

As Per NEP 2020

University of Mumbai



Syllabus for Minor Vertical 2

Faculty of Interdisciplinary

Board of Studies in Music

Second Year Programme in Minor (B.P.A. (Music-Hindustani Vocal / Music-Sitar))

Semester	III & IV	
Title of Paper	Sem.	Total Credits 4
I) Instrument playing Tabla and Harmonium	III	2
Title of Paper		Credits
I) Notation Training	IV	2
From the Academic Year		2025-26

Sem. - III

Syllabus

B.P.A. (Music-Hindustani Vocal / Music-Sitar) (Sem.- III)

Title of Paper Instrument playing Tabla and Harmonium

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Instrument Playing – Tabla and Harmonium</i> minor subject in BPA Semester 3 introduces students to the foundational techniques and playing styles of these essential instruments in Hindustani classical music. Tabla provides rhythmic support and deepens the understanding of tala, while Harmonium enhances melodic accompaniment skills and pitch awareness. This subject is highly relevant for vocalists and instrumentalists alike, as it builds coordination, listening ability, and ensemble sensitivity. It is useful in solo and group performances, classroom teaching, and music composition. The practical knowledge gained has direct applications in accompaniment, practice sessions, and stage presentations. It connects closely with main subjects like vocal performance, raga theory, and concert practice. As skilled accompanists and versatile musicians are in steady demand in educational institutions, recording studios, and live concert circuits, this course enhances employability and artistic versatility.
2	Vertical :	Minor
3	Type :	Practical
4	Credit:	2 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 Hours / 60 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: (List some of the course objectives) 1. Information of the structure of the instruments 2. Information about brief history of the instruments 3. To understand basics of instrument 4. To learn to play basic lessons on instruments	

8	Course Outcomes: (List some of the course outcomes) 1. To develop interest regarding instruments in students 2. Encouragement to students to study more about instruments 3. To develop comfort in presentation along with accompaniment 4. Introduction to rich history of instruments
9	Modules:- Per credit One module can be created Module 1: Basics of Tabla Unit 1 a. Information of different parts of Tabla b. Brief history of Tabla instrument Unit 2 a. Playing technique of basic major Varna's like dha, dhin, tin, ta, na, tita, tirkrit etc. b. Playing basic talas like dadra, keherwa, teentaal, ektal c. Ekgun, dugun of talas showing by hand Module 2: Basics of Harmonium Unit 1 a. Information of different parts of Harmonium instrument b. Brief history of Harmonium Unit 2 a. 10 Alankars b. 10 Thaats c. Raga study: Bhoop, Yaman, Khamaj, Bhimpalasi
10	Text Books: 1. "The Tabla Series: A Study in North Indian Percussion" by Robert S. Gottlieb, Charles Capwell, and David Nelson 2. "The Art of Tabla Rhythm: Essentials, Tradition and Creativity" by Sudhir Kumar Saxena 3. "Tabla for Advanced Students" by Sadanand Naimpalli 4. "Tabla for Beginners" by Pandit Divyang Vakil 5. "Harmonium Lessons for Beginners" by Ram Avatar Vir

11	Reference Books: 1. "Harmonium and Keyboard Guide" by Dhiren Rai 2. "Learn to Play Harmonium" by Ram Avatar Vir 3. Samvadini Sadhana Tulasidas Borkar, Sanskar Prakashan 4. Tabla Arvind Mulgaonkar, Popular Prakashan 5. Aesthetics of tabla, Sudhir Mainkar, Bookganga Prakashan																									
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination																								
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3) a) Writing assignments : 10 marks b) Class participation: 10 marks c) Ability to comprehend & reproduce in class: 20 marks d) Overall progress during the semester : 10 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.																								
14	Question structure for external exam	<table border="1"> <thead> <tr> <th>Sr No</th><th>Course Content</th><th>Marks Assigned</th></tr> </thead> <tbody> <tr> <td>1</td><td>Alankar playing on harmonium</td><td>10</td></tr> <tr> <td>2</td><td>Varnas playing on Tabla</td><td>10</td></tr> <tr> <td>3</td><td>Raga playing on harmonium</td><td>10</td></tr> <tr> <td>4</td><td>Tala playing on harmonium</td><td>10</td></tr> <tr> <td>5</td><td>Demonstration of tala orally</td><td>05</td></tr> <tr> <td>6</td><td>Overall impression</td><td>05</td></tr> <tr> <td></td><td>Total Marks</td><td>50 marks</td></tr> </tbody> </table>	Sr No	Course Content	Marks Assigned	1	Alankar playing on harmonium	10	2	Varnas playing on Tabla	10	3	Raga playing on harmonium	10	4	Tala playing on harmonium	10	5	Demonstration of tala orally	05	6	Overall impression	05		Total Marks	50 marks
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Sem. - IV

Syllabus
B.P.A. (Music-Hindustani Vocal / Music-Sitar)
(Sem.- IV)

Title of Paper Notation Training

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	The <i>Notation Training</i> subject is designed to equip students of Hindustani Classical Vocal and Sitar with the essential skill of reading, writing, and interpreting music in the standardized notation systems used in Indian classical music. This training is crucial for preserving traditional compositions, documenting original works, and ensuring accurate transmission of musical knowledge. It is highly relevant in both academic and professional contexts, fostering clarity in communication between performers, teachers, and scholars. The subject is useful for composing bandishes, creating teaching material, and preparing for theory-based examinations. Applications include performance preparation, music publishing, and cross-disciplinary collaboration. It complements subjects like Raga Studies, Applied Theory, and Musicology, and supports research and curriculum development. With increasing opportunities in education, music archiving, publishing, and digital content creation, proficiency in notation enhances both academic and career prospects in the field of classical music.
2	Vertical :	Minor
3	Type :	Theory
4	Credit:	4 credits (1 credit = 15 Hours for Theory or 30 Hours of Practical work in a semester)
5	Hours Allotted :	60 Hours
6	Marks Allotted:	100 Marks

7	Course Objectives: (List some of the course objectives) 1. Notations play a crucial role in academics of performing arts where importance of the notation systems will be deeply studied. 2. It will develop notation skills of students 3. Notation will make students more sensitive towards music making
8	Course Outcomes: (List some of the course outcomes) 1. Notation holds significant importance in Indian music, contributing to its preservation, dissemination, and evolution. 2. Notation provides a valuable reference for students and practitioners of Indian music. It helps them learn compositions, understand their structure, and analyze their melodic and rhythmic patterns. 3. Notation can be integrated with technology to enhance the study, practice, and performance of Indian music.
9	Modules:- Per credit One module can be created
	Module 1: Historical development
	• Historical development and evolution of notation in Indian music • Overview of notation systems used in Indian music
	Module 2: Introduction to cross culture developments
	1. Introduction to western notation system 2. Techniques for transcribing and interpreting melodic phrases and ornamentations
	Module 3:Improvisation and tala
	1. Notation of Bada and chhota khyal along with Alaap, Taan 2. Notation of Tala with dugun, tigung and chaugun
	Module 4 Practical application 1. Analysis of traditional compositions and their notation 2. Practical applications of notation in learning and teaching Indian music

10	Text Books: 1. Sangeet visharad, Vasant 2. Kala shastra visharad Sanskar Prakashan 3. Raga bodh BR devdhar 4. Sangeet digdarshika, Nagendra Mishra, Vinayak books	
11	Reference Books: 1. Kramikpustak MalikaBhatkhande 2. Abhinav Rag Manjiri Ramashray jha 3. Anup Raag Vilas Kumar Gandharva 4. Suswaralee,Prabha Atre	
12	Internal Continuous Assessment: 50%	External, Semester End Examination 50% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3) A. ContinuousInternal Assessment of 50 Marks : a. Submission of the book of notation (30 marks) b. Participation in class/co-curricular activities. (10 marks) c. Overall progress (10 marks)	Question paper of 50 marks
14	Question paper pattern	The question paper will be for 50 marks to be completed in 2 hours - Question no.1 is compulsory - The students should attempt any 2 questions from the rest. (3 questions in total) 1. Write Notation (2 sub questions) - 18 marks (compulsory) 2. (a) 8 marks (b) 8 marks

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| | | <ol style="list-style-type: none">3. (a) 8 marks
(b) 8 marks4. Long answer – 16 marks5. Write Short notes on any 4 out of 6 for - 16 marks |
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Sd/-

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