

**Proposed Template for (PG Course) M.A. in Percussion Music (Tabla/Pakhawaj)**

**Semester-wise Course Details**

**Semester I**

<b>Number of core courses</b>	<b>Credits in each core course</b>			
Course	Theory	Practical	Tutorial	Credits
Core course 1	Applied Theory	-	-	4
Core course 2	Study of Membranophones with special reference to: Central Asia, South East Asia & Europe	-	-	4
Core course 3	-	Stage Performance	-	8
Core course 4	-	Viva Voce: Practical Test of Talas	-	8
Core course 'n' (total number)				<b>4</b>
<b>Total credits in core courses</b>				<b>24</b>
<b>Number of elective courses</b>	<b>Credits in each Elective course</b>			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	-	-	-	-
Elective course 'n'	-	-	-	-
Total credits in elective courses				
<b>Number of Open Electives</b>	<b>Credits in each open elective</b>			
	Theory			Credits
Open Elective 1	-	-	-	-
Total credits in open elective	-			
<b>Total credits in Semester - I</b>	<b>24</b>			

**SEMESTER – II**

<b>Number of core courses</b>	<b>Credits in each core course</b>			
Course	Theory	Practical	Tutorial	Credits
Core course 5	Interdisciplinary approach in Indian Music	-	-	4
Core course 6	Comparative Study of Hindustani and Karnatak Tala System	-	-	4
Core course 7	-	Stage Performance	-	8
Core course 8	-	Viva Voce: Practical Test of Talas	-	8
Core course 'n' (total number)				<b>4</b>
<b>Total credits in core courses</b>				<b>24</b>
<b>Number of elective courses</b>	<b>Credits in each Elective course</b>			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	-	-	-	-
Elective course 'n'	-	-	-	-
Total credits in elective courses				
<b>Number of Open Electives</b>	<b>Credits in each open elective</b>			
	Theory			Credits
Open Elective 1	-	-	-	-
Total credits in open elective	-			
<b>Total credits in Semester - II</b>				<b>24</b>

**SEMESTER – III**

<b>Number of core courses</b>	<b>Credits in each core course</b>			
Course	Theory	Practical	Tutorial	Credits
Core course 9	History of Ancient Avanaddha Vadyas	-	-	4
Core course 10	-	Stage Performance	-	8
Core course 11	-	Viva Voce: Practical Test of Talas	-	8
Core course 'n' (total number)				<b>3</b>
<b>Total credits in core courses</b>				<b>20</b>
<b>Number of elective courses</b>	<b>Credits in each Elective course</b>			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	1A – Aesthetical analysis of Tal Vadyas 1B – Evolution and Development of Musical Concepts 1C – Musicological Study in Karnatak Music	-	-	4
Elective course 'n'				<b>1</b>
<b>Total credits in elective courses</b>				<b>4</b>
<b>Number of Open Electives</b>	<b>Credits in each open elective</b>			
	Theory	Practical	Tutorial	Credits
Open Elective 1	* See next page	-	-	2
<b>Total credits in Open Elective</b>				<b>2</b>
<b>Total credits in Semester - III</b>				<b>26</b>

**\* Open Elective Paper – 1**

**Credit - 2**

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

**Project Work**

**35 marks**

**Topic for open elective List - I**

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instruments
5. Music composing with reference fileu music
6. Music & Psychology
7. Personality Development
8. Role of Music in Child Development
9. Music & Nature
10. Aspects of Music Presentation
11. Music & meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Mathematics

Note: Any other topic may be included with the permission of the Departmental committee.

**Internal Assessment**

**15 Marks**

**SEMESTER – IV**

<b>Number of core courses</b>	<b>Credits in each core course</b>			
Course	Theory	Practical	Tutorial	Credits
Core course 12	Historical Development and Study of Avanaddha Vadyas	-	-	4
Core course 13	-	Stage Performance	-	8
Core course 14	-	Viva Voce: Practical Test of Talas	-	8
Core course 'n' (total number)				<b>3</b>
<b>Total credits in core courses</b>				<b>20</b>
<b>Number of elective courses</b>	<b>Credits in each Elective course</b>			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 2	2A – Documentation and Preservation of Music 2B – Multidimensional values of Hindustani Music 2C – Indian Music and its Aesthetical approach	-	-	4
Elective course 'n'				<b>1</b>
<b>Total credits in elective courses</b>				<b>4</b>
<b>Number of Open Electives</b>	<b>Credits in each open elective</b>			
	Theory	Practical	Tutorial	Credits
Open Elective 2	* See next page	-	-	2
<b>Total credits in Open Elective</b>				<b>2</b>
<b>Total credits in Semester - IV</b>				<b>26</b>

**\* Open Elective Paper – 2**

**Credit - 2**

Theory : 35  
Internal Assessment : 15  
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

**Project Work**

**35 marks**

**Topic for open elective List - II**

1. Music & Theatre
2. Electronic Media & Music
3. Music & Philosophy
4. Orchestration
5. Music Education
6. Music therapy
7. Vocational Aspects of Music
8. Modern trends in Music
9. Music & Mathematics
10. Acoustics of Music
11. Music & Yoga
12. Electronic Music Production
13. Ethnomusicology
14. Music Criticism
15. Music & Dance Education

Note: Any other topic may be included with the permission of the Departmental committee.

**Internal Assessment**

**15 Marks**

**Total credits in Semester – I/II/III/IV**

**100**

Total core papers: Theory – 6 (Credits = 24)

Practical – 14 (Credits = 64)

Total Elective Courses: Theory – 2 (Credits = 8)

Total Open Elective Courses: - 2 (Credits = 4)

**TEMPLATE**

**Course Structure**

**[M.A. in Music]**

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of papers	Credits (L+T/P)	Total Credits	No. of papers	Credits (L+T/)	Total Credits	No. of papers	Credits (L+T/P)	Total Credits	
I	4	8+16	24	-	-	-	-	-	-	24
II	4	8+16	24	-	-	-	-	-	-	24
III	3	4+16	20	1	4	4	1	-	2	26
IV	3	4+16	20	1	4	4	1	-	2	26
<b>Total Credits for the Course</b>			<b>88</b>			<b>8</b>			<b>4</b>	<b>100</b>

Syllabus for M.A. (Previous) Percussion Music  
(Tabla/ Pakhawaj)SEMESTER-I

Core Course – 1

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

70 Marks

Applied Theory

- (1) Notation writing of various compositions (compulsory).
- (2) Layakari-3/2 Aad, 5/4 Kuadi (Sawai), 7/4 Biaadi in Tritala, Jhaptala, Ektala, Rupak & Dhamar.
- (3) Detailed study of Dasa Pranas of Tala.
- (4) Detailed study of ancient talas.
- (5) To Compose Tihai, Tukra and Chakradars in different matras.

Internal Assessment

30 Marks

Core Course – 2

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

70 Marks

Study of Membranophones with special reference to following:  
Central Asia, South East Asia & Europe

- (1) Origin & Development and Historical back ground of Membranophones.
- (2) Structure and playing techniques of the following instruments: Kettle Drum, Snare Drum, Bass Drum and Tenour Drum.
- (3) Brief knowledge of Staff Notation, Beats, Rest and Time Signature.
- (4) General Study of Percussion & Melodic Instruments of above nations.

Internal Assessment

30 Marks

Core Course – 3

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

70 marks

Stage Performance

- (i) Stage performance for 30 minutes, 20 minutes Prachalit & 10 minutes Aprachalit Tala with Padhant. According to prescribed Talas-I.
- (ii) Practical Knowledge of Different type of Gats -- Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Parān (minimum 2).

Internal Assessment

30 Marks

Core Course – 4

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007



70 marks

Viva-voce: Practical test of Talas

- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (2) Knowledge of Graha (Sam-Visham).
- (3) Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/  
Presentation of Tabla for 8 minutes by Pakhawaj students.
- (4) Ability to accompany vocal and instrumental music in Druv composition.
- (5) Ability to play different Layakaris in Tritala.
- (6) Padhant with Tali-Khali in Talas, prescribed Talas-I with Thal, Dedh, Dugun, Tigun and Chaugun.

30 Marks

Internal Assessment

Prescribed Talas for Semester-I

Prachalit : Tritala/Aditala, Ektala/Chautala  
Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Paran.  
Theke ki Badhat.  
Aprachalit : Matta Tala (9 Matras)  
Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

## II SEMESTER

Core Course – 5

Theory

Credit - 4

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100  
70 marks

Interdisciplinary Approach in Indian Music

- (1) Analytical study of Musical sound based on principles of Physics
- (2) Music & Mathematical approach in Laya & Tala of Indian Music
- (3) Computer as an aid in music
- (4) Significance of Avanaddha Vadyas in Indian Culture
- (5) Positive aspects of Music in personality development : Psychological Approach
- (6) Notation writing of compositions

30 Marks

Internal Assessment

Core Course – 6

Theory

Credit - 4

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100  
70 marks

Comparative Study of Hindustani and Karnatak Tala System

- (1) Marga and Deshi Tala System
- (2) Notation writing in Bhatkhande, Paluskar and Karnatak system
- (3) Hindustani Tala System
- (4) Karnatak Tala System
- (5) Comparative study of Karnatak Talas with Hindustani Talas.
- (6) Comparative study of following Talas:-
  - a) 6,7,8,10 Matras
  - b) 12,14,15,16 Matras

30 Marks

Internal Assessment

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विक्रमाध्यक्षा/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007

Core Course – 7

Practical

Credit - 8

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100

Stage Performance

70 marks

- (i) Stage performance for 30 minutes with Padhant, 20 minutes Prachalit & 10 minutes Aprachalit Tala. According to prescribed Tala List-II.
- (ii) Practical knowledge of different types of Gats (Punjabi, Charbagh, Delhi).

Internal Assessment

30 Marks

Core Course – 8

Practical

Credit - 8

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100

Viva-voce: Practical Test of Talas

70 marks

- (i) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (ii) Knowledge of Yatis in composition.
- (iii) Ability to make Tilhais of different matras in Tritala.
- (iv) Theka Bharava in Drut Laya in Ektala and Tilvada as played with Khayal Gayaki with live presentation.
- (v) Ability to play Lehara in sixteen & ten Matras.
- (vi) Padhant with Tali-Khali in prescribed Tala-II with Thah, Dedhgun, Dugun, Tigun and Chaugun.

Internal Assessment

30 Marks

Prescribed Talas for Semester-II

Prachalit : Tritala, Jhaptala/Chautala, Sultala

Peshkar/Uthar, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Tala Paran, Theke ki Badhat.

Aprachalit : Rudra Tala (11 matra), Astha Mangal (11 matra)

Peshkar/uthar, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

SEMESTER-III

Core Course – 9

Theory

Credit - 4

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100

History of Ancient Avanaddha Vadyas

70 marks

- (1) Study of Avanaddha Vadyas from Vedic period to 13<sup>th</sup> Century.
- (2) Comparative study of Saman Matrik Talas in Hindustani Music:-
  - a. Teentala-Tilwara
  - b. Jhaptala-Sultala
  - c. Ektala-Chautala
  - d. Adachartal-Dhamar
  - e. Panchamswari-Gajjhampa
- (3) Detail study of Patakehar.

प्रो. सुनीरा कासलीवाल (Prof. Suneera Kasliwal)  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007

Standing Committee on Academic Matters dated 20.08.2018  
Annexure No.-68

(4) Playing techniques of Percussion Instruments as mentioned in Natya Shastra.

Internal Assessment

30 Marks

Core Course – 10

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Stage Performance

70 marks

- (1) Practical performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-III.
- (2) Practical knowledge of Gats & Fards.
- (3) Ability to play Kayadas in Farukhabad and Lucknow style of Tabla.

Internal Assessment

30 Marks

Core Course – 11

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Viva Voce Practical Test of Talas

70 marks

- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in a Tala other than performed in stage performance.
- (2) Comparative study of Talas : Tritala/Aditala, Ektala-Chautala, Jhaptala-Sultala, Rupak- Tivara, Adachartala-Dhamar.
- (3) Knowledge of Jati.
- (4) Ability to play Sadharan, Farmaishi, Chakradar and Kamali Chakradar.
- (5) Ability to present a Bharava in following Talas : Tritala and Jhumra in Ati-vilambit Laya.
- (6) Ability to play Bedam Tihai in 7, 10, 16 and 17 Matra Talas.
- (7) Ability to play Lehara in 10, 14 and 15 matra Talas.
- (8) Ability to play Composition in Jhulana Chanda.
- (9) Ability to sing 10 Alankars.

Internal Assessment

30 Marks

Prescribed Talas for Semester-III

Prachalit : Tritala, Adachartala/Dhamar, Sultala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Jrisya Jati Gati Paran, Theke ki Badhat.

Aprachalit : Leelavati Tala/Jay Tala (13 Matra)

Peshkar/Uthan, Kayadas/Padal, Tukra, Chakradars/Rela and Parans.

\*For Elective courses, students may choose any one from 1A or 1B or 1C.

Elective Course – 1A

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Aesthetical analysis of Tal Vadyas

70 marks

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007

- (1) Rasa Siddhanta as described in Natyashastra. Its applicability to Indian Music with special reference to Musical interval i.e laya & Tala.
- (2) Aesthetical Study of following techniques: Nikas. Padhant. Laya. Khali-Bhari or Sam.
- (3) Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol with reference to use of multiple Membrane, Black paste, use of Fine Tuners (Gajra).
- (4) Aesthetical study of Samaan Matrik Talaṣ in Hindustani Music.

30 Marks

Internal Assessment

Elective Course – 1B

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

70 marks

Evolution and Development of Musical Concepts

Study of the following musical concepts from Vedic period to present times:

- A. Samagana, Dhruva gana, Maha geetak, Geeti,
- B. Nibaddha gana and Anibaddha gana
- C. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti
- D. Vaggeyakar Lakshan.
- E. Talaṣ used for various musical forms.

30 Marks

Internal Assessment:

Elective Course – 1C

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

70 marks

Musicological Study in Karnatak Music

- (1) Significance of Bharatha's experiment relating to Dhruva Vina and Chala Vina
- (2) Musical forms pertaining to the field of classical dances of south India. A Knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka.
- (3) Musical Iconography and Musical Stone Pillars.
- (4) Musical Concerts : Traditions and Contemporary changes in Karnatak Music.
- (5) A study of the following Lakshanaग्रन्थas – "Silapaddikaram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini.

30 Marks

Internal Assessment

Open Elective Paper – 1

Credit - 2

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

35 marks

Project Work

Topic for open elective List – I

1. Elements of classical music in folk/ light music.

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प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007

2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instrument
5. Music composing with reference fileu music
6. Music & Psychology
7. Personality Development
8. Role of Music in Child Development
9. Music and Nature
10. Elements of Stage performance
11. Music and meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Mathematics

**IV SEMESTER**

**Core Course – 12**

**Theory**

**Credit – 4**

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100  
**70 marks**

**Historical Development and Study  
of Avanaddha Vadyas**

- (1) Origin and Development of Pakhawaj, Tabla and Mridangam with their respective schools.
- (2) Origin and Development of various Avanadha regional instruments of North India- Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
- (3) Origin and development of various Avanadha Vadyas of South India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira.
- (4) Detailed study of following Talas - Basant, Rudra, Leelavati and Panchamsawari.

**Internal Assessment**

**30 Marks**

**Core Course – 13**

**Practical**

**Credit – 8**

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100  
**70 marks**

**Stage Performance**

- (1) Practical performance for 30 minutes, 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-IV.
- (2) Practical knowledge of Gat Kayadas.

**Internal Assessment**

**30 Marks**

**Core Course – 14**

**Practical**

**Credit – 8**

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100  
**70 marks**

**Viva Voce: Practical Test of Ragas**

- (1) Ability to play Kayadas of Delhi and Ajrada Gharana (Two each).
- (2) Ability to play and explain with composition the 'DhinaGina' Bol in various Gharanas.
- (3) Ability to play attractive Mukhdas in different Talas 10, 12, 14 and 16 matras.

- (4) Ability to play Kuard Laykari compositions.
- (5) Ability to sing one chhota khyal in Tritala or Ektala.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-IV**

Prachalit : Tritala, Rupak/Dhamar, Sultala, Tevra  
Peshkar/Uthan, Kayada/Padal, Rela Mukhara, Tukra, Chakradar, Gats/Sath Paran,  
Theke ki Badhat.  
Aprachalit : Pancham Savari or Gajjahmpa Tala.  
Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

\*Note: All the notations writing will be done in Bhatkhande Notation System.

\*For Elective courses, students may choose any one from 2A or 2B or 2C.

**Elective Course – 2A**

**Theory**

**Credit - 4**

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**70 marks**

**Documentation and Preservation of Music**

- (1) Process of Documentation & Preservation of Percussion Music.
- (2) E-Sources and their utilization in Percussion Music.
- (3) Practical Knowledge of recording equipments like mixer with audio digital forms.
- (4) Practical Knowledge of microphones and amplification system.
- (5) Practical knowledge of music recording.
- (6) Stage presentation and role of Percussion Instruments in performances.
- (7) Submission of a project based on any one of the above for internal assessment.

**Internal Assessment**

**30 Marks**

**Elective Course – 2B**

**Theory**

**Credit - 4**

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**Multidimensional Values of Hindustani Music**

**70 marks**

**Study of the following musical concepts, their origin and development:**

- A. i) Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal
- ii) Comparative study of the ancient and modern compositional forms
- iii) Principles of musical composition in Indian Classical Music
- iv) Importance of Sanskrit treatises in Indian Music
- v) Vocational aspects of Indian Music

**Internal Assessment:**

**30 Marks**

**Elective Course – 2C**

**Theory**

**Credit - 4**

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**Indian Music and its Aesthetical approach**

**70 marks**

7 प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007

- (1) Plato and Aristotle – views on art and music
- (2) Art and Kala, Art and Craft.
- (3) Classification of Art, Sixty four arts.
- (4) Importance of Drama in Indian aesthetics. "Rasa" and Bharatas theory of Rasa, Number of Rasa, Musical intervals and Rasa.  
Raga and Rasa. Laya and Rasa.
- (5) Concept of Ananda : aesthetic experience, aesthetic attitude, creative faculty (Pratibha).
- (6) Aesthetical approach in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.
- (7) Subject, Technique, Element, Medium, Form & Content in music as an Art.

Internal Assessment

30 Marks

Open Elective Paper – 2

Credit - 2

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List – II

1. Music & Theatre
2. Electronic Media & Music
3. Music & sociology
4. Orchestration
5. Music Education
6. Music therapy
7. Vocational Aspects of Music
8. Modern trends in Music
9. Music & Mathematics
10. Acoustics of Music
11. Music & Yoga
12. Electronic Music Production
13. Ethnomusicology
14. Music Criticism
15. Music & Distance Education

**Books / References:**

**Course: 103**

1. Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit, Sangeet Karyalaya, Hathras, 1951
2. Taal Prabandh: Pt. Chhote Lal Mishra, Kanishka Publisher, New Delhi, 2006
3. Bhartiya Talon Ka Shastriya Vivechan: Dr. Arun Kumar Sen, Hindi Granth Akademi, Bhopal (MP), 1973
4. Mridang Vadan: Guru Purushottam Das, Sangeet Natak Akademi, New Delhi, 1983
5. Playing Techniques of Tabla : Pt. Chhote Lal Mishra. Kaniksha Publisher. New Delhi. 2007
6. Tabla : Arvind Mulgaonkar. Sadhna Prakash. Puna. 1975

Course: 104

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

Course: 203

1. Tabla : Arvind Mulgaonkar, Sadhna Prakash, Puna, 1965
2. Swar Vigyan Ewan Ganit : Kamta Prashad Mishra, Kanishka Publisher, New Delhi, 2009
3. Bhartiya Sangeet Ke Antah Vishyak Drishtikon : Dr. Bharti Sharma, Naitik Prakashan, Ghaziabad, 2014
4. Sangeet Shikshan Ke Vividh Ayam : Dr. Kumar Rishitosh, Kanishka Publisher, Delhi, 2010
5. Dhvani or Kampan : Dr. Arvind Mohan, Hindi Samiti Suchna Vibhag, Lucknow, 1970
6. Tabla Vadan Me Kala Evam Shastra : Sudhir Meyankar, Saraswati Publication, New Delhi, 2008
7. Tabla Vadan Shikcha : Pt. Krishnarao Shankar Pandit, Sangeet Karyalaya, Hathras, 1951

Course: 204

1. Lay Taal Vichar : Gokhale
2. Bhartiye Sangeet Me Taal Ewan Rup Vidhan : Subhadra Chaudhary, Krishna Brothers, Ajmer, 1984
3. Bhartiye Taallo Ka Shastriye Vivechan : Dr. Arun Kumar Sen, Sangeet Natak Akademi, Bhopal (MP), 1973
4. Taal Prabandha : Pt. Chhote Lal Mishra, Kanishka Publisher, New Delhi, 2006
5. Tal Vadya Shastra : Dr. Bhalchandra Rao Marathe, Sharma Pustak Sadan, Gwalior, 1991
6. Tabla Kaumudi Vol-II : Ram Shankar Das 'Pagal Das', Ram Chandra S Pustak Bhandar, Gwalior, 1964
7. Mridang Vadan : Guru Purushottam Das, Sangeet Natak Akademi, New Delhi, 1983

Course: 303

1. Tabla Vadan: Madhukar Ganesh Godbole, Bhartiya Gyan Peeth, New Delhi, 1973
2. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra, Bhartiya Gyan Peeth, New Delhi, 2002
3. Sangeet Ratnakar : Saraswati Tika Vol-III : Subhadra Chaudhary, Radha Publication, Delhi, 2009
4. Pakhawaj Ewan Tabla Ke Ghrane Evam Parmapra : Dr. Aban E Mistry, Publishers Ke, Ki, S. Jijina, nub-1984
5. Table Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla, Madhyamik Hindi Publishers, New Delhi, 1987
6. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar, Madhyamik Hindi Publishers, New Delhi, 2010
7. Table Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, New Delhi, 2015

Course: 304

1. Rasa Sidhanta: Dr Prem Lata Sharma, National Publisher, New Delhi, 1988
2. Tabla Vadan Kala Evam Shastra : Sudhir Mayankar, Saraswati Publication, New Delhi, 2008
3. Saras Sangeet : Pradeep Kumar Dixit, Varanasi, 1984
4. Banaras Gharane Ke Tabla Vadan Me Mukhra : Dr. Prem Narayan Singh, Kanishka Publisher, New Delhi, 2011
5. Comparative Aesthetics : K.C. Pandey, Varanasi, Chaukamba, 1952, 1972
6. Aesthetical Essays : S.K. Saxena, Sangeet Natak Akademi, New Delhi, 1979
7. Feeling and Form : S. K. Langer, Routledge, Kegan Paul, London, 1953
8. Three Classics in the Aesthetics of Music : Claude Debussy, New York Dover, 1962
9. Saundrya : Dr. Rajendra Vajpayee, Sumit Publisher, Kanpur, 1974
10. Hindustani Music And The Aesthetic Concept of Form : Anjali Mittal, D.K., Print World, 2000
11. Kalā Aur Saundrya Ka Darshnik Vivechan : Manjula Saxena, D.K., Print World, 2008
12. Bhartiya Shastriya Sangeet Evam Saundarya : Anupam Mahajan, Haryana Sahitya Akademi, Chandigarh, 1993




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Course: 403

1. Classical Musical Instruments : Dr. Suneera Kasliwal, Rupa and Co. New Delhi, 2001
2. Musical Instruments of India : B.C. Deva, National Book Trust, New Delhi, 1977
3. Tabla Vadan: Madhukar Ganesh Godbole, Bhartiya Gyan Peeth, New Delhi, 1973
4. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra Bhartiya Gyan Peeth, New Delhi, 2002
5. Sangeet Ratnakar : Sarswati Tika Vol-III : Subhadra Chaudhary, Radha Publication, Delhi, 2009
6. Pakhawaj Evam Tabla Ke Ghrane Evam Parnapra : Dr. Aban E Mistry, Publisher Ke Ki, S.Jijina nub-1984
7. Table Ka Udgam, Vikas Evam Vadan Shaliya : Dr. Yogmaya Shukla, Madhyamik Hindi Publisher, New Delhi, 2010
8. Pakhawaj Ki Utpatti, Vikas Evam Vadan Shailiya : Dr. Ajay Kumar, Kanishka Publisher, New Delhi, 2010
9. Table Ka Udgam Evam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, New Delhi, 2015

Course: 404

1. Sound of the Sacred : Selina Thiele Mann, APH Publisher Corporation, New Delhi, 1998
2. Dhvani or Kampan : Dr. Arvind Mohan, Hindi Samiti Suchna Vibhag, Lucknow, 1970
3. Sanchar Madhyam or Electronic Media : Gyanendra Rawat
4. Jan Sanchar Madhyam : Sudhish Pachouri, Delhi, 2002

  
प्रो. सुनीरा कासलीवाल / Prof. Suneera Kasliwal  
निर्माणाध्यक्ष/Head  
संगीत विभाग / Department of Music  
दिल्ली विश्वविद्यालय / University of Delhi  
दिल्ली - 110007 / Delhi-110007

**Syllabus for M.A. (Previous) Percussion Music  
(Tabla/ Pakhawaj)**

**SEMESTER-I**

Core Course – 1

**Theory**

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**70 Marks****Applied Theory**

- (1) Notation writing of various compositions (compulsory).
- (2) Layakari-3/2 Aad, 5/4 Kuadi (Sawai), 7/4 Biaadi in Tritala, Jhaptala, Ektala, Rupak & Dhamar.
- (3) Detailed study of Dasa Pranas of Tala.
- (4) Detailed study of ancient talas.
- (5) To Compose Tihai, Tukra and Chakradars in different matras.

**Internal Assessment****30 Marks**

Core Course – 2

**Theory**

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**70 Marks**

**Study of Membranophones with special reference to following:  
Central Asia, South East Asia & Europe**

- (1) Origin & Development and Historical back ground of Membranophones.
- (2) Structure and playing techniques of the following instruments: Kettle Drum, Snare Drum, Bass Drum and Tenour Drum.
- (3) Brief knowledge of Staff Notation, Beats, Rest and Time Signature.
- (4) General Study of Percussion & Melodic Instruments of above nations.

**Internal Assessment****30 Marks**

Core Course – 3

**Practical**

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

**70 marks****Stage Performance**

- (i) Stage performance for 30 minutes, 20 minutes Prachalit & 10 minutes Aprachalit Tala with Padhant. According to prescribed Talas-I.
- (ii) Practical Knowledge of Different type of Gats -- Dupalli, Tipalli and Chaupalli for Tabla and for Pakhawaj Samaa Parān (minimum 2).

**Internal Assessment****30 Marks**

Core Course – 4


**Practical**

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

  
 प्रो. सुनीरा कसलीवाल/Prof. Suneera Kasliwal  
 विभागाध्यक्ष/Head  
 संगीत विभाग/Department of Music  
 दिल्ली विश्वविद्यालय/University of Delhi  
 दिल्ली-110007/Delhi-110007

Viva-voce: Practical test of Talas

70 marks

- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (2) Knowledge of Graha (Sam-Visham).
- (3) Presentation of Pakhawaj with padhant for 8 minutes by Tabla students/  
Presentation of Tabla for 8 minutes by Pakhawaj students.
- (4) Ability to accompany vocal and instrumental music in Druv composition.
- (5) Ability to play different Layakaris in Tritala.
- (6) Padhant with Tali-Khali in Talas, prescribed Talas-I with Thal, Dedh, Dugun, Tigun and Chaugun.

Internal Assessment

30 Marks

Prescribed Talas for Semester-I

Prachalit : Tritala/Aditala, Ektala/Chautala  
Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Stuti Paran.  
Theke ki Badhat.  
Aprachalit : Matta Tala (9 Matras)  
Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/ Rela and Parans.

II SEMESTER

Core Course – 5

Theory

Credit - 4

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100  
70 marks

Interdisciplinary Approach in Indian Music

- (1) Analytical study of Musical sound based on principles of Physics
- (2) Music & Mathematical approach in Laya & Tala of Indian Music
- (3) Computer as an aid in music
- (4) Significance of Avanaddha Vadyas in Indian Culture
- (5) Positive aspects of Music in personality development : Psychological Approach
- (6) Notation writing of compositions

Internal Assessment

30 Marks

Core Course – 6

Theory

Credit - 4

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100  
70 marks

Comparative Study of Hindustani and Karnatak Tala System

- (1) Marga and Deshi Tala System
- (2) Notation writing in Bhatkhande, Paluskar and Karnatak system
- (3) Hindustani Tala System
- (4) Karnatak Tala System
- (5) Comparative study of Karnatak Talas with Hindustani Talas.
- (6) Comparative study of following Talas:-
  - a) 6,7,8,10 Matras
  - b) 12,14,15,16 Matras

Internal Assessment

30 Marks

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
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संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
दिल्ली-110007/Delhi-110007

Core Course – 7

Practical

Credit - 8

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100

Stage Performance

70 marks

- (i) Stage performance for 30 minutes with Padhant, 20 minutes Prachalit & 10 minutes Aprachalit Tala. According to prescribed Tala List-II.
- (ii) Practical knowledge of different types of Gats (Punjabi, Charbagh, Delhi).

Internal Assessment

30 Marks

Core Course – 8

Practical

Credit - 8

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100

Viva-voce: Practical Test of Talas

70 marks

- (i) Presentation of Tabla/Pakhawaj solo for 8 minutes in tala, other than performed in stage performance.
- (ii) Knowledge of Yatis in composition.
- (iii) Ability to make Tilhais of different matras in Tritala.
- (iv) Theka Bharava in Drut Laya in Ektala and Tilvada as played with Khayal Gayaki with live presentation.
- (v) Ability to play Lehara in sixteen & ten Matras.
- (vi) Padhant with Tali-Khali in prescribed Tala-II with Thah, Dedhgun, Dugun, Tigun and Chaugun.

Internal Assessment

30 Marks

Prescribed Talas for Semester-II

Prachalit : Tritala, Jhaptala/Chautala, Sultala

Peshkar/Uthar, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Tala Paran, Theke ki Badhat.

Aprachalit : Rudra Tala (11 matra), Astha Mangal (11 matra)

Peshkar/uthar, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

SEMESTER-III

Core Course – 9

Theory

Credit - 4

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100

History of Ancient Avanaddha Vadyas

70 marks

- (1) Study of Avanaddha Vadyas from Vedic period to 13<sup>th</sup> Century.
- (2) Comparative study of Saman Matrik Talas in Hindustani Music:-
  - a. Teentala-Tilwara
  - b. Jhaptala-Sultala
  - c. Ektala-Chautala
  - d. Adachartal-Dhamar
  - e. Panchamswari-Gajjhampa
- (3) Detail study of Patakehar.

प्रो. सुनीरा कासलीवाल Prof. Suneera Kasliwal  
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दिल्ली विश्वविद्यालय/University of Delhi  
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(4) Playing techniques of Percussion Instruments as mentioned in Natya Shastra.

Internal Assessment

30 Marks

Core Course – 10

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Stage Performance

70 marks

- (1) Practical performance for 30 minutes. 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-III.
- (2) Practical knowledge of Gats & Fards.
- (3) Ability to play Kayadas in Farukhabad and Lucknow style of Tabla.

Internal Assessment

30 Marks

Core Course – 11

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Viva Voce Practical Test of Talas

70 marks

- (1) Presentation of Tabla/Pakhawaj solo for 8 minutes in a Tala other than performed in stage performance.
- (2) Comparative study of Talas : Tritala/Aditala, Ektala-Chautala, Jhaptala-Sultala, Rupak- Tivara, Adachartala-Dhamar.
- (3) Knowledge of Jati.
- (4) Ability to play Sadharan, Farmaishi, Chakradar and Kamali Chakradar.
- (5) Ability to present a Bharava in following Talas : Tritala and Jhumra in Ati-vilambit Laya.
- (6) Ability to play Bedam Tihai in 7, 10, 16 and 17 Matra Talas.
- (7) Ability to play Lehara in 10, 14 and 15 matra Talas.
- (8) Ability to play Composition in Jhulana Chanda.
- (9) Ability to sing 10 Alankars.

Internal Assessment

30 Marks

Prescribed Talas for Semester-III

Prachalit : Tritala, Adachartala/Dhamar, Sultala

Peshkar/Uthan, Kayada/Padal, Rela, Mukhara, Tukra, Chakradar, Gats/Jrisya Jati Gati Paran, Theke ki Badhat.

Aprachalit : Leelavati Tala/Jay Tala (13 Matra)

Peshkar/Uthan, Kayadas/Padal, Tukra, Chakradars/Rela and Parans.

\*For Elective courses, students may choose any one from 1A or 1B or 1C.

Elective Course – 1A

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

Aesthetical analysis of Tal Vadyas

70 marks

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
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- (1) Rasa Siddhanta as described in Natyashastra. Its applicability to Indian Music with special reference to Musical interval i.e laya & Tala.
- (2) Aesthetical Study of following techniques: Nikas. Padhant. Laya. Khali-Bhari or Sam.
- (3) Aesthetical analysis of the tonal quality of various percussion instruments of Hindustani Music i.e. Pakhawaj, Tabla, Dholak, Naqqara and Shrikhol with reference to use of multiple Membrane, Black paste, use of Fine Tuners (Gajra).
- (4) Aesthetical study of Samaan Matrik Talaṣ in Hindustani Music.

30 Marks

Internal Assessment

Elective Course – 1B

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

70 marks

Evolution and Development of Musical Concepts

Study of the following musical concepts from Vedic period to present times:

- A. Samagana, Dhruva gana, Maha geetak, Geeti,
- B. Nibaddha gana and Anibaddha gana
- C. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti
- D. Vaggeyakar Lakshan.
- E. Talaṣ used for various musical forms.

30 Marks

Internal Assessment:

Elective Course – 1C

Theory

Credit - 4

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

70 marks

Musicological Study in Karnatak Music

- (1) Significance of Bharatha's experiment relating to Dhruva Vina and Chala Vina
- (2) Musical forms pertaining to the field of classical dances of south India. A Knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka.
- (3) Musical Iconography and Musical Stone Pillars.
- (4) Musical Concerts : Traditions and Contemporary changes in Karnatak Music.
- (5) A study of the following Lakshanaग्रन्थas – "Silapaddikaram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini.

30 Marks

Internal Assessment

Open Elective Paper – 1

Credit - 2

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

35 marks

Project Work

Topic for open elective List – I

1. Elements of classical music in folk/ light music.

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प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal  
विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
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2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instrument
5. Music composing with reference fileu music
6. Music & Psychology
7. Personality Development
8. Role of Music in Child Development
9. Music and Nature
10. Elements of Stage performance
11. Music and meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Mathematics

**IV SEMESTER**

**Core Course – 12**

**Theory**

**Credit – 4**

Theory : 70  
Internal Assessment : 30  
Maximum Marks : 100  
**70 marks**

**Historical Development and Study  
of Avanaddha Vadyas**

- (1) Origin and Development of Pakhawaj, Tabla and Mridangam with their respective schools.
- (2) Origin and Development of various Avanadha regional instruments of North India- Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
- (3) Origin and development of various Avanadha Vadyas of South India i.e. Taval, Chenda, Edakka, Ghatam and Khanjira.
- (4) Detailed study of following Talas - Basant, Rudra, Leelavati and Panchamsawari.

**Internal Assessment**

**30 Marks**

**Core Course – 13**

**Practical**

**Credit – 8**

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100  
**70 marks**

**Stage Performance**

- (1) Practical performance for 30 minutes, 20 minutes Prachalit & 10 minutes Aprachalit Talas with Padhant. According to prescribed Tala-IV.
- (2) Practical knowledge of Gat Kayadas.

**Internal Assessment**

**30 Marks**

**Core Course – 14**

**Practical**

**Credit – 8**

Practical : 70  
Internal Assessment : 30  
Maximum Marks : 100  
**70 marks**

**Viva Voce: Practical Test of Ragas**

- (1) Ability to play Kayadas of Delhi and Ajrada Gharana (Two each).
- (2) Ability to play and explain with composition the 'DhinaGina' Bol in various Gharanas.
- (3) Ability to play attractive Mukhdas in different Talas 10, 12, 14 and 16 matras.

- (4) Ability to play Kuard Laykari compositions.
- (5) Ability to sing one chhota khyal in Tritala or Ektala.

**Internal Assessment**

**30 Marks**

**Prescribed Talas for Semester-IV**

Prachalit : Tritala, Rupak/Dhamar, Sultala, Tevra  
Peshkar/Uthan, Kayada/Padal, Rela Mukhara, Tukra, Chakradar, Gats/Sath Paran,  
Theke ki Badhat.  
Aprachalit : Pancham Savari or Gajjahmpa Tala.  
Peshkar/Uthan, Kayadas/Padal, Tukra and Chakradars/Rela and Parans.

\*Note: All the notations writing will be done in Bhatkhande Notation System.

\*For Elective courses, students may choose any one from 2A or 2B or 2C.

**Elective Course – 2A**

**Theory**

**Credit - 4**

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**70 marks**

**Documentation and Preservation of Music**

- (1) Process of Documentation & Preservation of Percussion Music.
- (2) E-Sources and their utilization in Percussion Music.
- (3) Practical Knowledge of recording equipments like mixer with audio digital forms.
- (4) Practical Knowledge of microphones and amplification system.
- (5) Practical knowledge of music recording.
- (6) Stage presentation and role of Percussion Instruments in performances.
- (7) Submission of a project based on any one of the above for internal assessment.

**Internal Assessment**

**30 Marks**

**Elective Course – 2B**

**Theory**

**Credit - 4**

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**Multidimensional Values of Hindustani Music**

**70 marks**

**Study of the following musical concepts, their origin and development:**

- A. i) Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal
- ii) Comparative study of the ancient and modern compositional forms
- iii) Principles of musical composition in Indian Classical Music
- iv) Importance of Sanskrit treatises in Indian Music
- v) Vocational aspects of Indian Music

**Internal Assessment:**

**30 Marks**

**Elective Course – 2C**

**Theory**

**Credit - 4**

Theory : 70

Internal Assessment : 30

Maximum Marks : 100

**Indian Music and its Aesthetical approach**

**70 marks**

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विभागाध्यक्ष/Head  
संगीत विभाग/Department of Music  
दिल्ली विश्वविद्यालय/University of Delhi  
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- (1) Plato and Aristotle – views on art and music
- (2) Art and Kala, Art and Craft.
- (3) Classification of Art, Sixty four arts.
- (4) Importance of Drama in Indian aesthetics. "Rasa" and Bharatas theory of Rasa, Number of Rasa, Musical intervals and Rasa.  
Raga and Rasa. Laya and Rasa.
- (5) Concept of Ananda : aesthetic experience, aesthetic attitude, creative faculty (Pratibha).
- (6) Aesthetical approach in musical improvisation like alapana, Tana, Sangati, Niraval, Swarkalpana, Tala and Laya.
- (7) Subject, Technique, Element, Medium, Form & Content in music as an Art.

Internal Assessment

30 Marks

Open Elective Paper – 2

Credit - 2

Theory : 35

Internal Assessment : 15

Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List – II

1. Music & Theatre
2. Electronic Media & Music
3. Music & sociology
4. Orchestration
5. Music Education
6. Music therapy
7. Vocational Aspects of Music
8. Modern trends in Music
9. Music & Mathematics
10. Acoustics of Music
11. Music & Yoga
12. Electronic Music Production
13. Ethnomusicology
14. Music Criticism
15. Music & Distance Education

**Books / References:**

**Course: 103**

1. Tabla Vadan Shiksha – Pt. Krishnarao Shankar Pandit, Sangeet Karyalaya, Hathras, 1951
2. Taal Prabandh: Pt. Chhote Lal Mishra, Kanishka Publisher, New Delhi, 2006
3. Bhartiya Talon Ka Shastriya Vivechan: Dr. Arun Kumar Sen, Hindi Granth Akademi, Bhopal (MP), 1973
4. Mridang Vadan: Guru Purushottam Das, Sangeet Natak Akademi, New Delhi, 1983
5. Playing Techniques of Tabla : Pt. Chhote Lal Mishra, Kaniksha Publisher, New Delhi, 2007
6. Tabla : Arvind Mulgaonkar, Sadhna Prakash, Puna, 1975

Course: 104

1. Rise of Music in Ancient world : Curt Sachs, W.W. Norton Company, New York, 1943
2. A History of Arabian Music: H.G. Farmer, Luzac and Company, London, 1929
3. Universal History of Music : S. M. Tagore, Low Price Publisher, Delhi, 1990
4. History of Musical Instruments : Curt Sachs, J.M. Dent, London, 1990
5. The New Oxford History of Music Vol. I, London Oxford University Press, 1960  
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प्रो. सुनीरा कासलीवाल / Prof. Suneera Kasliwal  
निर्माणाध्यक्ष/Head  
संगीत विभाग / Department of Music  
दिल्ली विश्वविद्यालय / University of Delhi  
दिल्ली - 110007 / Delhi-110007