POs)

Aligned with NEP 2020 Graduate Attributes

1. PO 1 – Disciplinary Knowledge

Demonstrate comprehensive knowledge and understanding of the theoretical and practical aspects of Hindustani Classical Music.

2. PO 2 – Artistic Skills

Develop and display refined musical skills including voice/instrument control, improvisation, and repertoire performance.

3. PO 3 – Communication Skills

Communicate effectively about music in oral, written, and performance formats, using appropriate terminology and expression.

4. PO 4 – Critical Thinking and Research

Apply critical, analytical, and research skills to study compositions, interpret traditional texts, and conduct musicological inquiries.

5. PO 5 – Creativity and Innovation

Explore creative expression through original compositions, fusion, and experimentation within the framework of Hindustani music.

6. PO 6 – Ethical and Cultural Understanding

Exhibit ethical values, respect for diversity, and a commitment to preserving and promoting Indian cultural traditions.

7. PO 7 – Digital Competency

Utilize digital tools for music notation, recording, editing, archiving, and dissemination of performances and research.

8. PO 8 – Teamwork and Collaboration

Work effectively in teams during ensemble performances, workshops, and collaborative art projects.

9. PO 9 – Self-directed and Lifelong Learning

Cultivate habits of self-study, reflective practice, and continuous learning in the field of music.

10. PO 10 – National and Global Outlook

Demonstrate awareness of national musical traditions and engage with global music practices and perspectives.

Programme Specific Outcomes (PSOs)

1. PSO 1 – Raga and Tala Expertise

Apply advanced knowledge of Raga and Tala systems in vocal/instrumental performance, improvisation, and teaching.

2. PSO 2 – Repertoire Development

Demonstrate proficiency in rendering a wide range of traditional and contemporary compositions including Khayal, Dhrupad, Thumri, Bhajan, etc.

3. PSO 3 – Musicological Analysis

Analyze compositions, treatises (like *Sangeet Ratnakar*, *Brihaddeshi*, etc.), and apply concepts from Indian musicology to modern contexts.

4. PSO 4 – Stage Performance Skills

Perform with confidence in solo and group settings with appropriate stage decorum, presentation, and audience engagement.

5. PSO 5 – Music and Society

Evaluate the role of music in society and engage in community outreach, education, or therapy using music as a transformative tool.

6. PSO 6 – Pedagogical Application

Design and deliver lessons in Hindustani music using traditional guru-shishya methods as well as modern educational approaches.

B.P.A./B.P.A. (Honours)/B.P.A. (Honours with Research) in Tabla
DEPARTMENT OF PERFORMING ARTS
[As Per NEP-2020]
Credit Distribution

B.P.A. tabla (Honours)/(Honours with Research) in Tabla [2025-26]										
Year	Semester	Nomenclature of the Courses/Title	Com/Ele.	Credit	Credit Distribution			Teaching Hours		
					L	T	P	L	T	P
First Year	I	Tabla shashtra - I	Compulsory	4	3	1	0	45	15	0
		Critical study & Stage performance	Compulsory	3	0	0	3	0	0	90
		IKS and with respect to 'Tabla of Taal'	Compulsory	2	2	0	0	3	0	0
		Choose any One Course: 1. Fundamental of instrumental music 2. Fundamental of Folk music	Core Elective	3	3	0	0	45	0	0
		AEC : Communication skill & personality development	Compulsory	2	2	0	0	30	0	0
		Minor :- FOLK SONGS OF UTTAR PRADESH	Pool B	3	3	0	0	45	0	0
		SEC - Paper-I	Pool C	3	1	0	2	15	0	60
				20						
	II	Tabla shashtra - II	Compulsory	4	3	1	0	45	15	0
		Critical study & Stage performance	Compulsory	3	0	0	3	0	0	90
		Choose any One Course: 1. South Indian instruments 2. Westerns instrument	Core Elective	3	2	0	0	30	0	0
		AEC : Critical thinking and problem solving	Compulsory	2	3	0	0	45	0	0
		Minor :- PERFORMANCE OF FOLK MUSIC	Pool B	3	2	0	0	30	0	0
		SEC: II-Paper	Pool C	3	3	0	0	45	0	0
		VAC :Indian constitution	Pool D	2	1	0	2	15	0	60
				20						
Exit Option : Certificate in Field of Learning/discipline										
Second Year	III	Tabla shashtra - III	Compulsory	4	3	1	0	45	15	0
		Critical study & stage performance	Compulsory	3	0	0	3	0	0	90
		Applied IKS-I : Music (Tabla)	Compulsory	2	2	0	0	30	0	0
		Choose any One Course: 1. Nagma Accompaniment 2. Preparation of Archresta	Core Elective	3	3	0	0	45	0	0
		AEC: Soft Skills		2	2	0	0	30	0	0
		Minor :- CORRELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC	Pool B	3	3	0	0	45	0	0
		SEC: Paper-I (Other opted in Sem-1)	Pool C	3	1	0	2	15	0	60
				20						
	IV	Tabla shashtra - IV	Compulsory	4	3	1	0	45	15	0
		Critical study & Stage performance	Compulsory	3	0	0	3	0	0	90
		Choose any One Course: 1. Rangmanch 2. back stage technique	Core Elective	3	2	0	0	30	0	0
		AEC: Content Writing & Editing		2	3	0	0	45	0	0
		Minor :- BHAJAN & GAZAL	Pool Elective	3	2	0	0	30	0	0
		SEC:paper-II	Pool C	3	3	0	0	45	0	0

		VAC:Food Nutrition and Hygeine	Pool D	2	1	0	2	15	0	60
				20						
Exit Option : Diploma in Field of Learning/discipline										
Third Year	V	Tabla shashtra - V	Compulsory	4	3	1	0	45	15	0
		Stage performance of prescribed taals	Compulsory	4	0	0	4	0	0	120
		Applied IKS-II : History of Indian classical music	Compulsory	2	2	0	0	30	0	0
		Note: Choose any one Course 1. Classificationi of Instrumental Music 2. Globalization of Pakhawaj	Core Elective	3	3	0	0	45	0	0
		VAC : Environmental Science & Sustainability	Pool D	2	2	0	0	30	0	0
		AEC: Team Building & Leadership	Compulsory	2	2	0	0	30	0	0
		Minor:- SUFI & QUAWALI	Pool B	3	3	0	0	45	0	0
				20						
	VI	Tabla shashtra - VI	Compulsory	4	3	1	0	45	15	0
		Stage performance of prescribed taals	Compulsory	4	0	0	4	0	0	120
		Note: Choose any one Course 1. Electronic Tabla 2. Musicology	Core Elective	3	3	0	0	45	0	0
		Internship/Apprenticeship (Major-I)	Compulsory	4	0	0	4	0	0	120
		Minor :- FILM SANGEET	Pool B	3	3	0	0	45	0	0
		VAC-Physical Education & Yoga	Pool D	2	2	0	0	30	0	0
				20						
Exit Option : Basic UG degree in Field of Learning/discipline										
Fourth Year	VII	Aesthetic beauty in study of classical music - I [percursion]	Compulsory	5	4	1	0	60	15	0
		2. Research Methodology (Hons. with Resear/cGharana and Prampara(Honours)	Compulsory	4	4	0	0	60	0	0
		Note: Choose any Two Course (4+4) 1. Audio Listening and Appreciation of Indian Classical Music 2. Social life of classical musicians 3. Gharana & Style of Music	Core Elective	8	6	2	0	90	30	0
		Minor :- Thumari & Tappa	Pool B	3	4	0	0	60	0	0
				20						
	VIII	History of South Indian Music	Compulsory	5	4	1	0	60	15	0
		Note: Choose any one Course: 1. Karnatak Sangeet Vadya 2. Ravindra Sangeet Vadya	Core Elective	3	3	0	0	45	0	0
		Dissertation/Research Project & Viva Voce (Hons. with Research) or Stage Performance & report Writing / Viva Voce (Honours)	Compulsory	12	0	0	12	0	0	360
				20						
Completion : UG (Hons./Hons. with Research) degree in Field of Learning/discipline										
		Total Credits		160						

Abbreviations:

AEC: Ability Enhancement Course

SEC: Skill Enhancement Course (POOL C)

VAC: Value Added Course (POOL D)

IKS: Indian Knowledge System

Minor or Pool B is for students of Other Discipline

Department of Performing Arts
B.P.A./B.P.A. (Honours)/B.P.A.(Honours with Research) in Tabla

SYLLABUS (Based on NEP – 2020)
Session 2025 – 26

YE A R	SEM.	PAPER TITLE	Course Code	MAJOR/ MINOR	COM /ELE	(L)	(T)	(P)	TOTAL CREDI T	TEACH ING HOURS
1 ST	I ST	Tabla shashtra - I	TAB-23101	Major	COM	03	01	00	04	60 (45 + 15)
		Introduction to IKS: “Tabla of Taal”	TABIKS-2301	Major	COM	01	01	00	02	30
		Minor Paper for other discipline: FOLK SONGS OF UTTAR PRADESH	MMUS01	Minor	POOL ELE	03	00	00	03	45
		Critical Study & Stage performance	TAB-23102	Major	COM	00	00	03	03	90
		Choose any One Course: 1. Fundamental of instrumental music 2. Fundamental of Folk music	TAB-23103A/ TAB-23103B	Major	ELE	02	01	00	03	45
2 ND	II ND	Tabla Shashtra-II	TAB-23104	Major	COM	03	01	00	04	60 (45 + 15)
		Minor Paper for Other Discipline: FOLK SONGS OF UTTAR PRADESH	MMUS02	Minor	POOL ELE	03	00	00	03	45
		Critical Study & Stage performance	TAB-23105	Major	COM	00	00	03	03	90
		Choose any One Course: 1. South Indian instruments 2. Westerns instrument	TAB-23106A/ TAB-23106B	Major	ELE	03	00	00	03	45

	III RD	Tabla Shashtra-III	TAB-23107	Major	COM	03	01	00	04	60 (45 + 15)
		Applied IKS-I : Music (Tabla)	TABIKS-2302	Major	COM	02	00	00	02	30
		Minor Paper for Other Discipline: CORRELATION OF HINDUSTANI MUSIC WITH FOLK MUSIC	MMUS03	Minor	POOL ELE	03	00	00	03	45
		Critical Study & Stage Performance	TAB-23108	Major	COM	00	01	02	03	75
		Choose any one Course: (Elective) i) Nagma Accompaniment ii) Preparation of Archresta	TAB-23109A/TAB-23109B	Major	ELE	03	00	00	03	45
	IV TH	Tabla Shashtra - IV	TAB-23110	Major	COM	03	01	00	04	60 (45 + 15)
		Minor Paper for Other Discipline: BHAJAN & GAZAL	MMUS04	Minor	ELE	00	01	02	03	75
		Critical Study & Stage Performance	TAB-23111	Major	COM	00	01	02	03	75 (0+15+60)
		Choose any one Course : (Elective) i) Rangmanch ii) Back Stage Technique	TAB-23112A\TAB-23112B	Major	ELE	02	01	00	03	45
3 RD	V TH	Tabla Shashtra - V	TAB-23113	Major	COM	03	01	00	04	60 (45 + 15)
		Applied IKS-II : History of Indian classical music	TABIKS-2303	Major	COM	02	00	00	02	30
		Minor Paper for Other Discipline: SUFI & QUAWALI	MMUS05	Minor	ELE	02	01	00	03	45

4 TH		Stage Performance of Prescribed Taals	TAB - 23114	Major	COM	00	00	04	04	120
		Choose any one Course (Elective) i) Classification of Instrumental music ii) Globalization of Pakhawaj	TAB-23115A/ TAB-23115B	Major	ELE	03	00	00	03	45
	VI TH	Tabla Shashtra - VI	TAB- 23116	Major	COM	03	01	00	04	60 (45 + 15)
		Stage Performance of Prescribed taals	TAB-23117	Major	COM	00	00	04	04	120
		Note: Choose any one Course (Elective) i. Electronic Tabla ii. Musicology	TAB-23118A/ TAB-23118B	Major	ELE	00	02	01	03	60
		Minor Paper for Other Discipline: FILM SANGEET	MMUS06	Minor	ELE	02	01	00	03	45
		Internship/ Apprenticeship (Major-I)	TAB- 23119	Major	COM	00	00	04	04	120
	VII TH	Aesthetic Beauty in study of classical music-I [Percussion]	TAB- 23120	Major	COM	04	01	00	05	75 (60 + 15)
		Research Methodology (Honours with Research)/ Gharanas & Parampara (Honours)	TAB-23121A/ TAB-23121B	Major	COM	04	00	00	04	60
		Note: Choose any Two Course (4+4) i. Audio Listening and Appreciation of Indian Classical Music ii. Social Life of classical musicians iii. Gharana & Style of Music	TAB-23122A/TAB- 23122B/TAB-23122C	Major	ELE	00	02	06	08	210 (30+180)

		Minor Paper for Other Discipline: Thumari & Tappa	MMUS07	Minor	POOL ELE	01	00	02	03	75
	VIII ^T _H	History of South Indian Music	TAB-23123	Major	COM	04	01	00	05	75 (60 + 15)
		Note: Choose any One Courses: i. Karnatak Sangeet Vadya ii. Ravindra Sangeet Vadua	TAB-23124A/ TAB-23124B	Major	ELE	03	00	00	03	45
		Dissertation/Research Project Viva Voce (Hons. with Research) or Stage performance & report writing/ Viva Voce (Honours)	TAB-23125A/ TAB-23125B	Major	COM	00	00	12	12	360

Department of Performing Arts
B.P.A./B.P.A. (Honours)/B.P.A./B.P.A. (Honours with Research) in TABLA
SYLLABUS STRUCTURE OVER-All (Based on NEP – 2020)

SEMESTER-I

Programme : B.P.A./B.P.A. (Honours)/B.P.A. (Honours with Research) in Tabla		Year: B.P.A. 1 st Year	Semester: I st
Pedagogy: Theory			
Course Code: TAB-23101		Course/Paper Title: Tabla Shastra - 1	
Course Outcomes : At the completion of the course student will get knowledge of- <ul style="list-style-type: none">• Knowledge of structure of Tabla and its different parts with specific functions• Study the brief history of Tabla origin• Ability to write the technique of producing different Bols on Tabla (Dayan & Banya)• Acquaint with the technical definitions of art of Tabla playing• Notation of the following Taals			
Credit (L+T+P): 3+1+0		Paper (Core Compulsory/Elective: Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	Structure of Tabla: <ul style="list-style-type: none">• Components of Tabla (Dayan & Banya) with the sketch. Description of its different parts and specific functions.		9
II	History of Tabla: <ul style="list-style-type: none">• Origin and historical development of Tabla• Different opinions on its origin in brief		9
III	Sound Production: <ul style="list-style-type: none">• Ability to write the principal syllables (Varna) of Tabla (Dayan & Banya) with itsproduction technique• Ability to write the technique of producing different Bols on Tabla (Dayan & Banya)		9
IV	Detail introduction of following Taals Dadra, Keherwa, TeenTaal, Rupak, ChouTaal Musical Terminology: <ul style="list-style-type: none">• Study of the following terms–• Sangeet, Taal, Laya, Matra,Vibhag, Sam, Taali-Khali, Theka, Avartan		9
V	Notation: <ul style="list-style-type: none">• Ability to write the notation of all types of compositions of present practicalcourse.• Ability to write the notation of the following Taals with Thah, Dugun and Chaugun laya:• Dadra, Keherwa, TeenTaal.		9

Suggested Readings:

1. Bhatkhande, Vishnu Narayan – Hindustani Sangeet Paddhati – Kramik Pustak Malika (Vol. 1)
An essential introduction to the structural and theoretical foundation of Hindustani classical music.
2. Thakur, Omkarnath – Sangeetanjali (Vol. 1)
Offers musical insights and compositions along with historical and aesthetic perspectives.
3. Jha, Ramashray, – Abhinava Geetanjali
Includes notated compositions and useful for practical ragas like Yaman, Bhupali, and Bilawal.
4. Joshi, V.C. – Raga Vigyan (Part I)
Detailed treatment of elementary ragas with practical compositions and theoretical descriptions.
5. Prem Lata Sharma – Elements of Hindustani Classical Music
A concise and accessible book covering music terminology, voice culture, and basics of swara.
6. Voice Culture & Practical Focus – Youtube Playlist –
 1. <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
 2. https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA
 3. <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAQEy-IWp9FCbSB3>
 4. https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst
 5. <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
 6. <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&pp=0gcJCWMEOCosWNin>

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Programme : B.P.A./B.P.A. (Honours)/B.P.A. (Honours with Research) in Tabla		Year: B.P.A. 1 st Year	Semester: I st
Pedagogy: Practical			
Course Code: TAB23102		Course/Paper Title:2 nd Critical Study and Performance Taals	
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none">• Understanding appropriate sitting posture and Nikas of principal syllables of Tabla.• Knowledge of the following <i>Taals</i> Dadra ,Keherwa, TeenTaal, Jhap Taal.• Recitation of Taal and its Theka showing Tali-Khali with hand clapping, Tivra Taal.• Practice of the all compositions.• Padhant of the all practical matter.			
Credit (L+T+P): 0+0+3		Paper (Core Compulsory/Elective: Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+90			
Units:	Topics:		Practical Hrs.
I	Sitting Posture & Nikas: <ul style="list-style-type: none">• Sitting position and correct posture of Tabla playing• Nikas of principal Varna (syllables) and different Bols on Tabla & Banya (Tit,Tirkit, Dhage-tete etc.)		18
II	Practice of the following <i>Taals</i> in <i>Thah, Dugun and Chaugun laya</i> A. Dadra, Keherwa, TeenTaal, Tivra Taal B. Details Taal : Teen Taal, Jhap Taal C. Non Details : Dadra, Keherwa, Tivra Taal Practice one simple <i>Tihai</i> in the following <i>Taals</i> Dadra, Keherwa, TeenTaal, Rupak, ChouTaal		18
III	Theka Prakar: Practice to perform minimum four <i>Theka prakaar</i> in <i>Keherwa Taal</i>		18
IV	Practice of the following compositions in <i>TriTaal</i> <ul style="list-style-type: none">• One Peshkaar with Two Paltas and Tihai• Two Kaayda with four Paltas and Tihai• Two Tukda- One Paran		18
V	Recitation: Recitation (Padhant) of all kinds of practical matter with Tali and Khali.		18
Suggested Readings: <ol style="list-style-type: none">1. Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers2. Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.3. Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.4. Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad			
Suggested continuous Evaluation Methods –			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks			

Internal Class Test –	10 Marks
Attendance/Behavior –	05 Marks

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1 st Year	Semester: I st
Pedagogy: Theory			
Course Code: TABIKS-2301		Course/ Paper Title: 3th	IKS: Tabla
Course Outcomes: After completing this course, the students will be able to -			
CO1: Understand the Foundations of Indian Knowledge Systems Students will be able to explain the scope, structure, and interdisciplinary nature of Indian Knowledge Systems (IKS), particularly in relation to Indian classical arts.			
CO2: Analyze the Role of Music in IKS Students will interpret the role of music within the broader IKS framework—its integration with Vedic, philosophical, and ritualistic traditions.			
CO3: Recognize Classical Music References in Ancient Texts Students will be able to identify and discuss musical concepts found in ancient Indian texts like the Natya Shastra, Sangeet Ratnakar, and Vedas.			
CO4: Relate Indian Classical Music to Literature and Language Students will explore how Bhakti literature, Sanskrit, and poetic forms influence the development and performance of Hindustani vocal music.			
CO5: Evaluate the Contemporary Relevance of IKS in Music Students will critically assess the application of IKS in present-day music education, performance, and research in line with NEP 2020.			
Credit: 02		Paper (Core Elective): Core	
Max. Marks : 40+60		Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	Overview of Indian Knowledge Systems (IKS) <ul style="list-style-type: none">Definition, scope, and interdisciplinary nature of IKSBranches of IKS: Shastra (scriptural knowledge), Kala (arts), Yoga, Ayurveda, Jyotish, etc.Historical development: Vedic, Post-Vedic, Classical, and Medieval periodsImportance of oral traditions and guru-shishya parampara		06
II	IKS and Performing Arts <ul style="list-style-type: none">Performing Arts as an integral part of IKSInterrelation between music, dance, drama (Gandharva Veda and Natya Shastra)Classical vs Folk arts in the IKS contextRole of music in Indian rituals, philosophy, and social structure		06
III	Music in Ancient Indian Texts <ul style="list-style-type: none">References to music in Vedas, Upanishads, Ramayana, and MahabharataOverview of Sangeet Ratnakar, Natya Shastra, and BrihaddeshiAncient Indian musicologists: Bharata, Matanga, SharngadevaConcepts of Rasa, Bhava, Nada, Shruti as knowledge systems		06
IV	IKS and Language/Literature <ul style="list-style-type: none">Sanskrit and Prakrit as knowledge carriers		06

V	<ul style="list-style-type: none"> Contributions of saints and poets (e.g., Kabir, Tulsidas, Mirabai) to music and philosophy Role of bhakti literature in vocal music traditions Basic overview of poetic meters (chhanda) in musical compositions Contemporary Relevance and Integration <ul style="list-style-type: none"> IKS and NEP 2020: Integration into modern curriculum Role of Indian philosophy, ethics, and wellness in artistic practice (e.g., Yoga and Music) Preserving traditional knowledge in the digital era Case studies: IKS-based institutions and music research centers (e.g., IGNCA, Sangeet Natak Akademi)	06
Suggested Readings:		
<ol style="list-style-type: none"> <u>Bharata Muni – Natya Shastra</u> <ul style="list-style-type: none"> (Translated by Manomohan Ghosh / Adya Rangacharya) Classical treatise on drama, dance, and music—foundational to Indian aesthetics and performing arts. <u>Sharngadeva – Sangeet Ratnakar</u> <ul style="list-style-type: none"> (Translated by R.K. Shringy & Prem Lata Sharma) 13th-century Sanskrit text covering swara, raga, tala, and musicology. <u>Matanga Muni – Brihaddeshi</u> <ul style="list-style-type: none"> (Selections available in English and Hindi) First text to define "Raga"; crucial in linking music with IKS. <u>Modern Interpretations of IKS and Music</u> <ul style="list-style-type: none"> S.K. Saxena – Art and Philosophy of Indian Music Discusses Indian music's connection to spirituality, metaphysics, and aesthetics. Ananda K. Coomaraswamy – The Dance of Shiva Essays on Indian art, symbolism, and philosophy, connecting tradition with IKS frameworks <u>General Indian Knowledge Systems (IKS)</u> <ul style="list-style-type: none"> Michel Danino – The Indian Mind: Traditions and Culture Overview of India's cultural depth, including knowledge systems, music, yoga, and science. <u>Additional Resources / Reference Texts</u> <ul style="list-style-type: none"> National Education Policy (NEP 2020) – Chapters on IKS UGC IKS Division (Website/Publications) – Latest materials and model curricula Indira Gandhi National Centre for the Arts (IGNCA) – E-books and articles on Indian art and music traditions 		
Suggested continuous Evaluation Methods –Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Major (Elective): Choose any One Course

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1st Year	Semester: Ist
Pedagogy: Elective (Choose any one)			
Course Code: TAB-23103A		Course/Paper Title: Fundamental Instrumental Music	4th
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none"> Demonstrate basic instrumental. Basic Techniques. Understand music notation and theory. Perform simple pieces with confidence. Practice Techniques. 			

Credit: 02+01+00		Paper (Core Elective)
Max. Marks : 40+60		Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0		
Units:	Topics:	No. of Lectures
I	Instrumental Basics <ul style="list-style-type: none"> Instrument Introduction: Understanding the instrument's history, construction, and mechanics 	06
II	<ul style="list-style-type: none"> Basic Techniques: Developing fundamental playing techniques, such as posture, hand positioning, and breath control 	06
III	Music Theory and Application <ul style="list-style-type: none"> Music Notation: Understanding music notation and reading sheet music Scales and Arpeggios: Learning scales and arpeggios in various keys 	06
IV	Performance and Practice <ul style="list-style-type: none"> Repertoire Study: Learning and performing simple melodies and pieces 	06
V	<ul style="list-style-type: none"> Practice Techniques: Developing effective practice habits and strategies 	06
Suggested Readings:		
<p>Suggested Readings:</p> <p>1. "Fundamentals of Indian Music"</p> <p>Author: Ram Avtar "Vir"</p> <ul style="list-style-type: none"> A foundational book covering both vocal and instrumental music, with detailed sections on instruments like sitar, sarod, veena, tabla, and mridangam. Ideal for: Beginners and college students. <p>2. "A History of Indian Music: Volume III – Instrumental Music"</p> <p>Author: Dr. Prem Lata Sharma</p> <ul style="list-style-type: none"> Scholarly but accessible; provides historical evolution and structural analysis of Indian instruments. Ideal for: University students, researchers. <p>3. "Musical Instruments of India"</p> <p>Author: S. Krishnaswami</p> <ul style="list-style-type: none"> Covers a broad range of Indian instruments (string, wind, percussion) with pictures, origin stories, and construction techniques. Ideal for: All levels; especially good for visual learners. <p>4. "Indian Musical Instruments"</p> <p>Author: Suneera Kasliwal</p> <ul style="list-style-type: none"> A comprehensive introduction with both technical details and cultural context, including rare and folk instruments. Ideal for: Intermediate learners and musicology students. 		
<p>Suggested continuous Evaluation Methods :</p> <p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>		

Or

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1 st Year	Semester: I st
Pedagogy: Elective (Choose any one)			
Course Code: TAB23103B		Course/Paper Title: 4th	Fundamental Folk Music
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none">• Demonstrate basic instrumental techniques• Understand music notation and theory• Perform simple pieces with confidence• Preservation and Promotion• Practice & Techniques			
Credit: 02+01+0		Paper (Core Elective)	
Max. Marks : 40+60		Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+00			
Units:	Topics:		No. of Lectures
I	InstFundamentals of Folk Music <ul style="list-style-type: none">• Definition and Significance: Understanding the definition, significance, and characteristics of folk music• Types of Folk Music: Exploring various types of folk music, such as traditional, regional, and cultural		06
II	Folk Music Style and Technique <ul style="list-style-type: none">• Folk Music Styles: Studying different folk music styles and their distinctive features• Vocal Techniques: Learning various vocal techniques used in folk music		06
III	Cultural Significance of Folk Music <ul style="list-style-type: none">• Folk Music and Culture: Understanding the cultural significance of folk music and its impact		06
VI	<ul style="list-style-type: none">• Preservation and Promotion: Exploring ways to preserve and promote folk musicRepertoire Study: Learning and performing simple melodies and pieces		06
V	<ul style="list-style-type: none">• Practice Techniques: Developing effective practice habits and strategies		06
Suggested Readings:			
Suggested Readings: <ol style="list-style-type: none">1. "Folk Music and Musical Instruments of India" Author: Manorma Sharma<ul style="list-style-type: none">• A solid introduction to folk music traditions from across India with focus on forms, instruments, functions, and cultural importance.• Covers: Ritual, festive, and occupational folk music.• Ideal for: Beginners, music educators, cultural studies students.2. "Indian Folk Traditions" Author: B.N. Saraswati<ul style="list-style-type: none">• Explores folk life, oral traditions, and performance arts including music. Gives cultural context and structural insight into folk practices.• Ideal for: Anthropology, sociology, and musicology students.3. "Folk Music of India" Author: Suresh Gopal<ul style="list-style-type: none">• Focuses on basic forms, major instruments, and characteristics of folk music in various Indian states.• Ideal for: School and early college-level readers.4. "Folk Songs and Folk Dances of India"			

Author: Usha R. Jain

- Discusses songs, dances, and musical instruments with attention to regional traditions like bhavai, garba, lavani, and bhangra.
- **Ideal for:** Students, performers, and cultural enthusiasts.
 1. 5. "The Oxford India Anthology of Folk Music"

Suggested continuous Evaluation Methods :

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

MINOR ELECTIVE: To be Choosed by Students of Other Discipline

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1st Year	Semester: I
Pedagogy:			
Course Code: MMUS01 (For Students of other Discipline or Subject)		Course/Paper Title: Folk songs of Uttar Pradesh 5th Theory	
Course Outcome			
CO1. Students will be able to define folk music and explain its characteristics, cultural significance, and how it differs from classical music. They will understand the oral tradition and the community-based nature of folk music in Uttar Pradesh.			
CO2. Students will identify and describe the key folk music traditions from different regions of Uttar Pradesh such as Awadh, Braj, Bhojpur, Bundelkhand, and Rohilkhand. They will also analyze how regional dialects and cultural contexts influence folk expressions.			
CO3. Students will differentiate among various folk genres like seasonal, ceremonial, devotional, festive, and occupational songs. They will understand the social and ritual contexts in which these songs are performed.			
CO4. Students will identify traditional folk instruments and understand the common rhythmic patterns and performance formats. They will also learn the cultural nuances of stage presentation including costume, gestures, and interaction styles.			
CO5. Students will acquire hands-on skills by learning and performing selected folk songs from various genres. They will develop basic accompaniment techniques and enhance their collaborative and solo performance abilities.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Folk Music of Uttar Pradesh <ul style="list-style-type: none">• Definition and nature of folk music• Importance of folk music in social and cultural life• Classification: oral tradition, community-based performance• Distinction between classical and folk music		9
II	Regional Folk Styles and Forms <ul style="list-style-type: none">• Overview of major folk music regions in UP: Awadh, Braj, Bhojpur, Bundelkhand, Rohilkhand		9

III	<ul style="list-style-type: none"> Distinctive styles and themes in each region Dialects and folk expressions <p>Folk Genres and Their Contexts</p> <ul style="list-style-type: none"> Seasonal Songs: Kajri, Chaiti, Hori, Phagua Ceremonial Songs: Sohar (childbirth), Banna-Banni (wedding), Bidai Devotional Songs: Bhajans, Kirtans, Ramayan recitations Festive/Occupational Songs: Holi, Teej, Mela songs, agricultural songs 	9
IV	<p>Instruments and Performance Practice</p> <ul style="list-style-type: none"> Folk instruments: Dholak, Manjira, Ektara, Nagariya, Jhanjh Folk performance formats: solo, duet, group Rhythmic patterns: Dadra, Keharwa, Deepchandi Stage presentation: dress, mood, call-response patterns 	9
V	<p>Practical – Learning & Presentation</p> <ul style="list-style-type: none"> Learning and performance of 3 folk songs: <ul style="list-style-type: none"> 1 Seasonal (Kajri, Chaiti, Hori) 1 Ceremonial (Sohar or Bidai) 1 Devotional (Bhajan/Kirtan in regional dialect) Accompaniment with basic instruments or clapping Group/solo presentation during internal assessment 	9

Suggested Readings:

- “Uttar Pradesh Ke Lok Sangeet” – Dr. Shanti Swarup Bajpai
 - “Bhojpuri Lok Sangeet” – Dr. Krishna Dev Upadhyay
 - “Awadhi Lokgeet” – Dr. Rajnikant Shukla
 - “Sangeet Mein Lok Tatva” – Dr. Premalata Sharma
 - Audio archives – All India Radio, Sangeet Natak Akademi recordings
 - Documentaries and field recordings of UP folk traditions (IGNCA, YouTube archive)
- <https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my>
 - https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA
 - <https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAAQEy-IWp9FCbSB3>
 - https://www.youtube.com/watch?v=9AWI2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst
 - <https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8>
 - <https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24Vxll6a2&pp=0gcJCWMEOCosWNin>

This course can be opted as an elective by the students of other discipline.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subject)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

SEMESTER-II

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1 st Year	Semester: II nd
Pedagogy:			
Course Code: TAB-23104		Course/Paper Title: 1st	Tabla Shastra - II
Course Out comes: At the completion of the course student will get knowledge of - <ul style="list-style-type: none">• Sound Production in instruments• Pt. Vishnu Narayan Bhatkhande Notation system• Writing compositions in Pt. Vishnu Narayan Bhatkhande notation system• Technical definition of different compositions of Tabla with examples.• Life sketch and musical artist			
Credit: 3+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	Sound Production: <ul style="list-style-type: none">• Ability to write the special syllables (Varna) of Tabla (Dayan & Banya) with itsproduction technique• Ability to write the technique of producing different Bols on Tabla (Dayan & Banya)		9
II	Notation System: <ul style="list-style-type: none">• Pt. Vishnu Narayan Bhatkhande Taal Notation System		9
III	Notation: <ul style="list-style-type: none">• Ability to write the notation of all types of compositions of present practical course.• Ability to write the notation of the following <i>Taals</i> with <i>Thah</i>, <i>Dugun</i> and <i>Chaugunlaya</i>: Ektaal, Jhaptaal, Adachoutaal, Teevra Taal, SoolTaal		9
IV	Musical Terminology: <ul style="list-style-type: none">• Study of the following terms with example –• Peshkar, Qaida, Palta, Rela, Tukra, Chakkardar, Tihai.		9
V	Life sketch and musical contribution of the following artists <ul style="list-style-type: none">• Pt. Ram Sahay• Ustad Haji Vilayat Khan		9
Suggested Readings: <ul style="list-style-type: none">• Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers• Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.• Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.• Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad• Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.• Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.• Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata• Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>.Kolkata: Redical Impression• Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane• Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press• Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala</i>.			

Kolkata

Ghosh, S. (2003). Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1 st Year	Semester: II nd
Pedagogy:			
Course Code: TAB-23105		Course/Paper Title:2 nd	Critical Study and Performance with Taals
Course Outcomes: The student at the completion of the course will be able to: <ul style="list-style-type: none">• Nikas of Special Varna.• Perform Solo on stage at the primary level.• Knowledge of the following <i>Taals</i> : Ektaal, Jhaptaal, Adachoutaal, Teevra Taal, SoolTaal.• Recitation and perform Damdar Tihai in all Taals.• All the prescribed syllabus.			
Credit: 0+0+3		Paper (Core Compulsory / Elective): Compulsory - Fundamental Studies of Hindustani Music - II	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+90			
Units:	Topics:		Practical Hrs.s
I	Nikas: <ul style="list-style-type: none">• Nikas of Special Varna (syllables) and different Bols on Tabla (Dayan & Banya(Ghednag, GadiGan etc.)		18
II	Practice of the following Taals in Thah, Dugun and Chaugun laya <ul style="list-style-type: none">• Rupak Taal, Teen Taal, Teevra Taal, Char Taal, Tilvada Taal		18
III	Notation : <ul style="list-style-type: none">• Writing to notation minimum four <i>Kayda Evam Palta in Rupak Taal</i>		18
IV	Practice of the following compositions in TriTaal <ul style="list-style-type: none">• One Peshkaar with five Paltas and Tihai• Two Kaayda with four Paltas and Tihai• One Rela with four Paltas and Tihai• Four Tukda• Two simple chakradaar		18
V	Recitation: Recitation (Padhant) of all kinds of practical matter with Tali and Khali.		18
Suggested Readings: <ul style="list-style-type: none">• Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers• Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.• Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.			

- Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad
- Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.
- Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.
- Bhattacharya, D. (1999). *Taal Prasanga*. Kolkata
- Chattapadhyay, P. (1999). *Bharatiya Taal Prasangey*. Kolkata: Redical Impression
- Dasgupta, M. (1995). *Taal Avidhan*. Kolkata: Mandal Para Lane
- Dutta, A. (2000). *PrasangaTabla*. Kolkata: Gupta press
- Ghosh, S. (1994/2004). *Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata*
- Ghosh, S. (2003). *Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata*

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major Elective (Choose Any One Course)

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 1st Year	Semester: II
Pedagogy: Lectures, Listening Sessions, and Discussions			
Course Code: TAB-23106A		Course/Paper Title: South Indian Instruments	
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none">• Students will demonstrate an understanding of South Indian Instruments.• Classical instruments, Techniques and Repertoire.• Basic playing techniques.• Carnatic music performance.• Performance of South Indian Instruments.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to South Indian Instruments <ul style="list-style-type: none">• Overview of Instruments: Understanding various South Indian instruments, such as Veena, Mridangam, and Ghatam		9
II	History and Cultural Significance: Exploring the history and cultural significance of South Indian instruments		9
III	Instrumental Techniques and Repertoire <ul style="list-style-type: none">• Instrumental Techniques: Learning basic techniques for playing South Indian instruments		9
IV	Traditional Compositions: Studying traditional compositions and repertoire for South Indian instruments		9
V	Performance and Application <ul style="list-style-type: none">• Performance Practices: Understanding performance practices and etiquette for South Indian instruments• Contemporary Applications: Exploring contemporary applications and fusion of South Indian instruments		9
Suggested Readings:			

Suggested Readings:**1. "The Oxford Illustrated Companion to South Indian Classical Music"****Author:** Ludwig Pesch

- A comprehensive introduction to Carnatic music, including detailed descriptions of instruments, their use in performance, and their cultural contexts.
- Ideal for: College students, musicians, researchers.

2. "South Indian Music" (6 Volumes)**Author:** Prof. P. Sambamoorthy

- Classic text series covering theory, ragas, talas, composers, and detailed study of instruments like veena, mridangam, nadaswaram.
- Ideal for: Serious students of Carnatic music.

3. "A Practical Course in Mridangam"**Author:** T.R. Harihara Sharma

- A practical guide for learning mridangam, including lessons on rhythm (tala) and compositions.
- Ideal for: Mridangam learners, percussion students.

4. "The Veena: Its Technique and Techniques"**Author:** Dr. S. Seetha

- Covers the history, structure, and playing techniques of the veena, one of the oldest instruments in South India.
- Ideal for: Instrumental music students, veena learners.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. Ist Year	Semester: II
Pedagogy: Lectures, Listening Sessions, Presentations, and Discussions			
Course Code: TAB-23106B		Course/Paper Title: Western Instruments	
Course Objectives:			
<p>Course Outcomes :The student at the completion of the course will be able to :</p> <ul style="list-style-type: none">• Introduction to Western Instruments• Instruments History.• Demonstrate basic instrumental techniques• Understand Western music repertoire and history• Application and performance practices.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	<p>Introduction to Western Instruments</p> <ul style="list-style-type: none">• Instrument Families: Understanding string, woodwind, brass, and percussion instruments		9
II	<p>Instrument History:</p>		9

III	Exploring the evolution and development of Western instruments Instrumental Techniques and Repertoire <ul style="list-style-type: none">Instrumental Techniques: Learning basic techniques for playing Western instruments (e.g., violin, piano, guitar)	9
IV	Western Music Repertoire: Studying traditional and contemporary Western music repertoire	9
III	Performance and Application <ul style="list-style-type: none">Performance Practices: Understanding performance practices and etiquette for Western instrumentsContemporary Applications: Exploring contemporary applications and genres (e.g., jazz, rock, pop)	9

Suggested Readings:

1. "Folk Musical Instruments of Rajasthan"

Author: Dr. K.C. Aryan

- A detailed pictorial and textual account of rare folk instruments from Rajasthan, such as the kamaicha, ravanahatha, and bhapang.
- Ideal for:** Scholars of Indian ethnomusicology, art and culture students.

2. "Musical Instruments of India"

Author: S. Krishnaswami

- Covers instruments from across India with a section on regional instruments, including Western India. It includes descriptions, origins, and uses.
- Ideal for:** General readers, music students.

3. "Folk Music and Musical Instruments of Gujarat"

Author: Anjali Mittal (Gujarat State Sangeet Natak Akademi)

- Describes instruments like the turi, manjira, daklu, and other Gujarati tribal instruments.
- Ideal for:** Folk music researchers and regional music educators.

4. "The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition"

Author: James Kippen

- While focused on North India, this book offers essential context on tabla, widely used in Maharashtra's classical and devotional (bhakti) traditions.
- Ideal for:** Advanced music students, percussionists.
- .

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

MINOR ELECTIVE: To be Chosed by Students of Other Discipline

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. Ist Year	Semester: II
Pedagogy:			
Course Code: MMUS02 (For Students of other Discipline or Subject)		Course/Paper Title: Performance of Folk Music	
Course Outcome			
CO1	Recognize the different styles and forms of folk music in Uttar Pradesh.		
CO2	Perform selected folk songs with appropriate regional style and pronunciation.		
CO3	Identify traditional instruments used in UP folk music.		
CO4	Understand the cultural and ritualistic significance of these folk forms.		

CO5 Collaborate and present group folk music performances with proper costume and expression.		
Credit: 1+0+2		Paper (Core Compulsory / Elective): Elective (minor)
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 15+0+60		
Units:	Topics:	No. of Lectures
I	Introduction to Folk Music of Uttar Pradesh: Historical & Social Context	3
II	Classification: Seasonal (Kajri, Hori), Ceremonial (Sohar, Vivaah Geet), Devotional (Bhajan)	3
III	Study of Dialects: Awadhi, Bhojpuri, Braj – their influence on folk lyrics	3
IV	Introduction to Sohara (childbirth songs) and its social relevance	3
V	Study of folk instruments: Dholak, Manjeera, Nagariya, Harmonium	3
Suggested Readings:		
<ul style="list-style-type: none"> "Folk Music and Folk Dances of Uttar Pradesh" – Nandlal Chaturvedi "Bhojpuri Lokgeet" – Ramakant Srivastava Audio/Video: Archival recordings from All India Radio, YouTube performances, UP Tourism media Workshops/Fieldwork: Optional visits or virtual sessions with folk artists from UP 		
This course can be opted as an elective by the students of other discipline.		
<u>Suggested continuous Evaluation Methods –</u>		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;		
Assignment/Practical/Projects – 05 Marks		
Internal Class Test – 10 Marks		
Attendance/Behavior – 05 Marks		

[Practicals]

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. Ist Year	Semester: II
Pedagogy:			
Course Code: MMUS02 (For Students of other Discipline or Subject)		Course/Paper Title: Performance of Folk Music [Practicals]	
Course Outcome			
CO1		Recognize the different styles and forms of folk music in Uttar Pradesh.	
CO2		Perform selected folk songs with appropriate regional style and pronunciation.	
CO3		Identify traditional instruments used in UP folk music.	
CO4		Understand the cultural and ritualistic significance of these folk forms.	
CO5		Collaborate and present group folk music performances with proper costume and expression.	
Credit: 1+0+2		Paper (Core Compulsory / Elective): Elective (minor) – Performance of Folk Music of Uttar Pradesh	
Max. Marks : 40+60 (30T+30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 15+0+60			
Practicals List			Practical Hours

<ol style="list-style-type: none"> 1. Introduction & learning: Kajri – structure, melody, rhythm - Kajri performance with improvisation 2. Introduction to Sohar (childbirth songs) and its social relevance 3. Learning & rehearsing Sohar song – call-and-response style 4. Introduction & learning: Hori (Holi songs), expressive element 5. Finalizing two solo/group performances (Kajri/Hori/Sohar/Vivaah geet) 6. Full dress rehearsal – stage presentation, costume, expression 	60
Suggested Readings:	
<ul style="list-style-type: none"> • "Folk Music and Folk Dances of Uttar Pradesh" – Nandlal Chaturvedi • "Bhojpuri Lokgeet" – Ramakant Srivastava • Audio/Video: Archival recordings from All India Radio, YouTube performances, UP Tourism media • Workshops/Fieldwork: Optional visits or virtual sessions with folk artists from UP 	
This course can be opted as an elective by the students of other discipline.	
<u>Suggested continuous Evaluation Methods –</u>	
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks	

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subject)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

EXIT OPTION: Undergraduate Certificate(in the field of learning/discipline)for those who exit after the first year (two semesters) of the undergraduate programme. (Programme duration: first year or two semesters of the undergraduate programme + Mandatory Internship of 04 Credits)

[NHEQF 4.5]

SEMESTER-III

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 2 nd Year	Semester: III rd
Pedagogy:			
Course Code: TAB-23107		Course/Paper Title: 1st TABLA Shastra-III	
Course Out comes : At the completion of the course the student will get knowledge of - <ul style="list-style-type: none">• Musical Instruments with classification,use and importance• History of Pakhawaj,its structure,and its different Gharana.• Concept of Layakari and ability to writein all Taal The khaand different compositionsin• Pt. Vishnu Narayan Bhatkhande Taal Notation system• Life sketch and musical artists			
Credit: 03+01+00		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+00			
Units:	Topics:		No. of Lectures
I	Musical Instruments: <ul style="list-style-type: none">• DefinitionofInstrumentanditsClassificationwithexample.• Useofmusicalinstrumentsinfestivalsandrituals.• Importanceofinstrumentsinmusic		9
II	Study of Pakhawaj: <ul style="list-style-type: none">• History of Pakhawaj.• Structure of Pakhawaj withthe sketchanddescriptionof its different parts withspecific functions.• StudyofGharanaofPakhawaj–KudauSinghGharana,NanaPanseGharana,• NathdwaraParampra.		9
III	Lay &Layakari: <ul style="list-style-type: none">• DifferencebetweenLayand Layakari.• Ability to writeThah, Dugun, Tigun, and Chougun ofallTaalThekaand different compositions in Pt. Vishnu Narayan BhatkhandeTaal Notation system.		9
IV	NotationSystem: <ul style="list-style-type: none">• Knowledge of Pt.Vishnu Digambar Paluskar Taal Notation System.• Ability to write all Taal Theka in the same notation from the prescribed syllabus.		9
V	Life sketch and musical contribution of the following artists <ul style="list-style-type: none">• Pt. Kanthe Maharaj• Vishnu Narayan Bhatkhande		9
Suggested Readings: <ul style="list-style-type: none">• Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers• Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.• Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.• Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad• Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.• Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.			
Suggested continuous Evaluation Methods –			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;			
Assignment/Practical/Projects – 05 Marks			
Internal Class Test – 10 Marks			
Attendance/Behavior – 05 Marks			

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) Tabla		Year: B.A. 2 nd Year	Semester: III rd
Pedagogy:			
Course Code: TAB-23108		Course/Paper Title:	Critical Study & Stage Performance with Taals-3
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none">• Able to play percussion instrument.• Understanding appropriate sitting posture and Nikas the Principal to syllabus of Tabla.• Knowledge of the following <i>Taals</i> : Dadra ,Keherwa, TeenTaal, Jhap Taal.• Recitation of Taal and its Theka showing Tali-Khali with hand clapping, Chartaal, Rupak.• Knowledge of Gharana.			
Credit: 00+01+02		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 60+40=100		35	
Total Number of Lectures (Lecture – Tutorials – Practical): 00+15+60			
	Topics:		Practical Hrs.
Unit-1	Candidate offering percussion instrument ‘Tabla’ should be able to play peshkaras, Kaydas, Paltas, Mukhras, Tihai, etc. where applicable in the following Taals:		9
Unit-2	Details : Farodast Taal, Ek Taal, Jhap Taal. Non-Detail: Gazjhampa Taal, Chartaal		9
Unit-3	<ul style="list-style-type: none">• Padhant of the matter learnt.• Ability to tune their own instrument ‘Tabla’.		9
Unit-4	<ul style="list-style-type: none">• Should be able to learn and do accompaniment.• Knowledge of Perform Taals with different Layakaries on hand.		9
Unit-5	<ul style="list-style-type: none">• Lucknow Gharana(i) Two Quidas Four Palta, Tihai,(ii) One Tukda & one Paran/Farmaisi Chakradar		9
Suggested Readings: <ul style="list-style-type: none">• Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers• Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.• Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.• Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad• Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.• Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.• Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata• Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>.Kolkata: Redical Impression• Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane• Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press• Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i>Ghosh, S. (2003). Tehaiar Sutra. <i>P/54, Senhati Colony, Brhala, Kolkata</i>			
Suggested continuous Evaluation Methods –			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks			

Internal Class Test –	10 Marks
Attendance/Behavior –	05 Marks

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 2nd Year	Semester: IIIst
Pedagogy: Theory			
Course Code: TABIKS – 2302		Course/ Paper Title:	Course/Paper Applied IKS-1: Music Title: Performing Arts
Course Outcomes: After completing this course, the students will be able to -			
CO Code Description CO1 Identify key components and history of Indian Knowledge Systems in music. CO2 Understand contributions of ancient texts like Natya Shastra and Sangeet Ratnakar. CO3 Analyze traditional methods of transmission such as the Guru-Shishya Parampara. CO4 Appreciate the philosophical and spiritual dimensions of Indian vocal music. CO5 Apply knowledge of traditional theory in understanding modern performance styles.			
Credit: 02+0+0		Paper (Compulsory)	
Max. Marks : 40+60		Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures
I	<ul style="list-style-type: none">• Introduction to Indian Knowledge Systems (IKS): Concept, scope, and relevance in music• History of Indian Music – Vedic chantings, Samaveda and origins of swaras• Ancient texts: Natya Shastra – authorship, content, musical divisions (Gandharva, Gita)		6
II	<ul style="list-style-type: none">• Sangeet Ratnakar – Structure, 7 swaras, 22 shrutis, jati, raga, tala system• The Oral Tradition – Guru-Shishya Parampara: systems of learning in Hindustani vocal music		6
III	<ul style="list-style-type: none">• Raga Sadhana – Traditional practice routines (Sadhana timings, chillā, seasonal ragas)• Science of Sound – Nada Yoga: Philosophy and application in vocal music		6
IV	<ul style="list-style-type: none">• Musical Instruments & Accompaniment: Traditional knowledge of tanpura, tabla, harmonium• Contributions of Ancient and Medieval Musicologists (Bharata, Matanga, Sarangdev, Bhatkhande)		6
V	<ul style="list-style-type: none">• Comparative understanding: IKS vs Western music systems (notation, tuning, pedagogy)• Bhakti and Spiritual Traditions – Dhrupad, Bhajan, Abhang as cultural expressions• Integration of IKS in Modern Music Education and Musicology		6
Suggested Readings:			
1. Bharata Muni – Natya Shastra <ul style="list-style-type: none">• (Translated by Manomohan Ghosh / Adva Rangacharya)			

- Classical treatise on drama, dance, and music—foundational to Indian aesthetics and performing arts.
- 2. Sharngadeva – Sangeet Ratnakar
 - (Translated by R.K. Shringy & Prem Lata Sharma)
 - 13th-century Sanskrit text covering swara, raga, tala, and musicology.
- 3. Matanga Muni – Brihaddeshi
 - (Selections available in English and Hindi)
 - First text to define "Raga"; crucial in linking music with IKS.
- 4. Modern Interpretations of IKS and Music
 - S.K. Saxena – Art and Philosophy of Indian Music
 - Discusses Indian music's connection to spirituality, metaphysics, and aesthetics.
 - Ananda K. Coomaraswamy – The Dance of Shiva
 - Essays on Indian art, symbolism, and philosophy, connecting tradition with IKS frameworks
- 5. General Indian Knowledge Systems (IKS)
 - Michel Danino – The Indian Mind: Traditions and Culture
 - Overview of India's cultural depth, including knowledge systems, music, yoga, and science.
- 6. Additional Resources / Reference Texts
 - National Education Policy (NEP 2020) – Chapters on IKS
 - UGC IKS Division (Website/Publications) – Latest materials and model curricula
 - Indira Gandhi National Centre for the Arts (IGNCA) – E-books and articles on Indian art and music traditions

Suggested continuous Evaluation Methods – Continuous Internal Evaluation shall be of 40% in two Steps in a Semester, C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects –	05 Marks
Internal Class Test –	10 Marks
Attendance/Behavior –	05 Marks

Major Elective (Choose Any One Course)

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. Ist Year	Semester: III
Pedagogy:			
Course Code: TAB-23109A		Course/Paper Title:	Nagma Accompaniment
Course Objectives:			
Course Outcomes: The student at the completion of the course will be able to:			
<ul style="list-style-type: none">• Get knowledge of Harmonium – Structure and its playing technique• Perform Alankar on harmonium• Play nagama in Teental and Jhaptala			
Credit: 0+1+02		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+60			
Units:	Topics:		Tutorial & Practical Hrs
I	<ul style="list-style-type: none">• Basic knowledge of Harmonium – Structure and its playing technique (Assignment)		15
II	<ul style="list-style-type: none">• Practice of Aroh – Avroh and ability to perform minimum five Alankar on harmonium		15
III	<ul style="list-style-type: none">• Ability to play at least one nagama in Tritala and Jhaptala.		15
Suggested Study Materials/Platforms:			
1. Mathur, M. (2005). <i>Sangeet Shastra Paramarsh</i> . Uttar Pradesh: Rajeshwari Publication.			

2. Bhatkhande, V N. (2006). *Kramik Pustak Malika*. edit. Laxami Narayan Garg. U.P.: Sangeet Karyalaya, Hathras.
3. Garg, L.N. (2008, 4th edition). *Raag Visharad*. U.P.: Sangeet Karyalaya, Hathras.
4. Sharma, N. (2020). *Hindustani Sangeet Aur Harmonium*. New Delhi: Kanishka Publishing House
5. Mishra, V.K. (2015). *Harmonium: Vividh Aayam*. New Delhi: Akanksha Publishing House

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. II Year	Semester: III
Pedagogy:			
Course Code: TAB-23109B		Course/Paper Title: Preparation of Orchestra	
Course Objectives:			
Course Outcomes: The student at the completion of the course will be able to:			
<ul style="list-style-type: none">• Perform as part of an orchestra.• History of development.• Perform orchestra of Percussion instrument.• Perform orchestra of musical instrument.• Perform orchestra of non-musical instrument.			
Credit: 0+1+02		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+60			
Units:	Topics:		Tutorial & Practical Hrs.
I	•What is Orchestra? Its history, development, types, Orchestra in Indian music and		12
II	• Western music context, contemporary orchestra, etc. (Assignment based)		12
III	• Ability to perform Percussion instrument orchestra.		12
IV	• Performance Preparation Preparing for orchestra performances, including stage etiquette, audience awareness, and performance anxiety management		12
V	• Ability to perform non-musical instrument orchestra.		12
Suggested Readings:			
Suggested Study Platforms:			
1. <i>Orchestra Ank</i> , Sangeet Patrika. U.P.: Sangeet Karyalaya, Hathras. January-February			

2002.

Rastogi, S. (2020). *Hindustani Sangeet me Vadya Vrinda ka Paramparagat Swaroop*. New Delhi: Kanishka Publishing House

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

MINOR ELECTIVE: To be Chooosed by Students of Other Discipline

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. Ist Year	Semester: III
Pedagogy:			
Course Code: MMUS03 (For Students of other Discipline or Subject)		Course/Paper Title: Co-relation of Hindustani Music with Folk Music	
Course Outcome			
CO1 Recognize the different styles and forms of folk music in Uttar Pradesh.			
CO2 Perform selected folk songs with appropriate regional style and pronunciation.			
CO3 Identify traditional instruments used in UP folk music.			
CO4 Understand the cultural and ritualistic significance of these folk forms.			
CO5 Collaborate and present group folk music performances with proper costume and expression.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor) – Performance of Folk Music of Uttar Pradesh	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction and Historical Background <ul style="list-style-type: none">Overview of Hindustani classical musicOverview of Indian folk music traditionsHistorical development and cultural contextsMutual influences between Hindustani music and folk music		9
II	Common Musical Elements <ul style="list-style-type: none">Raga: classical ragasTala and Laya: rhythmic cycles in both traditionsRole of oral tradition in preserving musicImportance of improvisation and composition in folk and classicalsimilarities and differences in folk and Unit 3: Folk Music of Uttar		9
III	Pradesh and Its Influence <ul style="list-style-type: none">Regional folk styles: Kajri, Dadra, Chaiti, and othersFolk rhythms and their integration into Hindustani tala systemInfluence of folk melodies in khyal, thumri, and other semi-classical forms		9
IV	Instruments and Performance Practices <ul style="list-style-type: none">Folk instruments (dholak, manjira, sarangi) and their role in classical musicTechniques of accompaniment in folk and classical vocal performancesDifferences in stage performance, concert settings, and community singing		9

V	Fusion and Contemporary Trends <ul style="list-style-type: none"> • Fusion of folk and classical in modern music • Case studies of artists blending the two traditions • Preservation, propagation, and challenges faced by folk music today • Role of media, festivals, and cultural institutions in sustaining traditions 	9
---	--	---

Suggested Readings:

1. Folk Music of India — A.K. Ramanujan
(Comprehensive exploration of Indian folk traditions, with cultural and musical insights.)
2. Hindustani Music: A Tradition in Transition — Deepak Raja
(Discusses the evolution of Hindustani classical music with references to folk influences.)
3. The Raga Guide — Joep Bor et al.
(Detailed descriptions and examples of ragas found in Hindustani classical and folk music.)
4. Folk Traditions and Music of India — Reginald Massey
(Covers the diversity of Indian folk music and its interaction with classical forms.)
5. Indian Music: A Perspective — Vijay Kumar Sharma
(Includes sections on folk-classical relationships and musical structures.)
6. Natya Shastra — Bharata Muni (translated editions)
(Ancient text foundational to Indian music and performance arts, relevant to understanding classical-folk linkages.)
7. 🎧 Additional Resources:
Recordings of folk music from Uttar Pradesh (Kajri, Dadra, Chaiti) available on platforms like YouTube and archives of Sangeet Natak Akademi.
Performances of semi-classical forms (Thumri, Dadra) by artists like Girija Devi and Begum Akhtar.
8. ITC Sangeet Research Academy archives for classical-folk fusion examples.

This course can be opted as an elective by the students of other discipline.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Other Courses to be chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subjects)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

SEMESTER-IV

Programme : B.A./B.A. (Honours)/B.A (Honours with Research) in Jyotish	Year: B. A. 2nd Year	Semester: IVth
Pedagogy:		
Course Code: TAB-23110	Course/Paper Title: Tabla Shastra-IV	
Course Outcomes : The student at the completion of the course will be able to: <ul style="list-style-type: none"> • Writing notation in Adachar Taal including • Uthan/Peshkar, Qaida, Rela, Tukda, Mukhra, Chakkardar etc. on stage, • The nagma accompaniment minimum 15minutes. 		

<ul style="list-style-type: none"> Taal Damdar Tihai in all Taal prescribed in the syllabus Writing Advance compositions of different Gharanas 		
Credit (L+T+P): 03+01+00		Paper (Core Compulsory / Elective): Compulsory
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0		
Units:	Topics:	No. of Lectures
I	Writing Preparation: Complete Tabla Solo in Taal – Adachar Taal with following compositions: Uthan, Peshkar (with four Paltas), Kayada (with four Paltas), Gat, Paran, Tukda, Mukhda and mohra, Tihai, chakkerdar, farmaishi, kamali, nauhakka, bedam chakkerdar, Gat, Rou, Dupalli, Tipalli, Choupalli, ekhatthi, and rela.	5
II	Advance Compositions: <ul style="list-style-type: none"> Writing and knowledge of basic compositions of Delhi Gharana. Writing and knowledge of different kinds of compositions in Tishra Jati. 	5
III	<ul style="list-style-type: none"> Practice and knowledge of accompaniment in Vilambit Jatt Taal for Thumri. Practice and knowledge of Laggi and Ladi in Kaherawa Taal. 	10
IV	Practice four simple Tihai in the following Taals Tritaal and Rupak Taal	10
V	Advance Non-Expandable compositions Practice and knowledge of following compositions in Tritaal (<i>one in each</i>)—Uthan, Gat, Fard	15

Suggested Readings:

"The Ragas of South India: A Catalogue of Scalar Material" by Walter Kaufmann

This book delves into the intricate system of South Indian classical music (Carnatic music) and its scalar structures, providing a solid foundation for understanding the melodic aspect of Indian music.

"The Raga Guide: A Survey of 74 Hindustani Ragas" by Joep Bor and others

This guide offers an in-depth exploration of Hindustani classical music, introducing readers to various Ragas, their characteristics, and the emotional moods they evoke.

"Indian Music: History and Structure" by Bonnie C. Wade

Wade's book provides a comprehensive introduction to the history, structure, and cultural context of Indian music, covering both Hindustani and Carnatic traditions.

"Ragas in Indian Music: A Complete Reference Source for Carnatic Ragas" by P. Subba Rao For a detailed reference on Carnatic music, this book offers insights into the Ragas and their usage in classical compositions.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Programme : B.A./B.A. (Honours)/B.A (Honours with Research) in Tabla		Year: B. A. 2nd Year	Semester: IVth
Pedagogy:			
Course Code: TAB-23111		Course/Paper Title:	Critical Study Performance with Taals
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none"> Demonstrate different Taal Theka of Prescribed Taals. Compost different types of Tihai in prescribed Taals. Recite all compositions and Taal Theka in Thah, Dugun and Chougun laya Demonstrate Advanced composition of different Gharanas.. 			
Credit (L+T+P): 0+1+2		Paper (Core Compulsory / Elective): Compulsory	

Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 00+15+60		
Units:	Topics:	Tutorial & Practical Hours
Unit 1	Candidate offering percussion instrument 'Tabla' should be able to play peshkaras, Quidas, Paltas, Mukhras, Tihai, etc. where applicable in the following Taals: Details : Rupak Taal, Pancham Sawari Taal.	
2	Non-Detail: Dhamar Taal, Khemta Taal	
3	<ul style="list-style-type: none"> • Padhant of the matter learnt. • Ability to tune their own instrument 'Tabla. • Should be able to learn and do accompaniment. • Knowledge of Perform Taals with different Layakaries on hand. 	
4	Varanasi Gharana	
	(i) Two Kaydas	
	(ii) Four Palta, Tihai, One Tukda, Paran	
5	Delhi Gharana	
	(i) Two Kaydas	
	(ii) Four Palta, Tihai, One Tukda, Paran	
Suggested Readings: <ul style="list-style-type: none"> • Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers • Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing. • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kolkata: Redical Impression • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane • Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press • Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i> • Ghosh, S. (2003). Tehaiar Sutra. <i>P/54, Senhati Colony, Brhala, Kolkata</i> 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;		
Assignment/Practical/Projects – 05 Marks		
Internal Class Test – 10 Marks		
Attendance/Behavior – 05 Marks		

Major Elective: Choose Any One Course

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 2 nd Year	Semester: IV th
Pedagogy:			
Course Code: TAB-23112A		Course/Paper Title: Rang Manch	
Course Objectives: Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none">• Design & Construction.• Lighting Techniques.• Sound Management.• Props & Costume Management.• Stage Entrances & Exits.			
Credit: 2+1+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0			
Units:	Topics:		No. of Lectures
I	Set Design & Construction <ul style="list-style-type: none">• Creating physical environments that support the narrative.• Modular sets for quick scene changes.		6
II	Lighting Techniques <ul style="list-style-type: none">• Controlling mood, time of day, and scene transitions.• Use of traditional lamps (<i>diya, mashaal</i>) or modern stage lighting systems.		6
III	Sound Management <ul style="list-style-type: none">• Background scores, sound effects, live music coordination.• Playback and live microphones managed discreetly offstage.		6
IV	Props & Costume Management <ul style="list-style-type: none">• Ensuring all props are ready and in place.• Quick costume changes backstage.		6
V	Stage Entrances & Exits <ul style="list-style-type: none">• Marking actor positions (blocking).• Cueing actors for entry/exit.		6
Suggested Readings: <ol style="list-style-type: none">1. "Natyashastra" by Bharata Muni<ul style="list-style-type: none">• Language: Sanskrit (with translations in English & Hindi)• Why Read: Foundational text on Indian dramaturgy; covers everything from stage design to music, acting, and emotions (rasa theory).2. "Theatre of Roots" by Erin B. Mee<ul style="list-style-type: none">• Why Read: Explores the post-independence Indian theatre movement that tried to blend classical and folk forms with modern drama.3. "Modern Indian Theatre: A Reader" edited by Nandi Bhatia<ul style="list-style-type: none">• Why Read: A comprehensive overview of modern Indian theatre with essays on Habib Tanvir, Vijay Tendulkar, and other legends.4. "Collected Plays" by Girish Karnad<ul style="list-style-type: none">• Why Read: A must-read collection by one of India's finest playwrights; combines myth, history, and modern issues.5. "Theatre and Politics" by Rustom Bharucha			

- **Why Read:** Discusses how Indian theatre intersects with politics, culture, and identity.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 2 nd Year	Semester: IV th
Pedagogy:			
Course Code: TAB-23112B		Course/Paper Title: Back Stage Technique	
Course Objectives:			
Course Outcome			
CO1 : Identify the key elements and functions of backstage theatre techniques.			
CO2 : Demonstrate practical skills in set design, lighting, and sound for a live performance.			
CO3 : Understand the role of backstage coordination in traditional and modern Indian theatre.			
CO4 : Execute a short scene/performance with effective backstage planning and management.			
CO5 : Collaborate as a production team member to support a stage play or performance.			
Credit: 2+1+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0			
Units:	Topics:		No. of Lectures
I	Introduction to Backstage Theatre: Overview & Importance <ul style="list-style-type: none">Prop Management: Types of Props, Storage & Movement		6
II	Lighting Design: Basics, Types, Traditional & Modern Tools <ul style="list-style-type: none">Hands-on: Lighting Setup & Cue Creation		6
III	Sound Design: Natural vs Recorded, Cue Sheets, Effects Sound Execution: Speaker Setup, Live Sound, Transitions <ul style="list-style-type: none">Devotional and narrative traditions		6
IV	Themes and Performance Practices <ul style="list-style-type: none">Folk music in agriculture, festivals, childbirth, and weddingsGender roles in folk music performance		6
V	Final Production Execution <ul style="list-style-type: none">Student Presentations & Evaluations		6
Suggested Readings:			
1. "Natyashastra" by Bharata Muni			
• Language: Sanskrit (with translations in English & Hindi)			
• Why Read: Foundational text on Indian dramaturgy; covers everything from stage design to music, acting, and emotions (rasa theory).			
2. "Theatre of Roots" by Erin B. Mee			
• Why Read: Explores the post-independence Indian theatre movement that tried to blend classical and folk forms with modern drama.			
3. "Modern Indian Theatre: A Reader" edited by Nandi Bhatia			
• Why Read: A comprehensive overview of modern Indian theatre with essays on Habib Tanvir, Vijay Tendulkar, and other legends.			
4. "Collected Plays" by Girish Karnad			

- **Why Read:** A must-read collection by one of India's finest playwrights; combines myth, history, and modern issues.
5. "Theatre and Politics" by Rustom Bharucha
- **Why Read:** Discusses how Indian theatre intersects with politics, culture, and identity.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Minor Elective: For Students of Others Discipline/Subject

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 2nd Year	Semester: IVth
Pedagogy:			
Course Code: MMUS04 [For Students of other Discipline or Subject]		Course/Paper Title: Bhajan & Ghazal	
Course Outcomes CO1. Describe the historical development and cultural relevance of Bhajan and Ghazal. CO2. Understand the lyrical and poetic elements of Bhajan and Ghazal compositions. CO3. Identify the key composers, poets, and performers in both genres. CO4. Demonstrate basic listening and analytical skills related to musical structure and expression. CO5. Appreciate Bhajan and Ghazal as forms of personal and cultural expression in both traditional and modern contexts.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 100		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
All	Unit I: Introduction to Bhajan and Ghazal <ul style="list-style-type: none">• Definition and origin of Bhajan and Ghazal• Difference between Bhajan and Ghazal: themes, language, structure• Social and cultural significance Unit II: Bhajan – Devotional Traditions <ul style="list-style-type: none">• Bhakti Movement and its musical impact• Saint poets: Mirabai, Tulsidas, Kabir, Surdas• Musical characteristics: Raga, Tala, and Bhava in Bhajan• Forms of Bhajan: Nirgun and Sagun traditions Unit III: Ghazal – Lyrical and Romantic Expressions <ul style="list-style-type: none">○ Origin of Ghazal in Persian and its evolution in India○ Structure of Ghazal: Sher, Matla, Maqta○ Key themes: love, separation, philosophy, mysticism○ Prominent poets: Ghalib, Mir Taqi Mir, Faiz Ahmad Faiz Unit IV: Presentation and Performance Style <ul style="list-style-type: none">• Basic understanding of voice culture and expression• Use of melody and rhythm in Bhajan and Ghazal• Role of accompaniment: Harmonium, Tabla, Tanpura		45 @ 9Hrs per Unit

	<ul style="list-style-type: none"> Listening and appreciation sessions: Analysis of famous Bhajan and Ghazal renditions <p>Unit V: Modern Interpretation and Popularization</p> <ul style="list-style-type: none"> Bhajan in contemporary settings (e.g., Anup Jalota, Lata Mangeshkar) Ghazal singers: Jagjit Singh, Begum Akhtar, Mehdi Hassan Ghazal in films and modern media Fusion trends and global appeal 	
<p>Suggested Readings:</p> <ul style="list-style-type: none"> Ghazal ka Safar – Dr. Ramesh Pokhriyal Nishank Bhakti Sangeet – Dr. Ashok Ranade Recordings of artists like Jagjit Singh, Anup Jalota, Hari Om Sharan, Mehdi Hassan Doordarshan Archives / Sangeet Natak Akademi documentation SiddharthMishra Music Youtube Channel - https://www.youtube.com/watch?v=efFH0Lah2Kg&list=PLp-xQcORrfCwdWU7ive4o2h20G9Pwl-my https://www.youtube.com/watch?v=ZrPwy5Wj-CY&list=PLp-xQcORrfCzDZvA_FSmXOkFg_1vRMceA https://www.youtube.com/watch?v=PgXqdmEPmtQ&list=PLp-xQcORrfCz2wPMuOAQEy-IWp9FCbSB3 https://www.youtube.com/watch?v=9AWl2OXj6jI&list=PLp-xQcORrfCwt_Vhc1X7jUNmMOZHBHBst https://www.youtube.com/watch?v=uZJyTzVta34&list=PLp-xQcORrfCzUErXU8mY0Omj9PrNns6A8 https://www.youtube.com/watch?v=PQKovfY8cko&list=PLp-xQcORrfCx7N2Xai4Q5Tzq24VxIl6a2&pp=0gcJCWMEOCosWNin 		
<p><u>Suggested continuous Evaluation Methods –</u></p>		
<p>Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;</p> <p>Assignment/Practical/Projects – 05 Marks</p> <p>Internal Class Test – 10 Marks</p> <p>Attendance/Behavior – 05 Marks</p>		

Other Courses to be Chosen:

AEC: Ability Enhancement Course

Minor : To be Chosen from POOL B (Other than Major Subjects)

Skill Enhancement Course (SEC) : To be Chosen from POOL C

Value Added Course : To be Chosen from POOL D

Exit Option: Undergraduate Diploma (in the field of learning/discipline)for those who exit after two years (four semesters) of the undergraduate programme (Programme duration: First two years or four semesters of the undergraduate programme) [NHEQF Level 5.0]

SEMESTER-V

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3 rd Year	Semester: V th
Pedagogy:			
Course Code: TAB-23113		Course/Paper Title: 1st Tabla Shastra-5	
Course Outcomes: At the completion of the course the student will get knowledge of - <ul style="list-style-type: none">History of Tabla GharanaClassical, Folk and western percussion instruments and their importancePaluskar Taal Notation System, Vishnu Digambar System.Ten Prans of TaalBiographies and Contributions of eminent Maestros			
Credit: 3+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	History of Tabla Gharana: Knowledge of the historical development of Lucknow and Farrukhabad Gharana of Tabla		9
II	Study of Percussion Instrument (with sketch): <ul style="list-style-type: none">Folk Percussion - Khol, Dholak, Naal, Daff, Kham, Dhak, Nakkara, DholClassical Percussion–Mridangam, Taval, Chenda, Pung, Mardal, HudakkaWestern Percussion-Congo, Bongo, Snare Drum, Bass Drum, Timbales		9
III	Notation System: Study of Western Taal Notation System		9
IV	Detail Study: <ul style="list-style-type: none">Study of Karnatak Tala SystemPrinciples of composing ChakradarClassification of Musical Instruments		9
V	Life sketch and Musical contribution of the following artists: <ul style="list-style-type: none">Pt. Bhairav PrasadUstad Abid Hussain KhanUstad.Gami KhanUstad Masid Khan		9
Suggested Readings: <ul style="list-style-type: none">Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka PublishersMishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, AllahabadVashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata			
Suggested continuous Evaluation Methods –			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;			
Assignment/Practical/Projects – 05 Marks			
Internal Class Test – 10 Marks			
Attendance/Behavior – 05 Marks			

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3 rd Year	Semester: V th
Pedagogy:			
Course Code: TAB-23114		Course/Paper Title:	Stage Performance of Prescribed Taals
Course Outcomes : The student at the completion of the course will be able to : <ul style="list-style-type: none">• Demonstrate different Taal Theka of Presecribed Taals.• Compost different types of Tihai in prescribed Taals.• Recite all composittions and Taal Theka in Thah, Dugun and Chougun laya• Demonstrate Advanced composition of different Gharanas..			
Credit: 0+0+4		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60		Minimum Passing Marks: 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+120			
Units:	Topics:		Practical Hours
Unit 1	Candidate offering percussion instrument ‘Tabla’ should be able to play peshkaras, Quidas, Paltas, Mukhras, Tihai, etc. where applicable in the following Taals:		20
2	Details : Ek Taal (12), Badi Swari Taal (16). Non-Detail: Mat Taal, Tilwada		20
3	Solo performenc- Complete Tabla Solo in Taal a course		20
4	<ul style="list-style-type: none">• Ability to tune their own instrument ‘Tabla.• Should be able to learn and do accompaniment.		20
5	<ul style="list-style-type: none">• Knowledge of Perform Taals with different Layakaries on hand. <p>(iii) One Peshkara, Two Quidas, Four Palte & Tihai</p> <p>(iv) Four Palta, Tihai, One Tukda, Paran</p>		20
Suggested Readings:			
Suggested Readings: <ul style="list-style-type: none">• Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers• Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.• Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.• Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad• Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.• Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.• Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata• Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>.Kolkata: Redical Impression• Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane• Dutta, A. (2000). <i>PrasangaTabla</i>. Kolkata: Gupta press• Ghosh, S. (1994/2004). <i>Anaddha. Part-1 & 2, P/54, Senhati Colony, Brhala, Kolkata</i>• Ghosh, S. (2003). <i>Tehaiar Sutra. P/54, Senhati Colony, Brhala, Kolkata</i>			

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation (CIL)

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: V
Pedagogy: Theory			
Course Code: TABIKS-2303		Course/ Paper Title:	Applied IKS: Music Instrumental
Course Outcomes: After completing this course, the students will be able to -			
CO1 Understand the foundational concepts of IKS as applied to Indian instrumental music.			
CO2 Analyze the cultural, historical, and theoretical aspects of Karnatak instruments.			
CO3 Demonstrate basic proficiency in playing a chosen instrument.			
CO4 Apply scientific and technological tools for learning and preserving traditional music.			
CO5 Develop interdisciplinary insights linking music with wellness, education, and innovation.			
Credit: 02+0+0			Paper (Compulsory)
Max. Marks : 40+60			Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 30+0+0			
Units:	Topics:		No. of Lectures

I	Introduction to Indian Knowledge Systems in Music <ul style="list-style-type: none"> Overview of IKS and its relevance to Indian music Natya Shastra, Sangita Ratnakara: textual references to musical instruments Classification of instruments (Tat, Sushir, Avanaddha, Ghana Vadya) 	6
II	Veena, Violin, Mridangam, Flute, Nadaswaram <ul style="list-style-type: none"> Evolution of major instruments: Guru-shishya parampara: pedagogy and oral traditions Key bani-s (styles) and legendary instrumentalists 	6
III	Scientific and Technological Aspects <ul style="list-style-type: none"> Acoustic principles of Indian instruments Material science: wood, metal, skin in instrument making Digital preservation and AI tools in Indian music 	6
IV	Practical Instrumental Training <ul style="list-style-type: none"> Basic exercises: Sarali Varisai, Janta Varisai One geetam or swarajathi adapted to the instrument Tala practices with metronome and traditional methods 	6
V	Application and Innovation <ul style="list-style-type: none"> Music therapy: IKS-informed therapeutic applications Interdisciplinary projects: music and wellness, AI, education Design a music-learning aid or mini-research project on instrument tradition 	6
Suggested Readings:		
<ul style="list-style-type: none"> P. Sambamoorthy – <i>South Indian Music (Vol. 1–6)</i> Sharngadeva – <i>Sangita Ratnakara</i> (translations) AICTE/IKS Division – <i>IKS Curriculum Framework</i> IGNCA – <i>Journals on Musical Instruments and Traditions</i> N. Ramani – <i>Flute Techniques in Karnatak Music</i> 		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Major ELECTIVE: Choose Any One Course

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Table		Year: B.P.A. 3rd Year	Semester: Vth
Pedagogy:			
Course Code: TAB-23115A		Course/Paper Title: Classification of Musical Instruments	
Outcome 1: Understand how different instruments fit in classical, folk, and film music.			
Outcome 2: Based on How Sound is Produced.			
Outcome 3: Playing Techniques.			
Outcome 4: Use in Music Styles.			
Outcome 5: Reporting and performance.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction of Instrument <ul style="list-style-type: none">• Instruments History: Origins and evolution• Instrument Structure: Components and mechanics		9
II	Based on How Sound is Produced <ul style="list-style-type: none">• String Instruments - sound by vibrating strings (e.g., Sitar, Violin)• Wind Instruments - sound by blowing air (e.g., Flute, Shehnai)• Percussion Instruments - sound by striking or shaking (e.g., Tabla, Dholak)		9
III	Playing Techniques <ul style="list-style-type: none">• Basic Techniques: Fundamental skills and fingerings• Advanced Techniques: Complex skills and articulations		9
IV	Use in Music Styles <ul style="list-style-type: none">• How different instruments are used in classical, folk, and film music• Group vs solo use (e.g., Tabla in classical, Dhol in folk, Guitar in films)		9
V	Reporting and performance <ul style="list-style-type: none">• Repertoire Selection: Choosing suitable pieces• performance Practices: Stage presence, interpretation and expression		9
Suggested Reading: <ul style="list-style-type: none">• Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers• Mishra, C.L. (2006). TablaGranth. New Delhi: Kanishka Publishers.• Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers.• Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad• Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras.• Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing.• Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata			
Suggested continuous Evaluation Methods –			

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: V th
Pedagogy:			
Course Code: TAB-23115B		Course/Paper Title: Pakhawaj Vadya	
1. Demonstrate proficiency in Pakhawaj playing techniques 2. Perform traditional compositions and Theka with accuracy 3. Showcase stage presence and expression 4. Collaborate with other musicians in ensemble settings 5. Apply Pakhawaj skills in contemporary contexts			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Pakhawaj Basics <ul style="list-style-type: none">Instrument History: Origins and evolutionInstrument Structure: Components and mechanics		9
II	Playing Techniques <ul style="list-style-type: none">Basic Strokes: Fundamental skills and techniquesAdvanced Techniques: Complex rhythms and patterns		9
III	Theka and Compositions <ul style="list-style-type: none">Traditional Compositions: Learning traditional Theka and compositionsAccompaniment: Playing with other instruments and vocalists		9
IV	Performance Practices <ul style="list-style-type: none">Stage Presence: Performance etiquette and audience interactionExpression and Interpretation: Conveying emotions and nuances		9
V	Advanced Applications <ul style="list-style-type: none">Contemporary Fusion: Exploring modern uses and collaborationsSolo and Ensemble: Performing solo and with other musicians		9
Suggested Reading: <ul style="list-style-type: none">"Pakhawaj aur Tabla ke Paramparik Gharane evam Shailiyan" <i>Author: Dr. Lalmani Misra</i><ul style="list-style-type: none">Covers the origin, history, and traditional styles of Pakhawaj and Tabla.Useful for understanding the gharanas and playing techniques."Mridang aur Pakhawaj" <i>Author: Thakur Jaidev Singh</i><ul style="list-style-type: none">Provides an excellent overview of the evolution of Pakhawaj and its significance in Dhrupad.Includes theoretical aspects and traditional compositions."Bharatiya Sangeet Vadya" <i>Author: Dr. Lalmani Misra</i><ul style="list-style-type: none">A comprehensive book on Indian musical instruments with a detailed section on Pakhawaj.Good for contextual understanding and historical evolution.			

• **"Pakhawaj Shiksha"**

Author: *Pt. Purushottam Das* (or students from the Nathdwara tradition)

A practical guide to Pakhawaj playing, compositions (paran, tukda, etc.), and tala structure.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Minor (Elective): For Students of other discipline or Subject

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: Vth
Pedagogy:			
Course Code: MMUS05 [For Students of Other Discipline]		Course/Paper Title: Sufi & Quawali	
Course Outcomes (COs): After Completion of the Course, the student will be able to: CO1: Understand the spiritual and philosophical foundations of Sufism and its expression through music. CO2: Explain the history, forms, and evolution of Qawwali as a musical genre. CO3: Identify major Sufi saints, poets, and composers, and their contributions to music and literature. CO4: Analyze the structure of a Qawwali performance, including text, melody, rhythm, and improvisation. CO5: Appreciate the role of Sufi music in social harmony, interfaith dialogue, and cultural heritage.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Sufism and Music <ul style="list-style-type: none">• Philosophy of Sufism: Unity of Being (Wahdat al-Wujud), Love as Path.• Role of Sama (listening) in Sufi practice.• Historical development of musical traditions in Sufism (Persia, Turkey, India).		9
II	Evolution of Qawwali <ul style="list-style-type: none">• Origins of Qawwali in India – Amir Khusrau and the Chishti Order.• Traditional structure: Hamd, Naat, Manqabat, Marsiya, Kafi.• Dargah traditions and role of Qawwali in rituals.		9
III	Literary Content and Language <ul style="list-style-type: none">• Introduction to key Sufi poets: Amir Khusrau, Bulleh Shah, Rumi, Kabir, Waris Shah.• Language of Qawwali: Persian, Urdu, Hindi, Punjabi, Braj.• Metaphors of Divine Love, Union, Separation, and Ecstasy.		9

IV	Performance Practice and Music <ul style="list-style-type: none">• Vocal style, rhythm (tabla, dholak), harmonium, clapping patterns.• Call-and-response and improvisation.• Role of the lead singer (Qawwal), chorus, and ensemble.• Listening and analyzing performances (e.g., Sabri Brothers, Nusrat Fateh Ali Khan, Abida Parveen).	9
V	Contemporary Relevance and Popularity <ul style="list-style-type: none">• Sufi music in modern media: Films, Coke Studio, fusion.• Globalization of Qawwali and spiritual music.• Qawwali and interfaith dialogue.• Field visit/project: Attend a live/recorded Qawwali performance or Dargah event.	9
Suggested Readings: <ol style="list-style-type: none">1. Sufi Music of India and Pakistan – Regula Qureshi2. The Music of the Sufis – R. Murray Schafer3. Mystic Voices: Qawwali and the Sufi Tradition – S.A.K. Durga4. The Bazaar of the Storytellers – Richard M. Eaton (for socio-cultural background)5. Selections of poetry by Amir Khusrau, Bulleh Shah, and Rumi6. Documentaries:7. The Qawwali of Nusrat Fateh Ali Khan8. Sama – The Sufi Way (Films Division)		
<u>Suggested continuous Evaluation Methods –</u>		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;		
Assignment/Practical/Projects – 05 Marks		
Internal Class Test – 10 Marks		
Attendance/Behavior – 05 Marks		

SEMESTER-VI

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Vocal Music		Year: B.P.A. 3rd Year	Semester: VIth
Pedagogy:			
Course Code: TAB23116		Course/Paper Title: 1st Tabla Shastra-VI	
Course Outcomes: At the completion of the course the student will get knowledge of - <ul style="list-style-type: none">History of Tabla Gharana,Classical, Folk and western percussion instruments and their importancePaluskar Taal Notation SystemTen Prans of TaalBiographies and Contributions of eminent Maestros			
Credit: 03+1+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+15+0			
Units:	Topics:		No. of Lectures
I	History of Tabla Gharana: <ul style="list-style-type: none">Knowledge of the historical development of Delhi, Ajrada, Lucknow, Banaras and Panjab Gharana of Tabla		9
II	Study of Percussion Instrument (with sketch): <ul style="list-style-type: none">Classical Percussion–Mridangam, Taval, Chenda, Pung, Mardal, HudakkaFolk Percussion - Khol, Dholak, Naal, Daff, Kham, Dhak, Nakkara, DholWestern Percussion-Congo, Bongo, Snare Drum, Bass Drum, Timbales		9
III	Notation System: <ul style="list-style-type: none">Study of Paluskar Taal Notation System		9
IV	Detail Study: <ul style="list-style-type: none">Essay WritingPrinciples of Taal Rachana		9
V	Life sketch and Musical contribution of the following artists: <ul style="list-style-type: none">Pt Kishan MaharajPt. Biru MishraUstad Munir KhanPt. Nana Panse		9
Suggested Readings:			
1. "The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition" – by James Kippen <ul style="list-style-type: none">Focus: Lucknow GharanaA scholarly and detailed exploration of the socio-cultural and musical aspects of the Lucknow style.Also discusses the guru-shishya parampara and oral traditions.			
2. "The Evolution of Tabla and Its Gharanas" – by Vijay Shankar Mishra <ul style="list-style-type: none">Overview of all major gharanas: Delhi, Ajrada, Lucknow, Farukhabad, Banaras, PunjabIncludes information on prominent artists, compositions (kaydas, relas), and technical differences.			
3. "Tabla Gharanon Ka Itihaas" - by Ramashray Jha or Dr. Gopal Shankar Misra <ul style="list-style-type: none">A Hindi resource outlining the history of tabla gharanas, origin stories, and repertoire.Valuable for Indian language readers and traditional music scholars.			
4. "Tabla: A Performer's Perspective" – by Pandit Sadanand Naimpalli <ul style="list-style-type: none">Discusses performance practice in tabla with references to different gharana techniques.Written by a renowned performer from the Farukhabad Gharana.			
5. "Gharanas of Indian Music" – by S. Krishnaswamy <ul style="list-style-type: none">Broad overview of gharanas in Indian classical music including Tabla.			

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: VIth
Pedagogy:			
Course Code: TAB-23117		Course/Paper Title: 2nd	Stage Performance of Prescribed Taals
Course Outcome Course Outcomes : The student at the completion of the course will be able to: <ul style="list-style-type: none">• Demonstrate different Taal theka of prescribed Taals• Compose different types of Tihai in prescribed Taals• Advance Non-Expandable compositions• Recite all compositions and Taal Theka in Thah, Dugun and Chougun laya• Demonstrate Advance compositions of different Gharanas			
Credit: 0+0+4		Paper (Core Compulsory / Elective): Core Compulsory	
Max. Marks : 40+60		Minimum Passing Marks: 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+120			
Units:	Practical Topics:		Practical Hrs.
1	Ability of the following <i>Taals in Thah, Dugun and Chaugun laya</i> <ul style="list-style-type: none">• Kumbh, Yati Shikhar, Shesh and Khaidfarodast Taal• Ragas for non-detailed study : (General outline of the Ragas and one composition)		120
2	Ability to performance Detail Taal <ul style="list-style-type: none">• Rudra Taal (11), Pasto Taal (7), Teen Taal (16) Ability to performance Non- Detail Taal Kumbh Taal, Sikhar Taal, Jhumra Taal		
3	Advance Non-Expandable compositions <ul style="list-style-type: none">• Practice and knowledge of following compositions in Teental –(<i>one ineach</i>)– Nauhakka, Ekhati, Parmelu, Paran		
4	Ability to compose Tihai from every beat in the Following Taals: <ul style="list-style-type: none">• Ek Taal• Sool Taal Listening Ability: <ul style="list-style-type: none">• Ability to identify taal accompanying with different types of Classical• andSemi-Classical form of music (Vocal & Instrumental)• Ability to identify the type of composition in Tabla solo		
5	Advance Non-Expandable compositions <ul style="list-style-type: none">• Practice and knowledge of following compositions in Teental –(<i>one in each</i>)– Nauhakka, Ekhati, Parmelu, Paran		
Suggested Readings:			

Suggested book reading;

1. "Tabla: A Performer's Perspective" – by Pt. Sadanand Naimpalli
2. **"Let's Learn Tabla" (Vol. 1 & 2) – by Madan Oak**
3. "Tabla Praveshika" – by Sharad Dattatray Gokhale
4. "Advanced Theory of Tabla" – by Dr. Girish Chandr Shrivastava
 - forms useful for performance and exams.
5. **"Tabla Vigyan" (Volumes 1–3) – by Dr. Lalmani Misra**

Suggested continuous Evaluation Methods –**Continuous Internal Evaluation (CIL)**

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major ELECTIVE: Choose Any One Course

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: VIth
Pedagogy:			
Course Code: TAB-23118A		Course/Paper Title: Electronic Tabla	
<ul style="list-style-type: none">• Understand the origin and purpose of electronic tabla.• Differentiate between electronic and traditional tabla in terms of sound and functionality.• Operate different types of electronic tabla units.• Program and play basic to intermediate thekas.• Accompany vocal or instrumental music using electronic tabla.			
Credit: 0+2+1		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60 (30T+30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+30+30			
Units:	Topics:		Tutorial & Practical Hours
I	Introduction to Electronic Tabla <ul style="list-style-type: none">• History and evolution of electronic tabla• Comparison with acoustic table• Overview of popular brands (e.g., Radel, Taal Tarang, Riyaz Studio, etc.)		12
II	Hardware and Software Fundamentals <ul style="list-style-type: none">• Components of electronic tabla (interface, speakers, rhythm controls)• Power sources, portability, and connectivity• Introduction to software tools (e.g., Riyaz Studio, iTablaPro)		
III	Taal and Theka Programming <ul style="list-style-type: none">• Common taals: Teentaal, Ektaal, Jhaptaal, Dadra, Keherwa• Tempo adjustment and laykari (rhythmic variation)• Composing and storing thekas		
IV	Integration with Other Instruments		

	<ul style="list-style-type: none"> Synchronization with harmonium, sitar, vocals Use in solo and group performances 	
V	Maintenance and Troubleshooting <ul style="list-style-type: none"> Handling software bugs, audio distortions, and hardware issues Firmware updates and care 	
Suggested Readings & Resources: <ol style="list-style-type: none"> "Electronic Musical Instruments" Author: R.G. Gupta "Riyaz: The Technological Companion for Indian Musicians" User Manuals of Popular Electronic Tabla Devices "The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition" Author: James Kippen 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Or

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: VIth
Pedagogy:			
Course Code: TAB-23118B		Course/Paper Title: Music Musicology	
Course Outcomes: <ul style="list-style-type: none">• Students will understand the definition and scope of Musicology.• Students will be able to identify and describe the basic elements of music.• Students will be able to identify and describe different forms and genres of music.• Students will understand the role of music in shaping cultural identity.• Students will understand the impact of music on society and culture.			
Credit: 0+2+1		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60 (30T+30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+30+30			
Units:	Topics:		Tutorial & Practical Hours
I	Introduction to Musicology <ul style="list-style-type: none">• Definition and Scope: Understanding musicology and its relevance• Historical Perspectives: Evolution of musicology as a discipline		12
II	Music Analysis and Criticism <ul style="list-style-type: none">• Analytical Techniques: Methods for analyzing music• Criticism and Evaluation: Evaluating music performances and compositions		12
III	Music in Context <ul style="list-style-type: none">• Cultural and Social Contexts: Music's role in culture and society• Music and Identity: Music's relationship to identity, community, and culture		12
IV	Music and Culture <ul style="list-style-type: none">• Relationship between music and culture, including cultural context and musical expression		12
V	Music and Society <ul style="list-style-type: none">• Relationship between music and society, including social context and musical impact		12
Suggested Reading: <ol style="list-style-type: none">I. General & Western Musicology			

1. **"Music in the Western World: A History in Documents"**

Author: Piero Weiss & Richard Taruskin

2. **"A History of Western Music"**

Author: Donald J. Grout & Claude V. Palisca

3. **"What Is Musicology?"**

Author: Philip V. Bohlman

4. **"An Introduction to Music Studies"**

Editors: J.P.E. Harper-Scott & Jim Samson

5. **"The New Grove Dictionary of Music and Musicians"**

Editor: Stanley Sadie

6. **II. Indian Musicology (Sangeet Shastra)**

1. **"Sangeet Ratnakar"**

Author: Sharangadeva (13th century)

2. **"Bharatiya Sangeet Ka Itihas"**

Author: Dr. Lalmani Misra

3. **"Hindustani Sangeet Paddhati"**

Author: Vishnu Narayan Bhatkhande

4. **"Comparative Musicology and Anthropology of Music"**

Author: Bruno Nettl & Philip V. Bohlman

5. **"Indian Musicology: Past, Present & Future"**

Author: Suneera Kasliwal

III. Recommended for Music Students & Researchers

- **"Ethnomusicology: A Very Short Introduction"** – Timothy Rice
- **"The Study of Ethnomusicology"** – Bruno Nettl
- **"Music in South India"** – T. Viswanathan & Matthew Harp Allen

"The Rāga Guide: A Survey of 74 Hindustani Rāgas" – Joep Bor et al.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Minor (Elective): For Students of other discipline or Subject

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 3rd Year	Semester: VIth
Pedagogy:			
Course Code: MMUS06 [For Students of Other Discipline]		Course/Paper Title: Film Sangeet	
Course Outcomes : After Completing the Course, the student will be able to:			
CO1 Describe the history and evolution of Indian film music across decades. Understand			
CO2 Explain the structure and composition styles of film songs in relation to classical and folk music. Understand			
CO3 Analyze the contribution of major composers, singers, and lyricists to Indian film music. Analyze			
CO4 Evaluate the emotional and narrative function of songs within a film. Evaluate			
CO5 Identify and compare classical-based and popular-based compositions used in cinema. Apply, Analyze			
Credit: 02+01+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	

Total Number of Lectures (Lecture – Tutorials – Practical): 30+15+0		
Units:	Topics:	No. of Lectures
I	Introduction to Film Music <ul style="list-style-type: none"> Definition and origin of film sangeet Development of music in Indian cinema: silent era to talkies Role of background score and playback singing Types of songs: classical-based, romantic, devotional, patriotic, item songs, etc. 	6
II	Classical and Folk Influences <ul style="list-style-type: none"> Use of Ragas and Taals in film music Folk traditions adapted into film songs Semi-classical genres: Thumri, Dadra, Bhajan, Ghazal in cinema Comparative examples from iconic films 	6
III	Golden Era of Film Music (1940s–1970s) <ul style="list-style-type: none"> Major music directors: Naushad, S.D. Burman, Madan Mohan, C. Ramchandra Legendary playback singers: Lata Mangeshkar, Mohammed Rafi, Mukesh, Kishore Kumar Influence of classical gharanas and orchestration styles 	6
IV	Modern Film Music (1980s–Present) <ul style="list-style-type: none"> Technological changes and digital composition Fusion and global influences (rock, jazz, EDM, etc.) Music directors: R.D. Burman, A.R. Rahman, Shankar–Ehsaan–Loy, Pritam Use of electronic instruments and synthesizers 	6
V	Analysis and Appreciation <ul style="list-style-type: none"> Song analysis from cinematic and musical point of view Lyricism and poetic expression in Hindi film songs Study of music sequences in landmark films Performance-based understanding: learning 1–2 classical-based film songs (optional practical)	6
Suggested Readings: <ul style="list-style-type: none"> Hindi Film Geet Kosh – Harmandir Singh Hamraaz Encyclopaedia of Hindi Cinema – Gulzar, Saibal Chatterjee Sangeet Ka Itihaas – Dr. Lalmani Misra The Music Room (Film) – Documentary on classical music's relation to cinema YouTube/Spotify playlists: Golden Era Songs, Raga-based Film Songs Interviews & lectures by Naushad, A.R. Rahman, Lata Mangeshkar 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

Other Courses to be Chosen:

Internship/Apprenticeship [VOC-23119]

Minor Course : To be Chosen from POOL B (Other than Major Subject/Discipline)

Value Added Course : As Prescribed or From POOL D

Exit Option: Bachelor Degree (Programme duration: Three years or six semesters).

[NHEQF Level 5.5]

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4th Year	Semester: VIIth
Pedagogy:			
Course Code: TAB-23118		Course/Paper Title: Aesthetical beauty of Indian Music (Percussion)	
Course Objectives:			
Course Outcomes (COs):			
CO1: Students will develop a foundational understanding of Aesthetical Beauty of Indian Music and its cultural context.			
CO2: Students will gain a comprehensive knowledge of ragas and melodic elements in Aesthetical Beauty of Indian Music.			
CO3: Students will develop expertise in understanding talas, rhythm, and rhythmic patterns.			
CO4: Students will recognize the cultural and artistic contributions of prominent composers and understand the diverse forms of Aesthetical Beauty of Indian Music.			
CO5: Students will demonstrate practical skills in performing Aesthetical Beauty of Indian Music and showcase their understanding of its artistic nuances.			
Credit: 0+2+1		Paper (Core Compulsory / Elective): Elective (minor)	
Max. Marks : 40+60 (30T+30P)		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 0+30+30			
Units:	Topics:		Tutorial & Practical Hours
I	Introduction to Aesthetical Beauty of Indian Music: <ul style="list-style-type: none">• Introduction of Aesthetical Beauty of Indian Music.• Basic principal of aesthetic view, Indian and Westerns scholars.• Different aspects of Music Education.		12
II	Ragas and Melodic Concepts : <ul style="list-style-type: none">• Rasa, Different kinds of Rasas and opinion of different scholars on Rasas.• Relation of music and Rasas. Utilization of Rasa in Tabla Vadan.		12
III	Talas and Rhythmic Patterns :		12

	<ul style="list-style-type: none"> Dhyan and Painting of Rags and Study of Relation between Rags-bhav & Laya, Taal, Bol according to aesthetics. Alankar, Chhand and their relation with music and relation between Rags & Ritu, Relation between Chhand and Taals. 	
IV	Compositions and Composers : <ul style="list-style-type: none"> Comparative study of different views of the origin of Tabla. Comparative study of traditional & Modern aspects of Tabla. 	12
V	Performance and Practical Application : <ul style="list-style-type: none"> Practical application of concepts learned in the course. Student presentations, including raga renditions, compositions, and rhythmic performances. Group performances, student compositions, and collaborative projects. 	12
Suggested Readings: <ol style="list-style-type: none"> Bandopadhyay, P.K. (1974). <i>TablaBakaran</i>. Calcutta: Nath Brothers Printing Works Bandopadhyay, P.K. (1989). <i>Tablar Sahaj Path</i>. Culcutta: Nath Brothers Printing works Bhattacharya, A. (1986). <i>Tablar Baaz-1</i>. Kolkata: ChhandashriPrakashan Bhattacharya, A. <i>Taal Samikha</i>. Kolkata: ChhandashriPrakashan. Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane Dutta, A. (2000). <i>Prasanga Tabla</i>. Kolkata: Gupta press Mishra, C.L. (2006). <i>Tabla Granth</i>. New Delhi: Kanishka Publishers. 		
<u>Suggested continuous Evaluation Methods –</u>		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

SEMESTER-VII

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4th Year	Semester: VII th
Pedagogy:			
Course Code: TAB-23120		Course/Paper Title: 1st	Research Methodology (Hons. with research)/Gharana and Parampara
Course Outcome: After Completion of the Course, the Student will be able to: CO1: Students will understand the importance of research in music and be able to frame research questions. CO2: Students will be able to select appropriate research methods and design research projects. CO3: Students will gain proficiency in analyzing and interpreting music research data. CO4: Students will be skilled in conducting literature reviews and citing sources correctly. CO5: Students will be able to write effective research proposals and reports in the field of music.			
Credit: 04+01+00		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 60+15+00			
Units:	Topics:		No. of Lectures
I	Introduction to Research in Music : <ul style="list-style-type: none">• Introduction to the course and its objectives.• Understanding the significance of research in the field of music.• Types of research in music, including historical, ethnographic, and analytical approaches.• Formulating research questions and hypotheses.		12

II	Research Design and Data Collection : <ul style="list-style-type: none"> • Methods and strategies for data collection in music research. • Surveys, interviews, fieldwork, and archival research. • Designing research experiments and projects. • Ethical considerations in music research. 	12
III	Data Analysis and Interpretation : <ul style="list-style-type: none"> • Data analysis techniques in music research, including qualitative and quantitative approaches. • Statistical analysis and software tools for music data. • Interpreting research findings and drawing conclusions. • Presenting research results effectively. 	12
IV	Literature Review and Citation : <ul style="list-style-type: none"> • Conducting a literature review in music research. • Evaluating and synthesizing existing research. • Proper citation and referencing in music research. • Avoiding plagiarism and maintaining academic integrity. 	12
V	Writing Research Proposals and Reports : <ul style="list-style-type: none"> • Elements of a research proposal in music. • Structuring and writing research reports and papers. • Peer review and revision processes. • Preparing presentations for conferences and publications. 	12

Suggested Readings:

- "Research in Music Education: From Practice to Scholarship" by Hildegard Froehlich and Panos Poullos
This book explores research methods and their application in music education, making it relevant for those conducting research in music.
- "Research Methodologies in Music" edited by David Damschroder and David Russell Williams
This comprehensive book covers various research methods and approaches in music, making it useful for anyone interested in music research.
- "Research in Indian Music" edited by Lakshmi Subramanian
This book offers insights into research methodologies used in the context of Indian music, including Carnatic and Hindustani traditions.
- "Research Methodology: A Step-by-Step Guide for Beginners" by Ranjit Kumar
- While not specific to music, this book provides a practical guide to research methodologies, which can be applied to music research.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assessment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major Elective: Choose Any Two Courses

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla	Year: B.P.A. 4th Year	Semester: VIIth
Pedagogy:		
Course Objectives:		
Course Outcomes (COs):		
CO1: Students will understand the importance of Gharana in music and be able to frame Gharana questions.		
CO2: Students will be able to select appropriate Gharana methods and design Gharana projects.		
CO3: Students will gain proficiency in analyzing and interpreting music Gharana data.		
CO4: Students will be skilled in conducting literature reviews and citing sources correctly.		
CO5: Students will be able to write effective Gharana proposals and reports in the field of music.		
Course Code: TAB-23122	Course/Paper Title: Gharana & Style of Music	
Credit: 0+1+3	Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60	Min. Passing Marks : 35	

Total Number of Lectures (Lecture – Tutorials – Practical): 0+15+90		
Units:	Topics:	Tutorial & Practical Hrs
I	Introduction to Gharana in Music : <ul style="list-style-type: none"> • Introduction to the course and its objectives. • Understanding the significance of Gharana in the field of music. • Types of Gharana in music, including historical, ethnographic, and analytical approaches. 	18
II	Gharana Design and Data Collection : <ul style="list-style-type: none"> • Methods and strategies for data collection in music Gharana. • Surveys, interviews, fieldwork, and archival Gharana. • Definition of Gharanas, its origin, development in Indian Music. 	18
III	Data Analysis and Interpretation : <ul style="list-style-type: none"> • Data analysis techniques in music Gharana, including qualitative and quantitative approaches. • Statistical analysis and software tools for music data. • Interpreting Gharana findings and drawing conclusions. • Presenting Gharana results effectively. 	18
IV	Literature Review and Citation : <ul style="list-style-type: none"> • Origin and development of our instruments, implement. • Different prevalent forms of music in India like Classical, Folk music, Religious Music. 	18
V	Writing Gharana Proposals and Reports : <ul style="list-style-type: none"> • Elements of a Gharana proposal in music. • Structuring and writing Gharana reports and papers. • Preparing presentations for conferences and publications. 	18
Suggested Readings: <ul style="list-style-type: none"> • Deep, P. (2021). The Bandishes of Tabla: An Anthology of Rhythmic Compositions of Teen Tala. New Delhi: Kanishka Publishers • Mishra, C.L. (2006). Tabla Granth. New Delhi: Kanishka Publishers. • Mishra, C.L. (2019). Tala Prabandh. New Delhi: Kanishka Publishers. • Srivastava, G.C. (1999), Tala Parichay-3, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). Qaida aur Peshkar. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) Tabla.Com: Essentials of Tabla Playing. Varanasi: Pilgrims Publishing. • Bhattacharya, D. (1999). <i>Taal Prasanga</i>. Kolkata • Chattapadhyay, P. (1999). <i>Bharatiya Taal Prasangey</i>. Kolkata: Redical Impression • Dasgupta, M. (1995). <i>Taal Avidhan</i>. Kolkata: Mandal Para Lane 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

or

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4th Year	Semester: VIIth
Pedagogy:			
Course Code: TAB-23121A	Course/Paper Title: Choose any one (2)	Audio Listening and Appreciation of Indian Classical Music	
Course Outcome: After Completion of the Course, the student will be able to: The student at the completion of the course will be able to:			

<ul style="list-style-type: none"> • Introduction to Audio Listening. • To develop listening skills for Indian classical music through audio-based sessions. • To understand the aesthetic elements of vocal, percussion (Tabla), and instrumental music. • To cultivate appreciation for different styles (Gharanas), Ragas, Talas, and compositions. • To build critical listening abilities and comparative analysis among instruments. 		
Credit: 4+0+0		Paper (Core Compulsory / Elective): Compulsory for Hons. With Research Pursuing Students.
Max. Marks : 40+60		Min. Passing Marks : 35
Total Number of Lectures (Lecture – Tutorials – Practical): 60+0+0		
Units:	Topics:	No. of Lectures
I	Introduction to Audio Listening in Indian Music (10 Hours) <ul style="list-style-type: none"> • Importance of audio listening in music training. • Basics of Indian classical music – Raga, Tala, Shruti, Laya. • Introduction to major genres – Hindustani Vocal, Instrumental, Percussion. • Overview of Gharanas and stylistic differences. 	12
II	Indian Classical Vocal Listening (15 Hours) <ul style="list-style-type: none"> • Audio appreciation of Khayal, Dhrupad, and Bhajan styles. • Identification of Alap, Bandish, Taan, and Bol Banao. • Comparative listening of artists (e.g., Pt. Bhimsen Joshi, Kishori Amonkar, Kaushiki Chakraborty). • Focused Ragas: Yaman, Bhairavi, Bageshree. 	12
III	Tabla Listening and Rhythmic Awareness (10 Hours) <ul style="list-style-type: none"> • Audio listening of major Talas – Teentaal, Ektaal, Jhaptaal, Rupak. • Recognition of Theka, Peshkar, Kayda, Tukda, Rela. • Listening to performances by maestros like Ustad Zakir Hussain, Pt. Kishan Maharaj. • Relation of Tabla with vocal and instrumental performances. 	12
IV	Keyboard and String Instruments – Audio Exploration (15 Hours) <ul style="list-style-type: none"> • Understanding Swaras and harmonization on keyboard. • Audio appreciation of Indian melodies on harmonium/keyboard. • Listening to sitar (Pt. Ravi Shankar), sarod (Ustad Amjad Ali Khan), and guitar adaptations. • Structural and stylistic differences in instrumental Raga rendering. 	12
V	Comparative Listening and Analysis (10 Hours) <ul style="list-style-type: none"> • Comparative analysis of the same Raga in vocal and instrumental forms. • Interactive listening exercises – identifying Ragas, Talas, instruments. • Group discussions and audio presentations by students. • Assessment through listening-based quizzes and audio journals. 	12
Suggested Readings: <ul style="list-style-type: none"> • Nainpalli, S. <i>Theory and Practice of Tabla</i>. Mumbai: Popular Prakashan Private Limited. • Srivastava, G.C. (1999), <i>Taal Parichay-3</i>, U.P. Rubi Prakashan, Allahabad • Vashistha, S.N. (1967). <i>Qaida aur Peshkar</i>. Uttar Pradesh: Sangeet Karyalaya, Hathras. • Verma, A.K. (2010) <i>Tabla.Com: Essentials of Tabla Playing</i>. Varanasi: Pilgrims Publishing • Vir, R. A. (1977). <i>Learn to Play on Tabla</i>. New Delhi: Pankaj Publications 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;		
Assignment/Practical/Projects – 05 Marks		
Internal Class Test – 10 Marks		
Attendance/Behavior – 05 Marks		

Or

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4th Year	Semester: VIIth
Pedagogy:			
Course Code: TAB-23121B		Course/Paper Title: Social Life of the Classical Musician Choose any Two (3)	
Course Outcomes: The student at the completion of the course will be able to: <ul style="list-style-type: none">• Understand the socio-cultural roles of classical musicians historically and today.• Analyze issues of identity (gender, caste, class, and ethnicity) in the lives of musicians.• Assess the impact of institutions, media, and globalization on classical musicianship.• Conduct basic ethnographic or archival research on a classical music community.• Reflect critically on the changing status of classical musicians in society.			
Credit: 04+0+0		Paper (Core Compulsory / Elective): Compulsory	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 60+0+0			
Units:	Topics:		No. of Lectures
I	Foundations <ul style="list-style-type: none">• Introduction to music sociology and ethnomusicology• Concepts: patronage, professionalism, gharana, identity• Differences between art music and folk/popular music in social terms.		12
II	Classical Musicians in Historical Context <ul style="list-style-type: none">• Court patronage systems in India and Europe• Devadasi and Tawaif traditions in Indian music• European salons and the rise of the concert stage		12
III	Identity and the Musician <ul style="list-style-type: none">• Caste, gender, and class in classical music communities• Gendered narratives in biographies/autobiographies• Queer identities in performance		12
IV	Institutions, Media, and Pedagogy <ul style="list-style-type: none">• Music academies, sabhas, and conservatories• All India Radio, YouTube, and the role of new media• Gurukul vs. conservatory training		12
V	Globalization and the Modern Musician <ul style="list-style-type: none">• Migration and diaspora musicians• Fusion, crossover, and resistance to change• Music festivals, competitions, and commodification		12
Suggested Readings: <ul style="list-style-type: none">• Nettl, Bruno – <i>The Study of Ethnomusicology</i>• Subramanian, Lakshmi – <i>From the Tanjore Court to the Madras Music Academy</i>• Bakhle, Janaki – <i>Two Men and Music: Nationalism and the Making of an Indian Classical Tradition</i>• Neuman, Daniel M. – <i>The Life of Music in North India</i>			

- **Beaster-Jones, Jayson** – *Music Commodities, Markets, and Values*
- **Rasmussen, Anne K.** – *Women, the Recited Qur'an, and Islamic Music in Indonesia* (for comparative study)

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Minor (Elective): For Students of other discipline or Subject

Programme : B.P.A./B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4rth Year	Semester: VIIth
Pedagogy:			
Course Code: MMUS07 [For Students of Other Discipline]		Course/Paper Title: Thumari & Tappa	
Course Outcome: After Completion of the Course, the Student will be able to:			
CO1 Understand the historical evolution and regional variations of Thumri and Tappa			
CO2 Analyze the stylistic and lyrical elements of these semi-classical forms			
CO3 Demonstrate ability to perform and notate compositions in Thumri and Tappa			
CO4 Apply expressive elements like Bhava, Bol-usage, and Ornamentation effectively			
CO5 Critically compare Thumri & Tappa with other light classical genres and evaluate their cultural role			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Historical and Stylistic Study <ul style="list-style-type: none">• Origin and development of Thumri and Tappa• Evolution from classical to semi-classical genres• Contribution of regional styles (Banaras, Lucknow, Punjab)• Role of Nayika Bheda, Shringara Rasa, and Bhava-pradhanta		9
II	Theoretical Structure and Style <ul style="list-style-type: none">• Musical structure and format:• Bandish, Mukhda, Antara, Laggi, Bol-Banav, Bol-Bant• Typical Ragas used:• Thumri: Khamaj, Kafi, Bhairavi, Des, Pilu, Tilak Kamod• Tappa: Kafi, Khamaj, Jhinjhoti, Bageshree, Pahadi• Features of Tappa: fast tempo, gamak-taan, jumping notes, intricate layakari• Comparison between Thumri, Dadra, Kajri, Hori, and Tappa		9

III	Notation and Aesthetic Analysis <ul style="list-style-type: none"> • Notation writing (Bhatkhande system) of: • One Thumri (in Khamaj/Bhairavi) • One Tappa (in Kafi/Punjabi Ang) • Study of: • Textual meaning (lyric analysis) • Rasa (emotional expression) • Use of Ornamentation: Meend, Murki, Khatka, Gamak 	9
IV	Performance Practice and Repertoire <ul style="list-style-type: none"> • Performance practice of: • One Thumri in Bol-Banav style (Vilambit) • One Thumri in Bol-Bant style (Madhya/Drut) • One Tappa with proper taan and bol-layakari 	9
V	Accompaniment style: <ul style="list-style-type: none"> • Harmonium, Tabla (especially Laggi, Theka variations) • Importance of Bhava Abhinaya in Thumri • Listening and analysis of great exponents: • Thumri: Begum Akhtar, Girija Devi, Siddheshwari Devi • Tappa: Pt. Shori Miyan, Pt. Laxmanrao Pandit, Pt. Gokulotsav Maharaj 	9
Suggested Readings: <ul style="list-style-type: none"> • Sangeetanjali – V.N. Bhatkhande • Thumri Tradition in North Indian Music – Peter Manuel • Semiclassical Forms of Hindustani Music – Sumati Mutatkar • Shringara in Thumri – R.C. Mehta • Research papers on Shori Miyan and Punjabi Tappa tradition 		
Suggested continuous Evaluation Methods –		
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks		

SEMESTER-VIII

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla	Year: B.P.A. 4th Year	Semester: VIIIth
Pedagogy:		
Course Code: TAB-23123	Course/Paper Title: 1st	History of South Indian Music

Course Outcome: After completion of Course, the student will be able to:

CO1: Students will develop a foundational understanding of South Indian music and its cultural context.

CO2: Students will gain a comprehensive knowledge of ragas and melodic elements in South Indian music.

CO3: Students will develop expertise in understanding talas, rhythm, and rhythmic patterns.

CO4: Students will recognize the cultural and artistic contributions of prominent composers and understand the diverse forms of South Indian compositions.

CO5: Students will demonstrate practical skills in performing South Indian music and showcase their understanding of its artistic nuances.

Credit: 4+1+0

Paper (Core Compulsory / Elective):
Compulsory

Max. Marks : 40+60

Min. Passing Marks : 35

Total Number of Lectures (Lecture – Tutorials – Practical): 60+15+0

Units:	Topics:	No. of Lectures
I	Introduction to South Indian Music : <ul style="list-style-type: none">• Introduction to the course and its objectives.• Overview of South Indian classical music traditions, with a focus on Carnatic music.• Historical and cultural significance of South Indian music.• Fundamental concepts, including the role of raga, tala, and compositions.	12
II	Ragas and Melodic Concepts : <ul style="list-style-type: none">• In-depth study of ragas, their scales, and characteristic phrases.• Exploration of melodic ornamentation, alankaras, and gamakas.• Practical exercises in identifying and rendering ragas.• Analysis of select compositions and their melodic structures.	12
III	Talas and Rhythmic Patterns : <ul style="list-style-type: none">• Thorough exploration of talas, their significance in rhythm, and different talas, including Adi, Rupakam, and Misra Chapu.• Practical exercises in talam recognition, keeping tala, and laya.• Study of rhythmic compositions and rhythmic variations.	12
IV	Compositions and Composers : <ul style="list-style-type: none">• Study of eminent South Indian music composers, such as Tyagaraja, Muthuswami Dikshitar, and Shyama Shastri.• Detailed exploration of their life, contributions to Carnatic music, and thematic analysis of select compositions.• Study of varnams, kritis, and other forms.	12
V	Performance and Practical Application : <ul style="list-style-type: none">• Practical application of concepts learned in the course.• Student presentations, including raga renditions, compositions, and rhythmic performances.• Group performances, student compositions, and collaborative projects.	12

Suggested Readings:

- 1 "Compositions of Tyagaraja in National and International Scripts: Devanagari and Roman with Meaning and SRGM Notations" by T.K. Govinda Rao
- 2 This book offers an extensive collection of Tyagaraja's compositions along with notation and meaning, providing insights into Carnatic music's compositions.
- 3 "Raga Nidhi: Carnatic Raga Text Book" by K.S. Subramanian
- 4 An in-depth exploration of Carnatic ragas, their structure, and how they are used in compositions, providing practical knowledge for students.
- 5 "Aesthetic Rhapsody: Engaging the Senses, Refining the Imagination" by S. Ramanathan

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ;

Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Major Elective: Choose Any One Course


Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4 th Year	Semester: VIII th
Pedagogy:			
Course Code: TAB-23124A		Course/Paper Title: Karnatak Instruments (01)	
Course Outcomes (COs): 1. Mastery of Traditional Instruments: Proficiency in instruments like Veena, Mridangam, Violin, Flute, Nadaswaram , etc. 2. Cultural Preservation: Contributing to the preservation and propagation of South Indian classical music traditions. 3. Repertoire Development: Ability to perform complex ragas, talas , and compositions by legendary composers like Tyagaraja, Muthuswami Dikshitar , and Shyama Sastri . 4. Enhanced Concentration: Learning complex rhythmic and melodic structures improves focus and mental discipline . 5. Memory & Coordination: Playing an instrument improves memory, hand-eye coordination , and multi-tasking skills .			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Foundations of Karnatak Music : <ul style="list-style-type: none">History and Theory: Understanding Karnatak music's history, raga system, and notationInstrumental Tradition: Exploring the role of instruments in Karnatak music		9
II	Instrumental Techniques : <ul style="list-style-type: none">Vocal-Instrumental Parallels: Understanding the relationship between vocal and instrumental musicInstrument-Specific Techniques: Mastering techniques specific to instruments like the Veena, Violin, or Mridangam		9
III	Raga Performance : <ul style="list-style-type: none">Raga Exploration: Studying and performing various ragasManodharma and Improvisation: Developing improvisational skills within ragas		9
IV	Compositions and Performance : <ul style="list-style-type: none">Compositions: Learning and performing traditional compositions (e.g., kritis, varnams)Performance Practices: Understanding concert etiquette, accompaniment, and ensemble playing		9
V	Advanced Performance and Application : <ul style="list-style-type: none">Advanced Raga Performance: Exploring complex ragas and compositionsContemporary Applications: Investigating modern uses and fusion of Karnatak music		9
Suggested Boock 1. "South Indian Music" – by Prof. P. Sambamoorthy <ul style="list-style-type: none">A classic 6-volume series covering theory, instruments, ragas, talas, and history.Volumes 2, 4, and 5 especially discuss instruments (vadya) in depth.			
2. "Karnatak Sangeetham (Part I, II, III)" – by T.K. Govinda Rao <ul style="list-style-type: none">Structured lessons including instrumental adaptations of varnams and kritis.			
3. "A Textbook of Carnatic Music" – by R. S. Jayalakshmi <ul style="list-style-type: none">Good for beginners and students; includes basic theory, talas, and exercises.			
4. "The Veena: Its Technique and Fundamentals" – by S. Balachander <ul style="list-style-type: none">A practical and theoretical guide for Veena players.			
5. "The Mridangam: A Treatise" – by T.K. Murthy <ul style="list-style-type: none">Focused on Mridangam techniques, lessons, and performance practices.			
Suggested continuous Evaluation Methods –			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks Internal Class Test – 10 Marks Attendance/Behavior – 05 Marks			

Or

Programme : B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: B.P.A. 4 th Year	Semester: VIII th
Pedagogy:			
Course Code: TAB-23124B		Course/Paper Title: Rabindra Music Instruments (02)	
Course Outcomes (COs): 1. Understand the musical and lyrical essence of Rabindra Sangeet. 2. Classify and perform songs from different thematic categories (parjay). 3. Analyze the philosophical and aesthetic foundations of Tagore’s music. 4. Identify the cultural significance of Rabindra Sangeet in the Indian musical tradition. 5. Exhibit improved skills in singing selected Rabindra Sangeet compositions with appropriate emotion and technique.			
Credit: 3+0+0		Paper (Core Compulsory / Elective): Elective	
Max. Marks : 40+60		Min. Passing Marks : 35	
Total Number of Lectures (Lecture – Tutorials – Practical): 45+0+0			
Units:	Topics:		No. of Lectures
I	Introduction to Rabindra music : <ul style="list-style-type: none">• Historical and philosophical background• Influence of Indian classical and Western music• Structure and uniqueness of Rabindra Sangeet		9
II	Tagore's Musical Philosophy : <ul style="list-style-type: none">• Musical aesthetics of Tagore• The connection between poetry and melody		9
III	Thematic Categories (Parjay): <ul style="list-style-type: none">• Puja (Devotional)• Prem (Love)• Prakriti (Nature)		9
IV	Practical Training: <ul style="list-style-type: none">• Rendition of selected songs from each parjay• Emphasis on bhava (emotion), taal (rhythm), and sur (melody)• Voice modulation and expression		9
V	Rabindra music in Contemporary Context : <ul style="list-style-type: none">• Influence on modern Bengali music and cinema• Rabindra Sangeet in national and global perspectives		9
Suggested Readings: ❏ “Rabindra Sangeet Rachanasamagra” – Visva-Bharati Publications (Complete works including lyrics and notations) ❏ "Rabindranath Tagore: A Musical Biography" – Reba Som (Gives insight into Tagore’s musical influences and development) ❏ "Tagore's World of Song" – Krishna Dutta (Analytical exploration of Rabindra Sangeet’s evolution and themes) ❏ "Rabindra Sangeet: Shilpa O Swarup" – Ashoktaru Bandyopadhyay (Detailed study of the art and form of Rabindra Sangeet) 1. ❏ “Sangit Chinta” – Rabindranath Tagore (Tagore’s own writings on music)			
<u>Suggested continuous Evaluation Methods –</u>			
Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under ; Assignment/Practical/Projects – 05 Marks			

Internal Class Test –	10 Marks
Attendance/Behavior –	05 Marks

[For Students Pursuing Hons. with Research]

Programme: B.P.A. (Honours)/B.P.A (Honours with Research) in Tabla		Year: BPA 4th Year	Semester: VIIIth
Pedagogy:			
Course Code: TAB-23125A		Course/Paper Title: Dissertation/Research Project & Viva voce [For Hons. with Research Students]	
Course Outcomes: After completing this course, the students will be able to -			
CO 1: acquire Research Skills and awareness about Methodology CO 2: develop critical thinking skills for evaluating existing literature and research gaps. CO 3: develop Communication Skills, Analytical and Problem-Solving abilities. CO 4: develop Project Management and will be able to contribute to existing knowledge CO 5: Collaborate in Interdisciplinary Skills.			
Credit: 12			Paper (Core Compulsory / Elective): Elective
Max. Marks: 40+60			
Total Number of Lectures (Lecture – Tutorials – Practical): 0+0+12			
Units:	Topics:		No. of Lectures
I	Dissertation/ Research Project & Viva Voce		360
Suggested Readings:			
General Research Methodology			
1. Kothari, C. R. & Garg, Gaurav <i>Research Methodology: Methods and Techniques</i> – New Age International Publishers ♦ A foundational book on qualitative and quantitative research methods.			
2. Creswell, John W. <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i> – SAGE Publications ♦ Comprehensive guidance for designing and conducting research.			
3. Neuman, W. Lawrence <i>Social Research Methods: Qualitative and Quantitative Approaches</i> – Pearson Education ♦ Ideal for social sciences and interdisciplinary studies.			
4. Ranjit Kumar <i>Research Methodology: A Step-by-Step Guide for Beginners</i> – SAGE Publications ♦ Practical guide with examples, useful for first-time researchers.			
 Academic Writing & Dissertation Structuring			
5. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> – University of Chicago Press ♦ Covers formatting, citation styles, and academic tone.			
6. Walliman, Nicholas <i>Your Research Project: A Step-by-Step Guide for the First-Time Researcher</i> – SAGE Publications ♦ Student-friendly guide to planning and writing a dissertation.			

7. Booth, Wayne C., Colomb, Gregory G., & Williams, Joseph M.

The Craft of Research

– University of Chicago Press

- ◆ Insightful resource on forming arguments, framing research questions, and structuring.



Subject-Specific & Technical Writing

8. Day, Robert A. & Gastel, Barbara

How to Write and Publish a Scientific Paper

– Cambridge University Press

- ◆ Ideal for students in science, engineering, and health disciplines.

9. Denscombe, Martyn

The Good Research Guide: For Small-Scale Social Research Projects

– Open University Press

- ◆ Excellent for undergraduate dissertations and small research projects.



Plagiarism, Referencing & Ethics

10. American Psychological Association (APA)

Publication Manual of the APA (7th Edition)

– APA

- ◆ For academic writing, referencing, and ethical research practices.

11. MLA Handbook (9th Edition)

– Modern Language Association

- ◆ Referencing guide for literature, humanities, and liberal arts.

Office of Research Integrity (ORI), USA

Introduction to the Responsible Conduct of Research

- ◆ Free online guide on ethics, plagiarism, authorship, and data handling.

Suggested continuous Evaluation Methods –

Continuous Internal Evaluation shall be of 40% in two Steps in a Semester , C1(After 45 Days) & C2 (After 90 Days) respectively. Marks of Each Internal Assesment will be distributed as under

;Assignment/Practical/Projects – 05 Marks

Internal Class Test – 10 Marks

Attendance/Behavior – 05 Marks

Or

Stage Performance & Report based Viva Voce [Course Code: VOC-23125B] for (Hons. Students)

Completion of the Programme: Bachelor Degree with Honours/Honours with Research in Major Discipline at the Successful Completion of the Fourth Year (Eight Semesters) of the multidisciplinary Four-year Undergraduate Programme. **[NHEQF Level 6.0]**
