

University of Mumbai



No. AAMS_UGS/ICC/2024-25/27

CIRCULAR:-

All the Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head, University Departments is invited to this office Circular No. AAMS_UGS/ICC/2023-24/23 dated 08th September, 2023 relating to the NEP UG & PG Syllabus.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in Music at its meeting held on 11th January, 2024 and subsequently passed by the Board of Deans at its meeting held on 18th April, 2024 vide item No. 8.9 (R) have been accepted by the Academic Council at its meeting held on 20th April, 2024 vide item No. 8.9 (R) and that in accordance therewith **the correction in syllabus for B.P.A. (Music-Tabla) Sem – I & Sem - II** as per appendix (NEP 2020) with effect from the academic year 2024-25.

(The said circular is available on the University's website www.mu.ac.in).

MUMBAI – 400 032
02nd August, 2024

(Prof. (Dr.) Baliram Gaikwad)
I/c. REGISTRAR

To,

All the Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head University Departments.

A.C/8.9 (R)/20/04/2024

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans,
- 2) The Dean, Faculty of Interdisciplinary Studies,
- 3) The Chairman, Ad-hoc Board of Studies in Music,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Department of Students Development,
- 6) The Director, Department of Information & Communication Technology,
- 7) The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari.

Copy forwarded for information and necessary action to :-	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), dr@eligi.mu.ac.in
2	The Deputy Registrar, Result unit, Vidyanagari drresults@exam.mu.ac.in
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari dr.verification@mu.ac.in
4	The Deputy Registrar, Appointment Unit, Vidyanagari dr.appointment@exam.mu.ac.in
5	The Deputy Registrar, CAP Unit, Vidyanagari cap.exam@mu.ac.in
6	The Deputy Registrar, College Affiliations & Development Department (CAD), deputyregistrar.uni@gmail.com
7	The Deputy Registrar, PRO, Fort, (Publication Section), Pro@mu.ac.in
8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), rapc@mu.ac.in
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in ar.tau@fort.mu.ac.in
11	The Deputy Registrar, College Teachers Approval Unit (CTA), concolsection@gmail.com
12	The Deputy Registrars, Finance & Accounts Section, fort draccounts@fort.mu.ac.in
13	The Deputy Registrar, Election Section, Fort drelection@election.mu.ac.in
14	The Assistant Registrar, Administrative Sub-Campus Thane, thanesubcampus@mu.ac.in
15	The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan, ar.seask@mu.ac.in
16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, ratnagirisubcentar@gmail.com

Copy for information :-

1	P.A to Hon'ble Vice-Chancellor, vice-chancellor@mu.ac.in
2	P.A to Pro-Vice-Chancellor pvc@fort.mu.ac.in
3	P.A to Registrar, registrar@fort.mu.ac.in
4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), camu@accounts.mu.ac.in

AC – 20/04/2024
Item No. – 8.9 (N)

As Per NEP 2020

University of Mumbai



Title of the program

- A. U.G. Certificate Course in Music (Tabla)**
- B. U.G. Diploma in Music (Tabla)**
- C. B.P.A. (Music-Tabla)**
- D. B.P.A. Hons. (Music- Tabla))**
- E. B.P.A. Hons. with Research (Music - Tabla)**

Syllabus for Semester – Sem I & II

Ref: GR dated 20th April, 2023 for Credit Structure of UG

(With effect from the academic year 2023-24)

University of Mumbai



(As per NEP 2020)

Sr. No.	Headings	Particulars	
1	Title of program O: _____ A	A	Title of the program U.G. Certificate Course in Music – (Tabla)
	O: _____ B	B	U.G. Diploma in Music –(Tabla)
	O: _____ C	C	B.P.A. (Music- Tabla)
	O: _____ D	D	B.P.A. Hons. (Music - Tabla)
	O: _____ E	E	B.P.A. Hons. with Research (Music - Tabla)
2	O: _____ A Eligibility	A	HSC (any faculty) or equivalent of Maharashtra Board, or any other board, or body recognized thereto or passed equivalent Academic level 4.0
	O: _____ B Eligibility	B	UG Certificate in Music (in given specialization) of this University or any other university or body recognized thereto or passed equivalent level 4.5
	O: _____ C Eligibility	C	UG Diploma in Music (in given specialization) of this University or any other university or body recognized thereto, or passed equivalent 5.0
	O: _____ D Eligibility	D	Bachelors of Music (in given specialization) of this University or any other university or body recognized thereto with minimum CGPA of 7.5 OR Passed Equivalent Academic Level 5.5
	O: _____ E Eligibility	E	Bachelors of Music (in given specialization) of this University or any other university or body recognized thereto with minimum CGPA of 7.5 OR Passed Equivalent Academic Level 5.5
3	R: _____ Duration of program	A	One Year
		B	Two Years
		C	Three Years
		D	Four Years
		E	Four Years
4	R: _____ Intake Capacity	07	
5	R: _____ Scheme of Examination	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination	

6	R: _____ Standards of Passing	40%	
7	R: _____ Credit Structure	Attached herewith	
8	Semesters	A	Sem I & II
		B	Sem I, II, III& IV
		C	Sem I, II, III, IV , V & VI
		D	Sem I, II, III, IV , V, VI, VII, VIII
		E	Sem I, II, III, IV , V, VI, VII, VIII
9	Program Academic Level	A	4.5
		B	5
		C	5.5
		D	6.0
		E	6.0
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year	From Academic Year: 2023-24	


 Sign of HOD
 Dr. Kunal Ingle
 Department of Music
 University of Mumbai

 Sign of Dean
 Dr. Anil Kumar Singh
 Interdisciplinary Studies faculty
 University of Mumbai

Preamble

1)Introduction:

It gives us an immense pleasure to present the Program structures and syllabi of Courses according to New Education Policy (NEP 2020). The activity was undertaken by two committees for two committees for PG Courses & UG courses at the department of Music. The syllabus formation committee has reviewed the syllabi of various Universities (both pre & post NEP implementation). The syllabi being proposed include new trends in Hindustani Music, Music in general & education field as well.

2) Aims and Objectives

1. Knowledgeable Musician
2. Students conversant with History of Music and Musicology.
3. Students with the basic knowledge of Physiology and Physics in Music in general and Tabla in particular
4. Students comprehending the basic principles of Tabla Aesthetics viz. Lay, Laykari, Taal, Theka, Expandable and Non-expandable composition, Accompaniment, etc
5. Students comprehend the concept of prosody in Music in general and Tabla in particular
6. Students with fair skills in presenting various forms of Tabla solo
7. Students with adequate communication skills who are able to communicate in both written and spoken form.
8. Introduction to Gharana styles and basics of accompaniment to various forms of music..

3) Learning Outcomes

At the end of the BPA program, the students should be able to

- a) They would be knowledgeable musician understanding various facets of Tabla solo and accompaniment.
- b) They should be able to perform in Solo Concert of at least half an hour duration with good performing ability
- c) They should be well versed with Musical Appreciation and Musical Aesthetics.
- d) They should have fair vocational competence.
- e) They would be aware of Gharana concept and performance in the said style.
- f) They should have fair knowledge to accompany different styles of music.

4)Any other point (if any)

Admission Procedure :-The eligible candidate's admission to the Program/s will be subject to his/her passing an audition test conducted by the Head of the Institute.

5) Credit Structure of the Program

R _____

Structure of Under Graduate Programs in University Department of Music
Program Name : BPA – Hindustani Classical Instrumental Music - Percussion (Tabla)

Level	Se m	Major Mandatory Electives		Minor	OE	VSC SES	AEC VSC IKS	OJT/FP	Total credit
4.5 FYBP A	I	6 (4+2) Practical Paper I - Viva Voce (4) Theory Paper I- History of Music (2)			4 (2+2) Applied Music Level 1 accompaniment of light music. Applied Music – Level I Folk Instruments of Maharashtra (2)	4 (2+2) Riyaz Technique s Level 1 (2) 2 Practical Paper II - Concert Performan ce (2)	6 (2+2+2) AEC Communicat ion Skills Level I University (2) Digital and Technologic al awareness (2) Basics of Hindusthani Music (2)	2 CC (2)	22
	II	6 (4+2) Practical Paper III - Viva Voice (4) Theory Paper -2 Applied Theory (2)		2 Practical Paper IV - Concert Performa nce (2)	4 (2+2) Applied Music Level II Basics of selected folk percussion instruments (2) Vocal Basics Level I (2)	4 (2+2) Basic of Harmoniu m playing I Level 1 (2) Riyaz Technique Level II (2)	4 (2+2) AEC : Communicat ion Skills in English Leel II University (2) Value Education (2)	2 Yoga Level – 1 (2)	22
5 SYBP A	III	8 (4+2+2) Practical Paper V -Viva Voce (4) Practical VI - Concert Performance – (2) Theory Paper III - History of Music – (2)		4 Accompa niment Level 1– (4)	2 Learning compositions and advance patterns of Pakhawaj, Dholak, Dholkirhythms / Grooves and rhythms composed by music directors	2 Nagma playing on harmoniu m – (2)	2 AEC : University (2)	4 (2+2) Concert Managemen t (2) Visit & Performance in Old Age Home - (2)	22
	IV	8 (4+2+2) Practical Paper VII -Viva voce (4) Practical paper VIII - Concert Performance (2) Theory Paper IV - Applied theory (2)		4 – Accompa niment Level 2 (4)	2 Accompaniment with pakhawaj/Dholak/D holki to various light folk, devotional songs Accompanying film songs with indian and western percussions	2 Riyaz Technique – Level III (2)	2 AEC : Universit0y (2)	4 (2+2) Visit & Performance in Hospital (2) Basics of Music Teaching - (2)	22
5.5 TYBP A	V	Mandatory 10 (4+2+4) Practical Paper IX - Viva Voce (4) Practical Paper X - Concert Performance (2) Theory Paper V History of Music – 4 credits	Elective s 4 Mthods of improvi sation – (4 =)	4 Studio Playing Techniqu es –(4)		2 Riyaz Technique – Level IV – (2)		2 Basics of Music Teaching: Level 2 - (2)	22
	VI	Mandatory 10 (4+2+4) Practical Paper XI - Viva voce (4) Practical Paper XII - Concert Performance (2) Applied theory – (4)	Elective s 4 – Aestheti cs of Tabla playing(4)	4 Advance laykaris (4)				4 OJT – (4)	22
		48	8	18	12	14	14	16	130



Sign of HOD
Dr. Kunal Ingle
Department of Music
University of Mumbai

Sign of Dean
Dr. Anil Kumar Singh
Interdisciplinary Studies faculty
University of Mumbai

Semester - I

Program Name : B.P.A.(Music - Tabla) Course Name : Practical Paper I – Viva
Semester :I Voce (Mandatory Major)
Course Code:

Total Credits : 04 Total Marks : 100

End Semester University Assessment : Continuous Internal Assessment : 50
50 marks marks

Course Objectives:

- To render Thekas and their variation of Teental, Jhaptal, Rupak and Ektal
- Ability to render Chatasra and Tisra Jati Kayadas and Relas in Teental having Phrase *tit and tirkir* with at least eight variations and Tihai/Chakradar.
- Ability to render Gat tukadas and Chakradars in Teentaal with Padhant
- Ability to compose Tihai in Teental and Jhaptal with given phrase.
- Ability to render non-expandable compositions in Jhaptal.

Note:

- The batch of practical class would consist of maximum 7 students.
- One practical class would be of 60 mins.

Module I : (2 Credits)

Unit 1 :Presentation of Kayada composition in Teental

- Chatasra Jati Kayada with phrase *tit and tirkir*
- Tisra Jati Kayada with phrase *tit/tirkir*

Unit 2 : Presentation of compositions in Teental

- Rela with phrase *tirkir*
- Gat Tukadas and Chakradar with Padhan

Module II : (2 Credits)

Unit 3: Presentation of following Taalas in single, double and quadruple speed (By table and hands both).

Teental, Jhaptal, Rupak and Ektal

Unit 4 :Accompanying ability

- a) Recognizing Sam and Taal of Chhota Khyal compositions
- b) Accompanying light music compositions in keherva, Dadara, Bhajani

References :

- a) Tabla by Arvind Mulgaonkar (Marathi)
- b) Tabla by Pt. Sadanand Naimpalli (English)
- c) Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi)
- d) Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi)
- e) Sarvangeen Tabla by Pt. Amod Dandage (Marathi)

Course Outcomes

By the end of the module, students should be able to:

- Understand & appreciate the facets of Kayada improvisation.
- Render the *single, double and quadruple of thekas*.
- Present few expandable and non-expandable compositions in Teental and Jhaptal
- Accompany Chhota Khayal and Rajakhani Gat.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 10 marks
2. Class participation: 10 marks
3. Ability to comprehend & reproduce in class: 20 marks
4. Overall progress during the semester : 10 marks

B. End Semester University Assessment: 50 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Kayadas in Teental	15
2	Rela and Gat tukada in Teental	10
3	Padhant of non-expandable compositions.	5
4	Single, Double and Quadruple of Thekas	7
5	Presentation in Jhaptal	8
6	Accompaniment	5
Total Marks		50 marks

Program Name : B.P.A.(MUSIC - TABLA) Course Name: Theory paper I - History of Music (Mandatory Major)

Semester :I

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

- a) To provide a historical context for understanding music.
- b) To gain insights into the factors that shaped Music, its creation, performance, and reception.
- c) To trace the evolution of musical styles, genres, and forms over time.
- d) To study the contribution of experts in the field of music.

Module I : (2 Credits)

Unit 1 :History of Tabla

- a) Different opinions about the origin of Tabla
- b) Development of Tabla in anatomy and playing techniques

Unit 2 :Introduction to Baaj and Gharana

- a) History and characteristics of Delhi Gharana
- b) Biographies of
Ustad Natthu Khan
Ustad Thirkawa
Pt. Kishan Maharaj
Pt. Swapan Chaudhari

References :

- a) Tabla by Pt. Arvind Mulgaonkar
- b) Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar
- c) Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry
- d) Delhi Ka Tabla by Pt. Umesh Moghe
- e) Tabla Puran by Pt. Vijay Shankar Mishra

Course Outcomes

By the end of the module students will:

- a) Understand how the instrument evolve and how changes come in anatomy as well as playing techniques
- b) To understand the contribution of artistes of past and present era.
- c) Knowledge of the pioneer Gharana of Tabla

Guidelines for Course Assessment:**A. Continuous Internal Assessment of 25 Marks :**

Definitive essay (20marks in 1500 words) or Two questions of 10 marks in 750 words each) Students will choose their own topic for the final essay for many of the topics discussed during the course, or seen to be relevant from what has been covered in class. However, the topic must be approved by the instructor well in advance.

Overall progress and participation in class/co-curricular activities. (5 marks)

B. End Semester University Assessment: 25 marks

Question paper of 25 marks of for 90 minutes following pattern would be set.

1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory)
2. Answer any two questions out of 4 (10 marks)

Program Name :B.P.A. (MUSIC - Tabla). Course Name : Applied Music I – Level I
(Open Elective)

Semester :I

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment : 25marks Continuous Internal Assessment : 25 marks

Course Objectives:

- a) To understand & appreciate the concept of Lay, Taal, Theka and Laykari
- b) Ability to perform folk and light rhythms with light percussion instruments expression.
- c) Ability to achieve required knowledge of Lay and Taal
- d) Ability of accompanying light and folk music.

Module I : (1 Credits)

Unit 1 :Taalas and Thekas for detail study

- a) Dadara and Khemta
- b) Keherva
- c) Dhumali and Bhajani
- d) Chautal and Tivra

Unit 2 :Laykari

- a) Single, double and quadruple speed of above thekas
- b) Numeric laykari

Module II: (1Credits)

Unit 1 : Accompanying techniques with Tabla

- a.) Variations and Laggies in Dadara
- b.) Variations and Laggies in Keherva

Unit 2 : Application of above taalās in different songs**a.) Songs based on taal Dadara & Dhumali****b.) Songs based on Taal Kaharava, Bhajani & Khemta****Guidelines for Course Assessment:****C. Continuous Internal Assessment of 25 Marks :****(The students would be assigned marks by the respective class teacher)**

5. Listening Assignments : 5 marks
6. Class participation: 5 marks
7. Ability to comprehend & reproduce in class: 10 marks
8. Overall progress during the semester : 5 marks

D. End Semester University Assessment: 25 marks

Practical viva voce of 25 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Theka Study	5
2	Laykari	10
3	Theka recognition and accompaniment with Tabla and other light percussion instruments	10
Total Marks		25marks

Program Name :B.P.A. (MUSIC- Tabla). Course Name : Applied Music Level I -
Semester :I Folk Instruments of Maharashtra (Open
Elective)

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

1. To develop the sense of rhythm
2. To explain the importance of light percussion instruments in music
3. To prepare the students to play light percussion instrument
4. To motivate the students accompany light music
5. This course would work a stress buster for self to work more energetically.

Module I : (1 Credit)

Unit 1 : Learning techniques of light percussion instruments

- a) To learn techniques of playing Manjiri, Khanjiri, Shakers, kabbas, etc.
- b) To learn important rhythms with above instruments.

Unit 2 : Detail swar study

- a) To learn techniques of Dimadi, Duff, Halgi, Chanda, etc.
- b) To learn important rhythms with above instruments.

Module II : (1 Credit)

Unit 1 : Accompanying Ability

- a) To accompany light music with Manjiri, Khanjiri, Shakers, Kabbas, etc.
- b) To accompany light and folk music with Dimadi, Duff, Halgi, Chanda, etc.

Unit 2: Information of the following instruments.

- a) Manjiri, Khanjiri, Shakers, Kabbas, etc.
- b) Dimadi, Duff, Halgi, Chanda, etc.

Course Outcomes

By the end of the module, students should be able to:

- a.) Understand the importance of light percussion instruments in music
- b.) Handle and play important light percussion instruments
- c.) Accompany light music with using various light percussion instrument
- d.) Relax himself by playing different folk and light rhythms

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 5 marks
2. Class participation: 5 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 5 marks

B. End Semester University Assessment: 25 marks

Practical viva voce of 25 marks would be conducted according to following pattern.

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Information and Handling of instruments	10 marks
2	Accompaniment	10 marks
3	Recognizing rhythmic patterns	5 marks
	Total Marks	25marks

Program Name : B.P.A. (MUSIC- Tabla) Course Name : Riyaz Techniques Level 1
(Practical paper) (VSC)

Semester :I

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

- a) To understand the correct methods of Riyaz.
- b) To develop a profound awareness of the central role and purpose of the Riyaz and its part in the aesthetic creation in performance of Hindustani Classical Music.
- c) To improve the capacity of fingering.
- d) To get ease in sound production
- e) To improve the tonal quality.

Module I: (2 Credits)

Unit 1: Introduction to Riyaz Techniques

- a) Akshar Sadhana
- b) Phrase practicing

Unit 2 :Riyaz method

- a) Riyaj of Kayada with phrase *tit and dhinagena*
- b) Riyaj of Kayada with phrase *tirkit and kdadhetit*
- c) Riyaj of Rela with phrase *tirkit*

References:

- a) Tabla by Pt. Arvind Mulgaonkar
- b) Sarvangeen Tabla by Pt. Amod Dandage
- c) Book released by NCPA after a seminar on Tabla Riyaj
- d) Various lectures by scholars on this topic

Course Outcomes

By the end of the module, students should be able to:

- Develop technical skills specific to Tabla. It strengthens finger dexterity, hand-eye coordination, breath control, and overall physical agility required to perform intricate musical passages.
- Get control over techniques of Tabla.
- Produce a wide range of dynamics, master articulation techniques, execute precise ornamentations, and achieve smooth transitions between notes.
- Grasp the nuances of classical music.
- Maintain a steady tempo and execute intricate rhythmic variations.

Guidelines for Course Assessment:

Continuous Internal Assessment: 25marks

1. Listening Assignments: 5 marks
2. Class participation: 5 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester: 5 marks

End Semester University Assessment: 25 marks

- a. Akshar Sadhana 05
- b. Phrase practicing 05
- c. Kayadapracticing10
- d. Rela practicing 05

Course Code:

Total Marks : 50

End Semester University Assessment :	Continuous Internal Assessment :
25marks	25 marks

- To understand & appreciate the facets of Tabla solo.
- Ability to perform compositions with fair competence.
- To enable the students to improve the performing skills.
- To understand and appreciation Indian Knowledge System

- The batch of practical class would consist of maximum 7 students.
- One practical class would be of one clock hour.

Unit 1: Performance of Prescribed compositions of Viva 1 (of the given semester) for detail study

Unit 2: Performance of Prescribed compositions of Viva 1 (of the given semester) for Non detail study

- Tabla by Arvind Mulgaonkar (Marathi)
- Tabla by Pt. Sadanand Naimpalli (English)
- Tabla Vadan Kala Aur Shastra by Pt. Sudhir Mainkar (Hindi)
- Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi)
- Sarvangeen Tabla by Pt. Amod Dandage (Marathi)

Course Outcomes

By the end of the module, students should be able to:

- Inspire to perform Teental compositions both expandable and non-expandable in maifil recital
- They should understand & appreciate the facets of Khali-Bhari and improvisation in expandable compositions with fair competency.
- They should be able to understand & appreciate the facets of Lay and Tala

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25Marks:

(The students would be assigned marks by the respective class teacher)

The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

1. Student would perform in class two kayadas and one rela in Teental in detail Viva Voce 1 (for the given semester)
2. Student would perform in class One Kayada and few tukadas in Jhaptalwith brief study of Viva 1 (for the given semester)

B. End Semester University Assessment: 25 marks

The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

1. Student would perform Kayada, Rela and Tukada (other than presented in internal) in class for detail study Viva Voce 1
2. Student would perform in class one Kayada and few tukadas in Jhaptal (other than presented in internal) for detail study & non detail study of Viva 1

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

Each student should perform for 20 mins

1. Solo presentation in Teental
2. Solo presentation in Jhaptal

Sr No	Course Content	Marks Assigned
1	Clarity and Tonal quality	5
2	Teental Solo	8
3	Jhaptal Solo	8
4	Padhant	4
Total Marks		25marks

Program Name :B.P.A. (MUSIC -
HINDUSTANI VOCAL / MUSIC - SITAR)

Course Name : Communication Skills in
English – Level 1 (AEC)

Semester :I
Total Credits: 02

Course Code:

End Semester University Assessment :
25marks

Total Marks : 50
Continuous Internal Assessment : 25
marks

Course Objectives

- a) To enhance language proficiency by providing adequate exposure to reading and writing skills
- b) To orient the learners towards the functional aspects of language
- c) To articulate what you contribute to the world and why it matters.
- d) To create a basic biodata
- e) To communicate professionally with a client, including contract negotiation.
- f) To be creative and flexible in your programming.
- g) To practice poise in public speaking and performance.
- h) To learn networking and interpersonal skills.

Unit I : - Writing Skills

- a) Training in Dictionary Skills
- b) Comprehension Skills. (Detailed study of a text related to Music with emphasis on Music related Vocabulary. The instructor can choose a book for the study)

The following skills to be acquired:

- Reading with fluency and speed
- Skimming and scanning
- Identifying relevant information
- Isolating fact from opinion
- Understanding concepts and arguments
- Identifying distinctive features of language

- c) Writing Book review
- d) Writing a biodata (for job, concerts, resource person)

Unit II - Speaking Skills in English

a) Public Speaking in English

- Characteristics of An Effective Speech
- Model Speeches & its analysis
- Drafting and Presenting a Speech in Formal and Informal Gatherings

b) Conversation in English

- Opening a Conversation
- Introducing Oneself in Various Contexts
- Introducing Others Formally and Informally
- Building a Conversation
- Leaving and Closing a Conversation
- Conversation in Group in Various Situations

Reference Books-

- Bellare, Nirmala .Reading Strategies.Vols.1and2.NewDelhi.OxfordUniversityPress,1998.
- Bhasker, W.W.S & Prabhu,N.S.:EnglishthroughReading,Vols.1and2. Macmillan, 1975.
- Blass, Laurie, Kathy Block and Hannah Friesan. Creating Meaning. Oxford: OUP,2007.
- Brown, Ralph: Making Business Writing Happen: A Simple and Effective Guide to Writing Well. Sydney: Allen and Unwin,2004. 5.
- Doughty, P. P., Thornton, J. G, Language in Use. London: Edward Arrol,1973.
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- Glendinning, Eric H. and Beverley Holmstrom. Second edition. Study Reading: A Course in Reading Skills for Academic Purposes. Cambridge: CUP,2004
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- Hamp-Lyons, Lizand Ben Heasley. Second edition. Study Writing: A Course in Writing Skills for Academic Purposes. Cambridge: CUP,2006
- Mohan Krishna & Banerji, Meera: Developing Communication Skills. New Delhi: Macmillan India,1990. 16. Mohan Krishna &Singh, N. P. Speaking English Effectively. New Delhi: Macmillan India, 1995.
- Narayanaswami, V. R. Organised Writing, Book 2. New Delhi: Orient Longman

Course Outcomes

After successfully completing the course the students would be able to

- Draft and Present a Speech in Formal and Informal Gatherings with fair skills
- Conversation in Group in Various Situations with fair skills
- Understand various aspects of comprehension skills
- Review the books with fair skills
- Write biodata with fair skills

Guidelines for Course Assessment:**A. Continuous Internal Assessment of 25Marks:**

(The students would be assigned marks by the respective class teacher. The instructor would give the topics to the students at least a week before)

- a) Drafting and Presenting a Speech in Formal and Informal Gatherings – 15 marks
- b) Conversation in Group in Various Situations – 10 marks

B. End Semester University Assessment: 25 marks

- a) The question paper will be for 25 marks to be completed in 1.5 hours
 - b) Internal options would be given in question 2 & 3
-
- 1. Comprehension skills – 9 marks
 - 2. Book review – 8 marks
 - 3. Writing biodata – 8 marks

Program Name : B.P.A. (MUSIC- Tabla)	Course Name: Digital and technological awareness (VEC)
Semester : I	Course Code:
Total Credits : 02	Total Marks : 50
End Semester University Assessment : 25 marks	Continuous Internal Assessment : 25 marks

Course Objectives:

- To enable the musician to promote his talent.
- To get the knowledge of latest Technology.
- To make the effective use of available social media.

Module I: (1 Credits)

Unit 1:

- Historical overview of modern technology involved in music.
- Study of microphones

Unit 2:

- Information of social and digital media (Youtube, Facebook, Twitter, Instagram, Spotify)
- Website, Webpage, Audio/Video Blog

Module II: (1 Credits)

Unit 1 :

- Om Swaralipi paddhati-software practice
- Preparing basic PPT for presentation

Unit 2 :

- Promotion of social and digital media
- Create reels, Create videos, Create posters, Create YouTube channel, upload videos and other matter on social media

References:

- Popular Music, Digital Technology and Society, SAGE Publications
- Digital Electronics for Musicians, Springer
- Music Learning Today: Digital Pedagogy for Creating, Performing, William I. Bauer
- The Digital Musician: Creating Music with Digital Technology by Andrew Hugill
- <https://omenad.github.io/fonts/ome-swarlipi/>

Course Outcomes

By the end of the module, students should be able to:

- a. deal with digital and technological
- b. To reach out the large number of audience.
- c. To pursue career as digital content creator for artists

Guidelines for Course Assessment:**Continuous Internal Assessment: 25 marks**

- a. Writing detailed 02 essays on different topics 10 marks
- b. Submitting a project using media and technology aiming self-promotion and music promotion

End Semester University Assessment: 25 marks

Practical (25 marks)

1. PPT presentation on any topic related to music 05
2. One reel on social /musical awareness 05
3. One innovative video creation related to music promotion 10
4. Om Swaralipi paddhati and poster making 05

Program Name: B.P.A. (MUSIC)
(SPECIALIZATION: HIND. CLAS.
VOCAL / HIND. CLAS. INST. NON
PERC. - SITAR)

Course Name: Basics of Hindustani
Music - Theory Paper (IKS)

Paper Code:

Semester: I
Total Credits: 02

Total Marks : 50

Semester University Assessment: 25
marks

Continuous Internal Assessment : 25
marks

Course Outcomes:

- a) To have an overall understanding about the Indian Knowledge System.
- b) To understand the legacy of Indian Classical Music.
- c) To have the primary knowledge about the basic concepts of Music.
- d) To learn selected musical Forms of Hindustani Sangeet.

Module I: (1 Credit)

Unit 1 -

- A) Influence of Philosophy and spiritual dimensions of Indian Classical Music.
- B) Origin of Indian music and its development
- C) Origin and developments of musical instruments
- D) Ancient Scriptures and musical treatises (Natyashastra, Samaved, Bruhaddeshi)

Module II: (1 Credit)

Unit 2

- A) IKS concept of Rasa and emotive powers of Indian Ragas
- B) Tradition of Music Teaching and Learning
- C) Introduction to four major gharanas in Hindustani Music/Tabla
- D) Interrelation between culture and folk music

References:

- f) Sangeet Visharad, Vasant
- g) Rag bodh, BR Deodhar
- h) Rag parichay, Harishchandra Shrivastav
- i) Pillars of Hindustani Music, B R Deodhar
- j) Hamare Sangit Ratna, Laxmi Narayan Garg

Course outcomes

By the end of the module students will:

- Acquire knowledge about how music has shaped and been shaped by social, political, and artistic movements.
- To understand the importance of treaties that formed the base of Indian music
- To understand the contribution of the great traditions in the Hindustani music.

Guidelines for Course Assessment:**A. Continuous Internal Assessment of 25 Marks :**

Definitive essay (20marks in 1500 words) or Two questions of 10 marks in 750 words each)

Students will choose their own topic for the final essay from any of the topics discussed during the course, or seen to be relevant from what has been covered in class. However, the topic must be approved by the instructor well in advance.

Overall progress and participation in class/co-curricular activities. (5 marks)

B. End Semester University Assessment: 25 marks

Question paper of 25 marks of for 90 minutes following pattern would be set.

Basics of Hindustani Music (IKS) (25 marks)

Question no.1 - Answer any two from three (10 Marks)

Question No. 2 – Answer any 3 from 5 (15 Marks)

Program Name :B.P.A. (MUSIC- TABLA) Course Name : Co Curricular Activity

Semester :I

Course Code:

Total Credits: 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Particular	Indicative Activity Student has to participate in any three activities organized by MU or any other Organization / NGO	Assessment Activity
Assessment based on Co-Curricular Activity participation and Report Submitted	• Swacch Bharat Abhiyan Activity / Cleanliness Drive Activity/Awareness Activity • Beach Cleaning • Tree Planation/ Environment Conservation/ Awareness Activity • Community Services during Ganapati Immersion/ any other community service • Participation in organization of Blood Donation Camps/Medical Camp/ Awareness Activity • Visit to under-privileged schools/old age home • Or any Other community services/ Social Service/Awareness Activity decided by Institution/ college	Marks based on: (a) Activity Participation and Activity Report Submission(50%) (b) Viva-voce Examination (50%)

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

(The students would be assigned marks by the respective class teacher)

1. Behavior in campus--- 10 Marks
2. Readiness to help peers – 10 Marks
3. Taking Responsibilities during Departmental Programmes – 05 Marks

B. End Semester University Assessment: 25 marks

Semester - II

Program Name : B.P.A.(Music - Tabla) Course Name : Practical Paper III – Viva
 Semester :II Voce (Mandatory Major)
 Course Code:

Total Credits : 04 Total Marks : 100

End Semester University Assessment : Continuous Internal Assessment : 50
 50 marks marks

Course Objectives:

- a. To render Thekas and their variation of Chautal, Deepchandi, Adachautal
- b. Ability to render Chatasra or Tisra Jati Kayadas and Relas in Teental having Phrase *trak and kdadhetit* with at least eight variations and Tihai/Chakradar.
- c. Ability to render Gat tukadas and Chakradars in Teentaal with Padhant
- d. Ability to compose Tihai in Teental and Jhaptal with given phrase.
- e. Ability to render non-expandable compositions in Jhaptal.
- f. Ability to play Peshkar in Teental

Note:

1. The batch of practical class would consist of maximum 7 students.
2. One practical class would be of 60 mins.

Module I : (2 Credits)

Unit 1 : Presentation of Kayada composition in Teental

- a) Chatasra or Tisra Jati Kayada with phrase *trak*
- b) Chatasra or Tisra Jati Kayada with phrase *kdadhetit*

Unit 2 : Presentation of compositions in Teental

- a) Teental Theka Rav
- b) Gat Tukadas and Chakradar with Padhant

Module II : (2 Credits)

Unit 3: Presentation of following Taalas in single, double and quadruple speed.

- a) Chautal, Deepchandi and Adachautal
- b) Peshkar in Teental, Kayada and RelainJhaptal

Unit 4 :Accompanying ability

- a) Gat tukada and chakradar in Jhaptal with Padhant
- b) Accompanying Chhota Khayal

References :

- a. Tabla by Arvind Mulgaonkar (Marathi)
- b. Tabla by Pt. Sadanand Naimpalli (English)
- c. Tabla Vadan Kala AurShastra by Pt. Sudhir Mainkar (Hindi)
- d. Taal Prakash by Shri. Bhagvath Sharan Sharma (Hindi)
- e. Sarvangeen Tabla by Pt. Amod Dandage (Marathi)

Course Outcomes

By the end of the module, students should be able to:

- Understand & appreciate the facets of Peshkar and Kayada improvisation.
- Render the *single, double and quadruple of thekas*.
- Present few expandable and non-expandable compositions in Teental and Jhaptal with Padhant
- Accompany ChhotaKhayal and Rajakhani Gat.

Guidelines for Course Assessment:

Continuous Internal Assessment of 50 Marks :

(The students would be assigned marks by the respective class teacher)

5. Listening Assignments : 10 marks
6. Class participation: 10 marks
7. Ability to comprehend & reproduce in class: 20 marks
8. Overall progress during the semester : 10 marks

End Semester University Assessment: 50 marks

Practical viva voce of 50 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, one teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Peshkar and Kayadas in Teental	15
2	Rela and Gat tukada in Teental	10
3	Padhant of non-expandable compositions.	5
4	Single, Double and Quadruple of Thekas	7
5	Presentation in Jhaptal	8
6	Accompaniment	5
Total Marks		50 marks

Program Name :B.P.A. (MUSIC- TABLA) Course Name: **Theory paper I – Applied**
Semester :II Theory (Mandatory Major)

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment : Continuous Internal Assessment : 25
25marks marks

Course Objectives:

- a) Understanding the theoretical concepts behind the music they play allows them to interpret the traditional values.
- b) It provides a systematic approach to teaching and learning music. Provides tools for analysing and studying different compositions.
- c) Applied theory helps students develop a strong foundation in music, improving their overall musicianship and fostering critical listening and performing skills. It enables educators to communicate musical concepts effectively and facilitate musical analysis and performance.
- d) Ultimately, the applied theory enhances musicians' understanding, creativity, communication, and expression in various musical contexts.

Unit 1: Writing notations

- A. Notation systems of north Indian Music, i.e. Bhatkhande system
- B. Notation systems of north Indian Music, i.e. Paluskar system
- C. Writing Ekgun, Dugun, Tigun and Chaugun of Taalas learnt in Semester I & II as per both the notation systems.
- D. Writing compositions as per Pt. Bhatkhande notation systems.

Unit 2 :Meaning and Definitions

- a) Khali-Bhari, Peshkar, Kayada, Rela, Tihai, Chakradar, Tukada, Mukhada and all other terms related to Taal
- b) Anatomy of Tabla and Pakhavaj
- c) Names of Dash Pranas and detailed explanation of Ang, Grah and Jati
- d) Playing technique of Major Varnas(Notes and Phrases) played on Tabla.

References :

1. Tabla by Pt. Arvind Mulgaonkar
2. TablaVadan Kala aur Shastra by Pt. Sudhir Mainkar
3. Pakhawaj aur Tablake Gharane aur Parampara by Dr. Aban Mestry
4. Delhi KaTabla by Pt. Umesh Moghe
5. Tabla Puran by Pt. Vijay Shankar Mishra

Course Outcomes

By the end of the module students will:

1. Gain proficiency in reading and interpreting musical notation, including understanding pitch, rhythm, dynamics, and other symbols commonly used in Indian music.
2. To understand the importance of terminologies that formed the base of Indian music
3. Students will develop a fare foundation in fundamental music theory concepts.
4. Students will learn to analyze and identify the structural elements of various Tabla compositions which will help them in Padhant and actual presentation of these compositions.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

Definitive essay (20marks in 1500 words) or Two questions of 10 marks in 750 words each) Students will choose their own topic for the final essay from any of the topics discussed during the course, or seen to be relevant from what has been covered in class. However, the topic must be approved by the instructor well in advance.

Overall progress and participation in class/co-curricular activities. (5 marks)

B. End Semester University Assessment: 25 marks

History of Music (25 marks)

a) The question paper will be for 25 marks to be completed in 1.5 hours

1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory)
2. Answer any two question out of 4 (10 marks)

Program Name: B.P.A. (MUSIC- TABLA) Course Name: Practical Paper IV –
Concert Performance (mandatory Minor)

Semester :II

Paper Code:

Total Credits: 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

1. To understand & appreciate the facets of improvisation.
2. Ability to perform traditional solo with excellent competence.
3. To enable the students to improve the performing skills.
4. To understand and appreciation Indian Knowledge System.

Note:

1. The batch of practical class would consist of maximum 7 students.
2. One practical class would be of one clock hour

Module I: (2 Credits)

Unit 1: Solo performance in Teental which includes traditional compositions learnt in Semester I and II

Unit 2: Solo performance in Jhaptal which includes traditional compositions learnt in Semester I and II

References

- a) Tabla by Pt. Arvind Mulgaonkar
- b) Tabla Vadan Kala aur Shastra by Pt. Sudhir Mainkar
- c) Pakhawaj aur Tabla ke Gharane aur Parampara by Dr. Aban Mestry
- d) Delhi KaTabla by Pt. Umesh Moghe
- e) Tabla Puran by Pt. Vijay Shankar Mishra

Course Outcomes

By the end of the module, students should be able to:

- Inspire to perform solo in maifil recital
- They should understand & appreciate the facets of improvisation.
- They should be able to perform expandable and non-expandable compositions with Padhant.
- They should be able to understand & appreciate the facets of Lay, Tala and tonal quality.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25Marks:

(The students would be assigned marks by the respective class teacher)

The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

1. Student would perform Taal Teental and Jhaptal matter learnt in viva voce
2. Student would demonstrate his accompanying skills learnt in viva voce

End Semester University Assessment: 25 marks

The students would give the following two performances in the class. The instructor shall give intimation for performance at least one week before. The students would receive (verbal) feedback, instructions & suggestions for the improvement.

1. Student would perform solo in Taal Teental for detail study Viva Voce (Matter should be different from the matter presented in internal)
2. Student would perform solo in Taal Jhaptal for detail study & non detail study of Viva (Matter of solo should be different than the matter presented in internal)

Each student should perform for 20 mins

1. Solo in Taal Teental
2. Solo in Taal Jhaptal

Sr No	Course Content	Marks Assigned
1	Performance of Teental	15
2	Performance of Jhaptal	10
Total Marks		25marks

Program Name :B.P.A. (MUSIC- Tabla).	Course Name : Applied Music – Level II
Semester :II	Basics of selected folk Percussion Instruments (Open Elective)

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

- a) To understand the techniques to play Indian folk percussion instruments
- b) To understand the techniques to play western percussion instruments
- c) To learn basic rhythmic patterns on Indian and western instruments
- d) To accompany with simple rhythms.

Module I : (1 Credits)

Unit 1 : Learn Dholak Techniques

- a) Finger and hand techniques of left and right hand.
- b) Basic notes played with both hands

Unit 2 : Learn Dholaki techniques.

- a) Finger and hand techniques of left and right hand
- b) Basic notes played with both hands

Module II: (1Credits)

Unit 1 : Learn Western Percussion Instruments

- a) Learn the techniques to handle and play western percussion instruments like Bongo, Congo, Darbukka, etc.
- b) Learn basic notes and rhythms played on western percussion instruments.

Unit 2 : Application of above instruments in various songs

- a) Accompanying simple songs with Dholak
- b) Accompanying simple songs with western instruments

Guidelines for Course Assessment:

Continuous Internal Assessment of 25Marks :
(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 5 marks
2. Class participation: 5 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 5 marks

End Semester University Assessment: 25 marks

Practical viva voce of 25 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Playing Pakhawaj/Dholak/Dholki	10
2	Playing Western Percussions	10
3	Accompaniment	5
	Total Marks	25marks

Program Name :B.P.A. (MUSIC- Tabla). Course Name : Vocal Basics – Level I
(Open Elective)

Semester :I

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

6. To develop the sense of pitch
7. To prepare the students for singing basic notes
8. To develop the tuning skill
9. To motivate the students of rhythm to sing or hum
10. This course would work as a stress buster for self to work more energetically.

Module I : (1 Credits)

Unit 1 : Pitch and Swar Study

- a) To understand the similarity and difference between swaras
- b) To sing Shuddha Swaras and Shuddha swar alankars

Unit 2 :Singing Ability with Tabla

- a) Introduction to TablaTarang
- b) 2 Simple songs and one patriotic song in Dadara, Rupak and keherva

Course Outcomes

By the end of the module, students should be able to:

- A. Understand the difference between two notes
- B. Sing basic alankaras of Shuddha swaras.
- C. Develop the understanding for tuning the instrument.
- D. Sing some famous patriotic and other song
- E. Relax himself by enjoying the music.

Guidelines for Course Assessment:

A. Continuous Internal Assessment of 25 Marks :

(The students would be assigned marks by the respective class teacher)

1. Listening Assignments : 5 marks
2. Class participation: 5 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester : 5 marks

B. End Semester University Assessment: 25 marks

Practical viva voce of 25 marks would be conducted according to following pattern

Note: For the practical examination of odd semesters the 2 teachers in the Department together would be the examiner. For the even semesters, One teacher of other university and one from the department would be on the examiners.

Sr No	Course Content	Marks Assigned
1	Pitch understanding	5 marks
2	Singing Shuddha swaralankaras	10 marks
3	Song Performance	10 marks
	Total Marks	25marks

Program Name : B.P.A. (MUSIC -TABLA)	Course Name: Basics of Harmonium playing I level I (VSC)
Semester : II	Course Code:
Total Credits : 02	Total Marks : 50
End Semester University Assessment : 25 marks	Continuous Internal Assessment : 25 marks

Course Objectives:

- Understanding of Indian classical music concepts.
- Proficiency in playing basic tunes.
- Foundation for further musical pursuits.
- To develop keyboard familiarity to study further in the field of western music.
- To develop further career opportunities in music industry.

Module I: (2 Credits)

Unit 1: Keyboard Learning

- a) Learning basic SRGM in different scales
- b) Learning simple alankars in different scales

Unit 2 :Lehera Playing

- a) Playing Vilambit and Madhya Laya lehera in C# and G# scale in Teental
- b) Playing Vilambit and Madhya Layalehera in C# and G# scale in Jhaptal

References:

- Harmonium shiksha, KRISHNARAO SHANKAR
- Samvadini Sadhana, Tulsidas Borkar

Course Outcomes

By the end of the module, students should be able to:

1. Develop keyboard familiarity which will open new horizons to other keyboard instruments in Western music
2. Learn basic concepts like Raga, Tala, Lay, Gat, Dhun, etc
3. This course will generate deep interest and a clear path for further advanced study.
4. Get opportunities as solo and accompanying artist in the music industry.

Guidelines for Course Assessment:**Continuous Internal Assessment: 25 marks**

- Listening Assignments: 5 marks
- Class participation: 5 marks
- Ability to comprehend & reproduce in class: 10 marks
- Overall progress during the semester: 5 marks

End Semester University Assessment: 25 marks

- Playing SRGM in at least 5 scales 05
- Playing Alankaras in at least two scales 6
- Playing Vilambit and Drut lehera in Teental in C# and G# 8
- Playing Madhya Lay lehera in Jhaptal in C# and G# scale 6

Program Name : B.P.A. (MUSIC- Tabla) Course Name: Riyaz Techniques II Level 2 (SEC)

Semester :II

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives:

- 1) To understand the correct methods of Riyaz.
- 2) To develop a profound awareness of the central role and purpose of the Riyaz and its part in the aesthetic creation in performance of Hindustani Classical Music.
- 3) To improve the capacity of fingering.
- 4) To get ease in sound production
- 5) To improve the tonal quality.

Module I: (2 Credits)

Unit 1: Riyaz Systems

- a) Physical Riyaj
- b) Mental Riyaj

Unit 2 :Riyaz method

- a) Riyaj to improve left hand skills
- b) RiyajofRela to improve tone and speed of *dhirdhir*
- c) Mental riyaj for laykari and Upaj

References:

- e) Tabla by Pt. Arvind Mulgaonkar
- f) Sarvangeen Tabla by Pt. Amod Dandage
- g) Book released by NCPA after a seminar on Tabla Riyaj
- h) Various lectures by scholars on this topic

Course Outcomes

By the end of the module, students should be able to:

- Develop technical skills specific to Tabla. It strengthens finger dexterity, hand-eye coordination, breath control, and overall physical agility required to perform intricate musical passages.
- Get control over techniques of Tabla.
- Produce a wide range of dynamics, master articulation techniques, execute precise ornamentations, and achieve smooth transitions between notes.
- Grasp the nuances of classical music.
- Maintain a steady tempo and execute intricate rhythmic variations.

Guidelines for Course Assessment:

Continuous Internal Assessment: 25marks

1. Listening Assignments: 5 marks
2. Class participation: 5 marks
3. Ability to comprehend & reproduce in class: 10 marks
4. Overall progress during the semester: 5 marks

End Semester University Assessment: 25 marks

- a) Stamina Test 05
- b) Kayada having prominence on Bayan techniques 08
- c) Rela having different numbers of the phrase *dhir dhir* 07
- d) Mental exercises 05

Program Name :B.P.A. (MUSIC -
HINDUSTANI VOCAL / MUSIC - SITAR)

Course Name: Communication Skills in
English – Level 2 (AEC)
Course Code:

Semester :II

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives

- a) To enhance language proficiency by providing adequate exposure to reading and writing skills
- b) To orient the learners towards the functional aspects of language
- c) To articulate what you contribute to the world and why it matters.
- d) To communicate professionally with a client, including contract negotiation.
- e) To be creative and flexible in your programming.
- f) To practice poise in public speaking and performance.
- g) To learn networking and interpersonal skills.

Unit I : - Writing Skills

- a) Writing Essay or Essay Type question
 - Expository
 - Persuasive
 - Analytical
 - Reflective/Descriptive
- b) Writing review or critical appreciation of recordings or live concerts
- C) Writing Letters (Formal)
 - Job application (without resume)
 - Letter for scholarship
 - Request for Recommendation Letter
 - Request for sponsorship

Unit II - Speaking Skills in English

- a) **Speaking at an Event**
 - Anchoring / Compering An Event

- Introducing Guests / Speakers / Dignitaries

Proposing a Vote of Thanks

b) Speaking at academic gatherings

- How to create ideal ppt
- Presenting a paper with PPT
- Summative comments
- Group Discussion

Reference Books-

- Bellare, Nirmala .Reading Strategies.Vols.1and2.NewDelhi.Oxford University Press,1998.
- Bhasker, W.W.S & Prabhu, N.S.: English through Reading, Vols.1and2. Macmillan, 1975.
- Blass, Laurie, Kathy Block and Hannah Friesan. Creating Meaning. Oxford: OUP, 2007.
- Brown, Ralph: Making Business Writing Happen: A Simple and Effective Guide to Writing Well. Sydney: Allen and Unwin, 2004. 5.
- Doughty, P. P., Thornton, J. G, Language in Use. London: Edward Arnold, 1973.
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- Grellet, F. Developing Reading Skills, Cambridge: Cambridge University Press, 1981.
- Hamp-Lyons, Liz and Ben Heasley. Second edition. Study Writing: A Course in Writing Skills for Academic Purposes. Cambridge: CUP, 2006
- Mohan Krishna & Banerji, Meera: Developing Communication Skills. New Delhi: Macmillan India, 1990. 16. Mohan Krishna & Singh, N. P. Speaking English Effectively. New Delhi: Macmillan India, 1995.
- Narayanaswami, V. R. Organised Writing, Book 2. New Delhi: Orient Longman

Course Outcomes

After successfully completing the course the students would be able to

- Speak at events with fair skills
- Speak at academic gatherings with fair skills
- Write essays with fair skills
- Review the concerts/ recordings with fair skills
- Make written communication with fair skills

Guidelines for Course Assessment:**C. Continuous Internal Assessment of 25Marks:**

(The students would be assigned marks by the respective class teacher. The instructor would give the topics to the students at least a week before)

- a) **Speaking at an Event – 10 marks**
- b) **Speaking at academic gatherings – 15 marks**

D. End Semester University Assessment: 25 marks

- a) The question paper will be for 25 marks to be completed in 1.5 hours
- b) All questions would be compulsory
- c) Internal options would be given in question in each question

- 1. Writing Essay – 9 marks
- 2. Writing Critical appreciation or review – 8 marks
- 3. Writing a formal letter – 8 marks

Program Name : B.P.A. (MUSIC - Tabla) Course Name: Value Education (VEC)

Constitution of India

Semester :II

Course Code:

Total Credits : 02

Total Marks : 50

End Semester University Assessment :
25marks

Continuous Internal Assessment : 25
marks

Course Objectives :

1. Enable students to outline meaning and significance of constitution
2. Enable students to explain the Preamble of constitution of India
3. Enable students to explain Fundamental Duties and Rights and Directive Principles
4. Enable students to explain structure, composition and powers of Judiciary
5. Enable students to explain structure of local self-government

Module 1 (2 Credits)

Unit I

- A) Meaning and Significance of Constitution.
- B) Constituent Assembly-Composition, Objectives
- C) Preamble and Salient features of the Indian Constitution.
- D) Fundamental Rights, Fundamental Duties, Directive Principles

Unit II

- E) President of India-Election, Powers and functions
- F) President of India-Election, Powers and functions
- G) Prime Minister and Cabinet–Structure and functions
- H) Governor-Powers and functions Chief Minister and Council of Ministers–Functions

References:

1. DurgaDasBasu,*Introduction to the Constitution of India*, Gurgaon; Lexis Nexis, (23rd edn.) 2018.

2. M.V.Pylee, *India's Constitution*, New Delhi; S.Chand Pub., (16th edn.) 2017.
3. J.N.Pandey, *The Constitutional Law of India*, Allahabad; Central Law Agency, (55th edn.) 2018.
4. KB Merunandan, *Bharatada Samvidhana Ondu Parichaya*, Bangalore, Meragu Publications, 2015.
5. K.Sharma, *Introduction to the Constitution of India*, Prentice Hall of India, New Delhi, 2002.
6. P.MBakshi, *Constitution of India*, Universal Law Publishing House, New Delhi, 1999.
7. D.C.Gupta, *Indian Government and Politics*, Vikas publishing House, New Delhi, 1975.
8. S.N.Jha, *Indian Political System: Historical Developments*, Gangakaveri Publishing House, Varanasi, 2005.

Course Outcomes :

By the end of the module, students should be able to:

1. outline meaning and significance of constitution
2. explain the Preamble of constitution of India
3. explain Fundamental Duties and Rights and Directive Principles
4. explain structure, composition and powers of Judiciary
5. explain structure of local self-government

A. Continuous Internal Assessment of 25 Marks :

Definitive essay (20 marks in 1500 words or 02 essay for 10 marks each 750 words) or Two questions of 10 marks in 750 words each) Students will choose their own topic for the final essay from many of the topics discussed during the course, or seen to be relevant from what we have covered. However, the topic must be approved by the instructor well in advance.

Overall progress and participation in class/co-curricular activities. (5 marks)

B. End Semester University Assessment: 25 marks

The question paper will be for 25 marks to be completed in 1.5 hours

1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory)
2. Answer any two question from 4 (10 marks)

Program Name : B.P.A. (MUSIC- Tabla)	Course Name: Foundation of Yoga (CC)
Semester :II	Course Code:
Total Credits : 02	Total Marks : 50
End Semester University Assessment : 25marks	Continuous Internal Assessment : 25 marks

Course Objectives:

1. Enable students to comprehend the theoretical foundation of Yoga, one of the oldest sciences of the world.
2. To enable students to understand & perform practical aspects of Yoga
3. Enable students to understand Yoga, a way of life,
4. Enable students to apply its insights of Yoga irrespective of age, gender, profession, state, conditions, problems and sufferings in any human endeavor – personal, professional, social, family and spiritual.

Module I (2Credits)

Unit I

1. Introduction to Indian Philosophy: Background of the Six ĀstikaDarshanaswithspecial reference to Samkhya
2. Satkaryavada– Evolution Theory Duhkhaandits types: Bondage and Liberation
3. Patañjali'sYogadarshana: Introduction to 'YogaSūtram, Structure of YogaSutra, Definition of Yoga as cittavrttinirodha Types of Cittavrtti, Kleshas, Cittabhumis and Antaraya

Unit II

Practicals:

Astanga

1. Yoga -Yama – Niyama – PratipakshaBhavanam2 . Asana: Meditative and Cultural. Pranayama – Benefits of Pranayama, Nadishuddi and Pranayama, Duration and time for Pranayama Practice, Gradation of Pranayama, Yukta and Ayukta Pranayama, Nadishuddi
2. Asanas Standing i. Prarthnasana ii. Tadasana iii. Utkatasanaiv. Vriksasanav. Trikonasanavi. Ardha Kati Chakrasanavii.Hastapadasana
3. Sitting i. Sukhasana ii. Vajrasana iii. Padmasanaiv. Bhadrasana v. Parvatasanavi.Vakrasanavii.JanuShirasanaviii.Ushtrasanix. YogaMudrax. Shashankasana
4. Prone i.Bhujangasanaii.ArdhaShalabhasanaiiii.Dhanurasanaiv.Makarasana
5. Pranayama1.Fuller Breathing2.Equal Breathing3.NaddiShodana
6. Kriyas–Satkriya-
Neti,Dhauti,Basti,Nauli,Trataka.2.Jalneti3.Sutraneti4.Vamanadauti5
.Trataka6.Kaphalbhati7.Moolashoodana.

BOOKS FOR REFERENCES:

1. The Yoga Sutra of Patanjali M.R. Yardi, Bhandarkar Oriental Research Institute, Pune, 1979
2. Indian Philosophy by Dr. S. Radhakrishnan, Oxford University Press 1923.
3. Introduction to Indian Philosophy by Dutta & Chatterji, Rupa & Co, 2015
4. Outlines of Indian Philosophy by Hiriyanna. Motilal Banarsidass Publisher, 2014. 11
5. The Yoga system of Patanjali, James, Houghton, Wood., Forgotten Books, 2018
6. Yogasutras of Patanjali – Sadhanapada with Exposition of Vyasa, Motilal Banarsidass, 2002
7. Light of Yoga (on Yama – Niyama) by B.K.S. Iyengar, Thorsons, 2006
8. Hatha Yoga Pradeepika –
Yogi Swatmarama, Yogavidya.com, 2002
9. Science of Yoga by I.K. Taimini, Theosophical Publishing House, 2007

Guidelines for Course Assessment:

Continuous Internal Assessment: 25 marks

- Class participation: 5 marks
- Ability to comprehend & perform asanas in class: 5 marks
- One practical Class test : 15 marks

C. End Semester University Assessment: 25 marks

The question paper will be for 25 marks to be completed in 1.5 hours

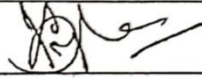
1. Write Short notes on any 3 out of 5 for - 15 marks (compulsory)
2. Answer any two questions from 4 (10 marks)

Syllabus

BPA (Music)

Hindustani Classical Instrumental - percussion – Tabla
(Sem. I & II)

Team for Creation of Syllabus

Name	College Name	Sign
Dr. Kunal Ingle	Department of Music, University of Mumbai	
Pt. Praveen Karkare	Department of Music, University of Mumbai	Online
Dr. Chetna Pathak	Department of Music, University of Mumbai	
Dr. Maneesha Kulkarni	Department of Music, University of Mumbai	


Sign of HOD
Dr. Kunal Ingle
Department of Music
University of Mumbai

Sign of Dean
Dr. Anil Kumar Singh
Interdisciplinary Studies faculty
University of Mumbai

Letter Grades and Grade Points

Semester GPA/ Program CGPA Semester/Program	% of Marks	Alpha Sign / Letter Grade Result
9.00 – 10.00	90.0 -100	O (Outstanding)
8.00 - < 9.00	80.0 - < 90.0	A + (Excellent)
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)
6.00 - < 7.00	60.0 - < 70	B + (Good)
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)
5.00 - < 5.50	50.0 - < 55.0	C (Average)
4.00 - < 5.00	40.0 - < 50.0	P (Pass)
Below 4.00	Below 40	F (Fail)
Ab (Absent)	-	


 Sign of HOD
 Dr. Kunal Ingle
 Department of Music
 University of Mumbai


 Sign of Dean
 Dr. Anil Kumar Singh
 Interdisciplinary Studies faculty
 University of Mumbai